

A

FIRST MANUAL OF COMPOSITION

(REVISED)

BY

EDWIN HERBERT LEWIS

PH.D., PROFESSOR IN THE LEWIS INSTITUTE, CHICAGO;
AUTHOR OF "AN INTRODUCTION TO THE STUDY OF LITERATURE,"
"A SECOND MANUAL OF COMPOSITION," ETC.



PE
1408
J. S.
1

OHIO UNIVERSITY
LIBRARY

New York

THE MACMILLAN COMPANY

LONDON: MACMILLAN & CO., LTD.

1902

All rights reserved

A FIRST MANUAL OF COMPOSITION

702
L277

COPYRIGHT, 1902,
BY THE MACMILLAN COMPANY.

Set up and electrotyped October, 1902.

Norwood Press
J. S. Cushing & Co. Berwick & Smith
Norwood Mass. U.S.A.

PREFACE

THIS edition is a revised and rearranged version. The arrangement of the former book was adapted to the theory that the student should be led to find all his own mistakes. There can be little doubt that a student should learn to be his own critic, but experience shows that he must have more aid in the first year of the high school than he was allowed in the original plan of this book. The directions for revising themes are therefore much modified, the study of punctuation is massed, and a considerable number of exercises is added to each chapter.

The new version has six chapters. Thus it provides one chapter a quarter for two years. The book is best adapted to the first two years of the high school; but any such book is available in the last year of a first-class grammar school. The subjects of the six chapters are: (1) Composition in general; (2) Punctuation and sentence-structure; (3) Correctness in the sentence; (4) Description; (5) Narration; (6) Exposition and argument.

In the first chapter the student is introduced to the general purpose of the study, and is drilled in reproduction, summary, and letter-writing. In the second he studies sentence-structure in so far as it bears on punctuation; and he applies his new knowl-

edge in short themes. Here is introduced a method which is believed to be new. Instead of correcting faulty punctuation, the student learns by heart forty typical sentences, with their punctuation. These he applies as touchstones to many similar sentences, and ever thereafter to his own work. For example, he learns the sentence "Take therefore no thought *for the morrow, for the morrow* will take thought for the things of itself." This fixes in his mind the difference between the preposition *for* and the conjunction *for*, with their bearing on punctuation. In the third chapter he reviews the practical side of his grammar studies, and learns something about idiom. Not all of this chapter will be needed by every pupil. The experienced teacher, now familiar with his students, will give to each some systematic drill suited to his need. This important oral work ends the first year, no themes being required in the later weeks.

The last three chapters constitute the second year's work. They deal in an elementary way with the types of discourse, and the principles of unity, sequence, and contrast as they affect each type. In the chapter on description free use is made of pictures.

A chapter on spelling is added for systematic study. A short lesson in this subject should be given as often as twice a week throughout the two years. Some systems of teaching spelling are doubtless better based in psychology than others. But after all the important thing is to teach the subject as a subject. Ten minutes of attention fixed on ten words is worth hours of theorizing. The spelling lesson should, of course, always include the

use of the words in sentences. When Mrs. Malaprop spoke of "ingenuity and artifice," she exactly hit off the method by which such sentences must come into existence.

The period of life for which such books as this are designed is important beyond words, and most difficult to instruct. Neither child nor adolescent, the student lives in the most significant of mental moments, the transition from the irresponsible, sensory child to the responsible and rational youth. To interest and yet to discipline, to stir the imagination and yet educate the will — these are the difficult and disparate tasks of the teacher who works in the lower grades of the secondary school. The present writer does not pretend to make any large contribution to the solution of the general problem. But in the last six years he has known personally a thousand of these younger boys and girls, has spent many a happy and anxious hour with them in their studies, and now wishes god-speed to every teacher who tries to get nearer the heart and mind of this age.

The author is grateful to several friends for criticism in the work of revision: especially to his colleagues Messrs. P. B. Kohlsaat and Lewis Gustafson, and to Mr. Alfred M. Hitchcock of Hartford. He must further thank Mr. Gustafson for adapting to their present use several of the selections quoted in the first chapter. To Professor Frederick Starr and to Dr. G. W. Post he is obliged for permission to reproduce certain photographs.

CONTENTS

	PAGE
PREFACE	v
CHAPTER I	
COMPOSITION IN GENERAL	1
CHAPTER II	
PUNCTUATION AND SENTENCE-STRUCTURE	48
CHAPTER III	
CORRECTNESS IN THE SENTENCE	87
CHAPTER IV	
DESCRIPTION	152
CHAPTER V	
NARRATION	201
CHAPTER VI	
EXPOSITION AND ARGUMENT	227
EXERCISES IN SPELLING	264
INDEX	287

CHAPTER I

COMPOSITION IN GENERAL

1. The simplest meaning of *composition* is "placing together." The type-setter is called a compositor because he sets types together skilfully. From such a point of view we are all composers, for when we talk we place words together in sentences. Such compositions are sometimes very effective. The little composition "Haste makes waste" will live when we have long been dust. A little one like "You lie" is not soon forgotten by the person to whom it is addressed.

2. But when we speak of a composition, we usually mean more than one sentence. The pupil who sits in his place and answers "Yes" or "No" is not exactly a composer. He does not become one till he takes the floor and talks to the class for several minutes. Then he has to get together all his thoughts about a given subject, arrange them in good order, and express them in words that his hearers can understand.

3. Now what is it that a person does when he talks for several minutes? He tells a story, or

describes something, or explains something, or tries to prove something. His composition is chiefly narration, or description, or explanation, or argument. A composition usually contains something of all these four kinds, but it is *chiefly* a story, a description, an explanation, or an argument. English composition is the art of narrating, describing, explaining, or arguing, by the use of English words.

4. If the study of English composition can help us to tell stories more interestingly, describe things more vividly, explain principles more clearly, and prove statements more forcibly, it is certainly worth our while. There are people who can tell a story so well as to hold the hearers breathless. Some persons can describe a given man so cleverly that an artist could straightway draw his picture. Some can explain a hard rule so that it is clear as day. Some can almost prove to you that black is white, or persuade you to give them all your money. There are other persons who seem able to do none of these things. Every one of us wishes to be a good storyteller, a good describer, a good explainer, a good debater. The study of English composition helps us to accomplish these ends.

5. There is perhaps no part of his school work that a beginner likes less than writing compositions. Usually he "can't think of anything to say," and when he does find something to say he discovers that using pen and ink is a slow and difficult way of say-

ing it. Yet the same student can talk freely enough to his mates; very likely he is fond of talking to them. Suppose that he goes away on a trip, and that two or three of his intimate friends make him promise to write them letters. If he has had no practise in composition, one of two things is sure to happen: either he will not write at all, and consequently will offend those to whom he gave his word, or else he will write so stiffly and badly that his letters will seem not to come from him. The clever and hearty good fellow of yesterday will sound stupid and cold in his messages of to-day. On the other hand, if he has really accustomed himself to express his thoughts on paper, he will be able to say his say in a straightforward fashion. His correspondent will laugh as he reads, and will remark, "That sounds just like him." In short, the trained student learns to be himself even when he "takes his pen in hand," and there are few things more valuable than the power of being one's self.

6. Also he learns to write in such a way as not to be misunderstood. When we talk we depend not only on words, but on gesture and the expression of the face; but when we write we have to rely wholly on words; we have no means of communication except black marks on the paper — cold, unsympathetic black marks. The tone of a man's voice tells you whether he is joking or not; he may say very reckless things if he says them with a kindly look.

Think how hard it is, even in conversation, to avoid being misunderstood; then see how much harder it is in writing to avoid the same mishap.

7. Being one's self and being understood are values that increase with increasing years. It is extraordinarily important that men should understand each other's statements. The builder, the engineer, the merchant, the lawyer, not to mention the journalist and the preacher, must be able to describe and narrate and explain in a trustworthy fashion. Business transactions, no matter how shrewd in conception, are very dependent on this art of saying exactly what one means, and saying it in written words. Business to-day is largely carried on by correspondence. When an order is given, it is given in writing, and if it can be misunderstood somebody may lose a great deal of money. It is said that a misplaced comma recently cost a western merchant a thousand dollars.¹

8. In society, misunderstandings are often caused by carelessly worded notes. Even if this misfortune does not happen to the lady who writes in an uneducated way, a misfortune hardly less unpleasant does befall her; she is to a certain extent shut out from the respect of cultivated women.

9. There is a literary streak in everybody. Every person has some special gift for writing or speaking. Usually he does not know this. He may even think

¹ See p. 68.

that he cannot write compositions at all. But in every school paragraphs are now and then written which would do credit to many a famous author. Whatever is most characteristic of each student, as different from other people; whatever gift is his, of imagination, or reasoning power, or feeling, or humor, all will find some expression in his writing. Every human being is particularly interested in something, is peculiarly apt in something. To find out and express the best that is in us is to know a keen pleasure. It is more. It is to be of some use to one's fellows.

10. Rhetoric, or the study of composition, teaches us how to speak and write with effect. It aims at effectiveness. Suppose you are to tell an amusing story. In order to do it effectively you must pay attention to many things. First you must choose a good subject. Then you must "develop" it. You must not tell the point too soon, but must lead up to it, so that your hearer will be on tiptoe to know how the story is coming out. You make sure that everything is clearly understood as you go along, or else the point will be missed. Then out you come with the point of the story, and there you stop. You do not babble on. You let your audience laugh.

11. This is only one example of what is meant by effectiveness. In order to produce the right effect it is necessary to take pains with many things: the choice of subject, the development of the subject by

parts, the structure of the sentences, the choice of words. If we take too much time in getting started, we tire the reader. If we make long, rambling sentences, again we tire him. If we choose words that he does not understand, or use words in a wrong sense, or descend to language that offends his taste, we mislead or confuse or disgust him.

12. To be effective we must study models; we must see how writers and speakers produce their effects. We find that we must follow certain ways of doing things. In writing a formal business letter it will not do to begin with "Dear Friend." Such letters begin with "Dear Sir," or "Dear Sirs," or "Gentlemen." It will not do to use *ain't* for *isn't*, or *lay* for *lie*, or *set* for *sit*. It will not do to write several pages of manuscript as if there were no parts, or "paragraphs," in what we have to say. In all these matters we must be governed by good usage. Good usage is the practise of reputable writers in the choice of words and the forming of sentences and paragraphs.

13. We must not expect to learn all the secrets of composition quickly. We shall begin by imitating the compositions of other people. After we have learned to retell such pieces, and to punctuate them properly, we shall begin to write pieces of our own. Then we shall have to do no small amount of thinking, but we shall be ready for it. And at every turn in the work we shall find use for all the carefulness we can muster. One secret of good writing is care.

14. All boys and girls are by nature careless. It is a fact, and parents and teachers sometimes mention it. But care is much more easily learned than some other things. Not every boy can learn to be a Daniel Webster or a Henry Longfellow, but any boy can learn to be careful.

15. To be sure, it is impossible to be careful about everything all at once. When you are aiming a gun you cannot stop to see if your necktie is straight. When you write a composition you should think about the story you are telling, the object you are describing, or the thought you are explaining. Your aim is to "get it down" on paper, and in its proper parts. But every composition should be read over two or three times after it is written. On reading it the first time, see whether it says exactly what you want it to say. If it does not, change it till it does. On reading it the second time, see if the sentences and punctuation can be improved. On the third reading, see if any word is misspelled. Then copy it neatly, in **black ink**, paying attention to the handwriting. Every letter should be **unmistakable**. Your handwriting may be a boyish scrawl, but you can make *n's* different from *u's*. You can dot your *i's* and cross your *t's*. You may be sure that your teacher will insist on dotted *i's* and crossed *t's*. He will treat an undotted *i* as an *e*, and an uncrossed *t* as an *l*. After you have been misunderstood a few times, you will yourself be anxious about these small

matters. You will not merely dot every *i*, but will see to it that the dot stands directly over the *i*. In eastern languages, the presence or absence of a dot may be a matter of life and death. It is said that a Shah of Persia once sent a message ordering his son's tutor to send the prince home. Now the Persian word meaning *to send home* is just like a word meaning *to kill*, except for the position of a single dot. A secretary misplaced the dot. The tutor thought the order demanded the prince's death, and he had the dreadful deed committed.

16. The instructor will give special instructions as to how the course is to be conducted. He will tell you what kind of paper to use, and whether you should leave a margin on both sides or on one only. He will tell you how many mistakes in spelling will make a paper "fail to pass." It will often happen that a well-written, strong, interesting composition will fail to pass because of errors in spelling. That will be unfortunate, but of course it will not prevent the paper from being praised and enjoyed in other respects. Your instructor will tell you whether to fold and indorse your manuscript, or whether to leave it flat. If you leave it flat, your name should appear in the upper right-hand corner of each page. In either case every page, including the first, should be numbered in that corner. And when the manuscript is handed in **the pages should always be in their proper order.** Nothing annoys the reader more than

to take up a paper and find that he is expected to read it backwards. **Every paper should have a title,** which should be underscored three times.

17. Compositions are usually called themes. A theme may consist of one paragraph or of more than one. When it is only a page long it is not usually divided into paragraphs. A paragraph is marked in manuscript by leaving an inch or two blank at the beginning of it. This blank is called the indention, and should appear before each paragraph, including the first. In printing, indentions are not deep, as you can see by looking at those of this chapter. They are the little blanks left before the section numbers. It is not necessary to number the paragraphs, but it is necessary to have the manuscript indentions deep. In the examples which follow in section 19, the first eleven consist of one paragraph each. But numbers twelve and fourteen consist of more than one paragraph. As our work proceeds we shall learn more about paragraphs.

18. Before we begin to reproduce the examples of section 19, a word about independent studying and writing is in order. In studying spelling, one student can be of great service to another by hearing him recite what he has learned. Of course all such assistance must stop as soon as the pupil begins to recite. It is dishonest to give assistance in a recitation, and it does the person who receives it a great injury. The only means by which a teacher can

help a student is by knowing just what matters he needs to be drilled in. When it comes to writing themes, a student should never give or receive assistance. If he is reproducing a theme from the book, he should tell or write exactly what he remembers, nothing more. Honesty in this matter will not only do him a world of good morally, but will enable the teacher to help him where he needs help. Keep the teacher informed of the real state of your knowledge. He is your guide. If you are writing an original theme, you will usually need no assistance from friends or books, for usually you will be telling what you yourself have done or seen. But if it is necessary to use books, always add to your manuscript a statement of these "Sources." Stealing is stealing. Literary stealing is called plagiarism. In many schools it is punished by expulsion, or by posting the names of the offenders where the school can see them.

19. The following pieces are taken from various sources. Two or three were written in school by students. A number appeared in *The Youth's Companion*, where you may have seen them already. Nearly all of these have been rewritten or shortened for use in this book.

Each piece should be studied first as a whole, then in its parts. Try to remember the paragraphing, when the theme contains more than one paragraph. Try to remember how the sentences are formed. Fix

in mind the important words. Remember the spelling of all words that end in *ing* or *ed*, or have a double letter.

When the piece has been studied, several members of the class should give it orally. Then it should be written from memory, and revised as directed in 15. The written revision will usually be a little shorter than the original.

When the teacher has corrected it,¹ the whole should be copied neatly.

1. THE DEATH OF THE BEAR

The bear was coming on; he had in fact come on. I judged that he could see the whites of my eyes. All my subsequent reflections were confused. I raised the gun, covered the bear's breast with the sight, and let drive. Then I turned, and ran like a deer. I did not hear the bear pursuing. I looked back. The bear had stopped. He was lying down. I then remembered that the best thing to do after having fired your gun is to reload it. I slipped in a charge, keeping my eyes on the bear. He never stirred. I walked back suspiciously. There was a quiver in the hind-legs, but no other motion. Still, he might be shamming—bears often sham. To make sure, I approached, and put a ball into his head. He didn't mind it now—he minded nothing. Death had come to him with a merciful suddenness. He was calm in death. In order that he might remain so, I blew his brains out, and then started for home. I had killed a bear!

CHARLES DUDLEY WARNER: *How I Killed a Bear.*

¹ **To the Instructor:** In the work of this first chapter, it is advised that corrections should actually be made by the teacher, not merely indicated. This is especially true of the punctuation. The use of red ink for corrections is recommended.

2. THERE ARE GENTLEMEN PRESENT

One evening in the Union camp a young officer stepped up to where General Grant and some others were sitting. "I have such a good story to tell you. There are no ladies present, are there?" he said in a joking mood. Grant looked up from his paper and eyed him steadily. "No, but there are gentlemen present," he answered.

3. RUNNING WATER AS A GUIDE

I was never lost in the woods but once. I remember that I had read in books that the moss grew thickest on the north side of the trees. Upon careful examination I could distinguish no difference between the moss on one side of the trees and that on the other side. The moss grew all around! The thick, interlacing branches overhead concealed the sun. After wandering around in a circle for hours I at last heard the rushing of water, and, following the sound, soon discovered the brook I had been fishing, down which I waded until I struck camp at 4 P.M., having left there at 4 A.M. I was wet, cold, and hungry, but otherwise all right. . . . Streams always flow toward greater bodies of water, and somewhere along these water roads are farms or settlements. So if you are really lost, follow the first stream until it leads you, as it invariably will, to some road, settlement, or camp.

D. C. BEARD: *The Outdoor Handy Book*.

4. A GERMAN DUEL

Professor Virchow was a great German scientist, and Bismarck was a great German statesman. Bismarck challenged Virchow to fight a duel. Virchow was found by Bismarck's seconds in his laboratory hard at work on some experiments for getting rid of trichinæ. Trichinæ are small parasites that kill swine. "Ah!" said the doctor, "a challenge from Prince Bismarck! Well, well! As I am the challenged person, I suppose I am permitted to choose the weapons. Here are two sausages. One

is perfectly wholesome, but the other is filled with trichinæ and is deadly. The sausages cannot be told apart. Let the Prince do me the honor to choose whichever of these he wishes, and eat it, and I will eat the other." The quarrel was dropped, and no one said that Virchow was a coward.

5. AN EXPERIMENT WITH ALCOHOL

Three years ago four healthy spaniels were born on the same day, of different parents. Since then they have been made the subject of an interesting experiment. From the beginning two of them have been given alcohol with their daily food, though not enough to make them intoxicated. The other two have been offered none. One result is that the two alcoholics have grown timid, lazy, slovenly, and weak. The other two are bright, clean, and active. Yet the worst results of the liquor have appeared in the offspring. Bun and Topsy have had twenty pups. Six of these were born dead, eight were malformed, and only six were healthy. On the other hand, the pair that were not drugged have had sixteen pups, and of these fifteen are living and healthy.

6. ARTESIAN WELLS

Much of the earth's surface is in layers, called strata. Sometimes there will be a layer of sandstone with a layer of clay on each side. Water can trickle through the sandstone, for it is porous, but it cannot trickle through the clay. If the strata are flat, no water can reach the stone. But let us suppose that they are bent, so that their ends reach the earth's surface while their middle dips below. Then the porous sandstone forms a tunnel. The water enters at both ends of this tunnel and gathers in the middle. If a hole is drilled from the surface through the clay and into the sandstone, the water will burst forth into a fountain, forming an artesian well. The height of the water will equal the height of the ends of the strata, but frequently it will exceed that height, owing to the downward pressure of the water from both sides.

7. THE RAPIDITY OF STELLAR MOTIONS

Year after year and generation after generation the stars appear in their places, and the casual observer sees no movement. Yet to the astronomer they change continually with incredible speed. The swiftest cannon shot, contrasted with them, would appear to be standing still. The earth wheels about the sun at the rate of nineteen miles a second, but if one of the stars could come from behind, it would go scudding by the earth like a hurricane. One insignificant star is diagonally nearing the earth sixty miles every second. But it is so far away that if it came straight with its full speed of one hundred and fifty miles a second, or nearly fourteen million miles a day, it could not arrive before twenty-seven thousand years.

8. HOW GRANT OVERCAME HIS FEAR

As we approached the brow of the hill from which it was expected we could see Harris's camp, and possibly find his men ready formed to meet us, my heart kept getting higher and higher until it felt to me as though it was in my throat. I would have given anything then to be back in Illinois, but I had not the moral courage to halt and consider what to do. I kept right on. When we reached a point from which the valley below was in full view, I halted. The place where Harris had been encamped a few days before was still there, and the marks of a recent encampment were plainly visible, but the troops were gone. My heart resumed its place. It occurred to me at once that Harris had been as much afraid of me as I had been of him. This was a view of the question I had never taken before, but it was one I never forgot afterwards. From that event to the close of the war, I never experienced trepidation upon confronting an enemy, though I always felt more or less anxiety. I never forgot that he had as much reason to fear my forces as I his. GRANT: *Personal Memoirs*.

9. WHY ANIMALS ARE WHITE BENEATH

Mr. Abbott H. Thayer, an American artist, has made the discovery that wild animals are protected by the gradation of

colors on their bodies. He finds that this shading is just the opposite of that found on other objects illuminated from the sky. Most objects are light above and dark below, whereas wild animals are dark above and light below. The result is that an animal has its bright side towards the bright side of the object it is on, and merges indistinctly with that object. This indistinctness is increased by the fact that the animal has colors harmonizing with its natural surroundings. Thus it blends with the background so closely as often to escape the eye altogether. This is true not only of quadrupeds, but of birds, fishes, and insects.

10. HOW A BISHOP GOT MONEY

At one time Bishop Whipple received word that his son in New Mexico was seriously ill. He immediately hurried to him, and on his arrival there found the boy lying on a wretched bed in an adobe hut, and rapidly getting worse from inattention. Seeing no chance of recovery in such surroundings, the Bishop decided to take him North at once. But here a new difficulty arose; he had neglected to bring funds. In his dilemma he went to the bank, told the young Mexican cashier his story, and asked if he would honor a draft. "Anyone can tell by looking at your face," said the cashier, "that you are a bishop of God, and that you speak the truth. I shall be glad to accommodate you. How much do you want?" The Bishop drew five hundred dollars, and was soon on his way.

11. HOW A PRINCE WAS DISCIPLINED

The present king of Italy was not at all pampered in his boyhood, if we may believe the professor who had chief control of his schooling. From the beginning he was shown no undue respect, and allowed no indulgence. If anything was necessary for the lesson, the prince was compelled to get it. If anything fell from the table, the prince had to pick it up. If the prince slighted his studies, he was immediately and sharply reprimanded. He was told on one occasion that if a king's son was a blockhead he would remain a blockhead, that he was not

different from a shoemaker's son in that respect. On another occasion, when, because of a headache, he begged to be relieved from exercise on horseback, he was asked whether in the event of a battle that day a headache ought to prevent his appearance at the head of his troops.

12. A WORD IN SEASON

A boy of eight, who had a quick and retentive memory, was boasting of it to his Quaker grandmother.

"'Tisn't only in school that I can remember things. It's everywhere," he said loftily. "I remember dates and places and people's faces and their names, and signs and placards, and all sorts of things. And in Sunday-school I always know the whole lesson by heart."

"That's an excellent thing, dear child," said the grandmother, placidly. "Did thee ever happen to learn the second verse of the twenty-seventh chapter of Proverbs?"

"No, grandma," said the little boy. "I haven't learned any proverbs yet, but I'll learn it to-night. It won't be anything to do, because I remember so easily."

But that night his cheeks were redder than usual as he said over and over, "Let another man praise thee, and not thine own mouth; a stranger, and not thine own lips."

13. THE FLY-ROD

A fly-rod is about the shape and thickness of a carriage whip, is from eight to twelve feet long, and weighs from four to ten ounces. It is made in three sections—the butt, or hand-piece, the joint, or second-piece, and the tip, or end-piece—joined together by metal bands called ferrules. Fly-rods are sometimes made of steel, but generally of tough, springy wood, like lancewood or bamboo. The wood may be a round, solid stick, or it may be of small strips carefully fitted and glued together. The split rods are six-sided or eight-sided in shape, and are wrapped at short intervals with silk thread to strengthen them.

All fly-rods are coated with heavy, waterproof varnish. They all have on the butt a grip of cork for the hand, like a bicycle grip. Close to this grip is a metal clamp for holding a reel, while rings are fastened to the rod every twelve inches. The line slips through these rings very easily.

14. AN INCREDIBLE BOAST

In his young manhood Abraham Lincoln was noted for his vast strength and his skill in wrestling. Few men could boast of having conquered him. At one time there arose a trial in one of the courts, in which an effort was made to impeach the testimony of one of the witnesses. The evidence conflicted. Some would believe the man on oath. Some would not. Finally a man with a dogged countenance was called to testify.

"Would you believe him under oath?" he was asked.

"No, I wouldn't," he answered. "I heard him bragging once that he threw Abe Lincoln in a fair and square wrestle."

That settled the question, and the impeachment was successful.

15. A GIFT TO THE WORLD

Too much honor cannot be given to those who better the world by living in it. No one can afford to neglect the memory of a man like Henry Cort, whose machines made the iron industry of Great Britain, or like Bessemer, whose inventions made possible the general use of steel. The race owes an inestimable debt to Doctor Morton for his discovery of ether, and to Pasteur for his discovery of a cure for hydrophobia. The world can never repay Professor Morse for his invention of the telegraph. It lies in the power of everyone to make some gift. A man died recently in the South who had devoted years of his life to the cultivation of a new and rare grape, and who, when he had brought it to perfection, gave cuttings of it to all the poor gardeners he knew. "A man," he said, "should try to leave the world richer by something. Some men leave a great picture or a book or noble thoughts to it. I have only a grape to give."

16. THE NEW ENGLAND SUNDAY

I did not want it to be Sabbath-day always. I was conscious of a pleasure in the thought of games and frolics and coming week-day delights that would flit across my mind even when I was studying my hymns, or trying to listen to the minister. And I did want the congregation to break up sometime. Indeed, in those bright spring days, the last hymn in the afternoon always sounded best, because with it came the opening of doors into the outside air, and the pouring in of a mingled scent of sea winds and apple blossoms, like an invitation out into the freedom of the beach, the hillsides, the fields and gardens and orchards. In all this I felt as if I were very wicked. I was afraid that I loved earth better than I did heaven.

LUCY LARCOM: *A New England Girlhood.*

17. THE MYSTERY OF THE SEA

From our garret window—and the garret was my usual retreat when I wanted to get away by myself with my books or my dreams—we had the distant horizon line of the bay, across a quarter of a mile of trees and mowing fields. We could see the white breakers dashing against the long, narrow island just outside the harbor. Could it really be that we had that endless “Atlantic Ocean” to look at from our window, to dance along the edge of, to wade into or bathe in, if we chose? The map of the world became more interesting to me than any of the story-books. LUCY LARCOM: *A New England Girlhood.*

18. “A MISERABLE CHEAT”

The girl who sat next to me saw my distress, and offered to do my sums for me. I accepted her proposal, feeling, however, that I was a miserable cheat. But I was afraid of the master, who was tall and gaunt, and used to stalk across the school-room, right over the desk-tops, to find out if there was any mischief going on. He had a fearful leather strap, which was sometimes used even upon the shrinking palm of a little girl.

If he should find out that I was a pretender and a deceiver, as I knew that I was, I could not guess what might happen to me. He never did, however. But I never liked the girl who did my sums, and I fancied she had a decided contempt for me.

LUCY LARCOM: *A New England Girlhood.*

19. TEARING A PIECE OF STEEL PLATE

With the proper machinery a steel plate of considerable breadth and thickness may be torn apart as easily as a fine thread. The steel plate is firmly held between two heavy clamps in the machine. Then the pull is applied, the clamps move apart very slowly, and the steel is stretched. At first the stretching is hardly noticeable, and remains so until the pull becomes about 60,000 pounds to the square inch. Now the plate visibly lengthens, and in a moment seems actually to flow apart. Suddenly, at a tension of about 100,000 pounds to the square inch, it breaks with a loud crash. It has been observed that a piece of steel originally four inches long was stretched to five before parting, and that at the place of breakage it had become narrower and fully one half thinner. The metal became also considerably heated.

20. OUR DUTY TO THE NEXT GENERATION

If we wish our children to have healthy bodies, we must not abuse our own. We must be well and strong ourselves, live as much as we can in the fresh air, be active and busy, eat wholesome food, avoid bad habits of smoking and drinking, get all the sleep we need and at regular hours, take good care of our eyes, keep the pores of the skin open by bathing and exercise. Doing this we may be certain—not that our children will be as sound and vigorous as ourselves, no, only certain that we have done our best for them, and that they cannot blame us for any weakness or defect with which they were born.

WENDELL PHILLIPS GARRISON: *Parables for Home and School.*

21. THE MORALS OF MANNERS

A young girl was reprov'd for whispering in church, for eating a chocolate bonbon on the street car, for not rising when her grandmother entered the room, for going out without her gloves, for arranging her hair at a concert, and for eating cream toast with a spoon. She replied that these matters were trifling, and that if she were to keep her mind on such little things she should soon become self-conscious and affected. She was partly right. Thinking continually of one's behavior is like thinking always of one's clothes or one's cleverness, and her faults were trivial. But under the arbitrary social rules there is the general law that no one shall attract public attention. Loud talking, eating, and toilet-making ignore the claim of society that no one shall do publicly what would be painful or confusing for all to do at the same time. Good fashions are based on the unselfish wish to make others happy and comfortable. Therefore we must think about our manners.

22. THE USE OF ANTISEPTICS

Aseptic is another word for *clean*. *Antiseptic* is another word for *cleaner* or *cleaning*. Nature heals, and antiseptic solutions are healing only because they prevent germs and dirt, which produce poisoning. A perfectly clean wound heals rapidly. Therefore the modern surgeon sees that his hands and his instruments are rendered absolutely aseptic. Unbroken surfaces of the skin exclude germs, but the slightest breaks admit them. Hence, if we would keep well, we must keep clean. We must give careful antiseptic treatment to slight sore throat and enlarged tonsils. In cases of illness, everything in which disease germs may have lodged should be made aseptic. One way to achieve this is to expose the articles to sun and air. Boiling water and lye are not to be despised, but perhaps the best easily obtained agent is carbolic acid freely diluted with water. Lime is a very effective germicide, as well as a valuable deodorizer.

23. WHAT THE CHILDREN WONDERED ABOUT

A shabby old Irish washerwoman once visited her daughter's sewing club. The young leader rose to receive her.

Long afterward one of the other children reminded her of this forgotten trifle, asking, with deep earnestness:

"Was it because you were tired sitting so long, or to be polite?"

"To be polite, of course."

"Would you get up if my mother came? She's older than Mrs. Flynn."

"Of course I would."

The child paused and then said anxiously:

"She was in jail once."

"I'm very, very sorry," said the young lady, pleasantly. "But that isn't any reason why I should have bad manners, is it?"

"We didn't any of us know, and we've been contradicting about it awfully!"

24. LINCOLN'S CROP OF HAY

In the summer of 1857 Mr. Lincoln was sitting in his office when he was visited by one of his neighbors, an excellent farmer, but one inclined to increase the size of his crops even after harvesting. He had given, on this particular morning, a glowing account of the hay he had put in.

"I've been cutting hay, too," remarked Mr. Lincoln.

"Why, Abe, are you farming?"

"Yes."

"What you raise?"

"Just hay."

"Good crop this year?"

"Excellent."

"How many tons?"

"Well, I don't know just how many tons, Simpson, but my men stacked all they could outdoors, and then stored the rest in the barn."

25. WHAT AILED MOTHER

A specialist in nervous diseases visited a little village on Cape Cod. One day a young man called on him. He had a weak face, which bore signs of dissipation. There were rings on his fingers, and a gold chain swung over a gay waistcoat. He came to consult the doctor about his mother.

"She has been a very active woman," he said. "She's had tremendous energy all her life, but now she seems to have gone all to pieces."

"What work did she do?" asked the doctor.

"She was a tailoress. She used to sew until two or three o'clock in the morning."

"What is your trade — your business?" demanded the doctor.

"Well — I — I'm not in business at present. It's pretty difficult to make a start, you know. I've considered several different occupations, but I have not found anything suited to my peculiar bent as yet. But I came to consult you about mother. What do you think is the matter with her?"

"*You!*" said the doctor. "Nothing else. She has sapped her life for you, and now, when you should be supporting her and bringing comfort to her old age, you are a dead-weight and a disgrace. If she dies, you and you only are to blame."

26. THE WORK OF A COOKING SCHOOL

In the cooking classes of the Pittsburg public schools, the examinations recently included such questions as these:

"Why does a fire smoke, and what can be done to prevent it?"

"What elements do strength-giving foods contain? Name a food containing albumen, one containing gluten, and one casein."

"Why do fried articles soak up grease?"

"Name one good cut of beef for soup, one for broiling, one for roasting."

"In what order should dishes be washed?"

Do not these questions show that the study of cooking is well worth any young woman's attention?

27. ADDRESS DELIVERED BY ABRAHAM LINCOLN AT THE DEDICATION OF THE GETTYSBURG NATIONAL CEMETERY, IN 1863¹

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

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

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion, — that we here highly resolve that these dead shall not have died

¹ This address should be learned by heart and written from memory. Two speeches were delivered on the same occasion, one by Edward Everett, one by Lincoln. Of these two addresses Edwin Stanton, the secretary of war, said: "Edward Everett has made a speech that will make three columns in the newspapers, and Mr. Lincoln has made a speech of perhaps forty or fifty lines. Everett's is the speech of a scholar, polished to the last possibility. It is elegant and it is learned; but Lincoln's speech will be read by a thousand men where one reads Everett's, and will be remembered as long as anybody's speeches are remembered who speaks in the English language."

in vain, — that this nation, under God, shall have a new birth of freedom, — and that government of the people, by the people, for the people, shall not perish from the earth.

20. Abridgments and Summaries. In a good piece of writing, every word has its value. Yet it is often necessary to make a shorter version of a good piece of writing. For example, on the morning when the President's message is given to the public, every newspaper prints a short summary of it and often an abridgment of it.

An abridgment is a shortened version; it keeps closely to the language of the original, but spares many sentences. A summary is a short statement of the substance of a piece. It contains only the most important thoughts.

To write a good summary or a good abridgment requires much skill. Before we attempt to write either, let us practise at reducing sentences and paragraphs which contain too many words. Then we shall find it easier to reduce good sentences and paragraphs.

Wordiness consists either of extra words which can be cut out, or of needless repetition.

21. Point out words that could be dropped from the following sentences without injury to the meaning :

1. The nose is long and straight, and is almost a Grecian nose.
2. The monk's nose is graceful like that of a Greek's.

3. It has the appearance of that of a very determined disposition.

4. This ring is used to fasten the chain or rope with which they let the anchor down with.

5. The second face is altogether different, it being that of a sleepy-looking man.

6. All these features and the high forehead go to help make an intelligent face.

7. The mask of Beethoven is very much different from that of St. Francis.

8. The face of Beethoven is a smooth and almost round face, and wears a look of thoughtful expression.

9. The man and the boy in this picture, who are floating whichever way the waves move their raft which they are on, are in hopes that some passing ship will see the piece of cloth the man is waving.

10. The old gentleman, in great distress and danger, waving a signal, is out in the mid-ocean, drifting alone on a raft with a sick lad, who from his appearance looks to be almost dead.

11. This long and narrow face, with very prominent features and high, ample forehead and very expressive eyes, has a very intelligent appearance.

12. Two men were sent to investigate about the fire.

13. We staid for about a week or so.

14. It was in the year 1898 that there was a great accident that occurred.

15. We were very much disappointed to find it raining very hard.

16. The train broke through the bridge with her load of human freight.

17. But, however, the rude hut had a roof.

18. She found herself in front of the path of a dozen flying sleds.

19. He then found his way by trees girdled in the primeval forest, and which marked the course of the main roads of to-day.

20. The sun was so hot that when we arrived at our place of destination our noses were burning red.

21. Charles I broke all of his promises.

22. He fell off of the roof.
23. I broke a branch off of the tree.
24. Has it got your initials on it?
25. Every second there are thousands of tons of water which go pouring over Niagara.
26. The hills were visible for miles away.
27. There are no apple trees that I remember of.

22. The following sentences and paragraphs contain needless repetitions. Show this fact in each case. Rewrite if the instructor so directs.

1. The temperature was so high that we could not stay in the car, it was so hot and close.
2. To judge from its appearance, the porch was very comfortable looking.
3. The tender love with which Mary regards the babe shows how much she loves it.
4. There are also some very fine heavy horses, which would make fine horses for drawing heavy loads.
5. There is a high sea on which floats a raft, holding a boy who has fainted from exhaustion, and an old man waving a handkerchief at a speck on the horizon, and there seemingly is a high wind.
6. The sheep represented in this picture, quietly resting on the grassy plain, the sun evidently shining bright, are being constantly watched by the faithful shepherd dog sitting near by, where the ground appears to be slightly higher than that in the foreground of the picture.
7. The mask of St. Francis shows plainly that he was an intelligent man. His face is thin and haggard and shows deep thought. His forehead is wide and high and shows deep thought, as well as a good brain to think with.
8. This picture shows a herd of sheep, lying on the ground and probably waiting for their keeper to return, for he seems to be absent at present, but while he is away, the herd is guarded by a faithful shepherd dog.

9. School had closed for the next ten weeks, and, as the boys were anxious to be off in the woods for a two weeks' camping, they set about making the necessary preparations. All was excitement and confusion during the week following the close of school. They had been planning for a long time, and had decided to start as soon as they should be released from school. At last the time for starting having arrived, they set out on their journey in high spirits, talking of the good time they were going to have.

10. Now, to be properly enjoyed, a walking tour should be taken alone. A walking tour should be taken alone, not in pairs or in company, because otherwise it is only a picnic. You should be alone, so that you can stop when you want to or go this way or that, as the freak takes you. You should not be in company, because you don't want to walk as though you were walking with some champion or mincing in step with some girl.

23. Write summaries of the following pieces. No summary should exceed one hundred and fifty words. Make use of the original language as far as possible, but do not fail to get the substance of the author's thought. **Aim at the really important thoughts.** Nothing else will be accepted by your instructor.

1. ON THE VALUE OF GOOD PENMANSHIP

I am always ready to consider applications for positions in my office from bright, intelligent boys from sixteen to eighteen years of age. Such boys should have had a complete course in the common schools, and should have some associates that will vouch for their good conduct and integrity. In my employ there are about one hundred and fifty young men, and they were all able to answer the requirements I have stated. I invariably ask young men to make their applications in their own handwriting, and I make my preliminary selections on the score of their chirography. I regret to say that the value of

legible penmanship in this connection is often underrated in America. In England it is otherwise. There, writing of the copperplate style is insisted upon. I would advise young men seeking positions to practise good penmanship. It is a valuable thing, almost a necessity. The first position that I held in New York was with Wilson G. Hunt and Company, who had advertised for an assistant bookkeeper. I was told that I was engaged because of my penmanship. That was the beginning of my Wall Street career. HENRY CLEWS, banker, in *Success*.

2. THE ADVICE OF BENJAMIN WEST

As a test for his fitness for a place as student in the Royal Academy, Morse made a drawing from a small cast of the Farnese Hercules. He took this to West, who examined the drawing carefully and handed it back, saying, "Very well, sir, very well; go on and finish it." "It is finished," said the expectant student. "Oh, no," said the president. "Look here, and here, and here," pointing out many unfinished places which had escaped the eye of the young artist. Morse quickly observed the defects, spent a week in further perfecting his drawing, and then took it to West, confident that it was above criticism. The venerable president of the Academy bestowed more praise than before and, with a pleasant smile, handed it back to Morse, saying: "Very well, indeed, sir. Go on and finish it." "Is it not finished?" inquired the almost discouraged student. "See," said West, "you have not marked that muscle, nor the articulation of the finger-joints." Three days more were spent upon the drawing, when it was taken back to the implacable critic. "Very clever, indeed," said West; "very clever. Now go on and finish it." "I cannot finish it," Morse replied, when the old man, patting him on the shoulder, said: "Well, I have tried you long enough. Now, sir, you have learned more by this drawing than you would have accomplished in double the time by a dozen half-finished beginnings. It is not many drawings, but the character of one, which makes a thorough draughtsman. Finish one picture, sir, and you are a painter."

P. G. HUBERT, JR.: *Inventors*.

3. CLIMBING A MAST

Claudius was a very large man, and Barker did not believe it possible that he could drag his gigantic frame up the smooth mast beyond the shrouds. If it were possible, he was quite willing to pay his money to see him do it.

Claudius put the woolen cap in his pocket, and began the ascent. The steamer, as has been said, was schooner-rigged, with topsail yards on the foremast, but there were no ratlines in the main topmast shrouds, which were set about ten feet below the mast-head. To this point Claudius climbed easily enough, using his arms and legs against the stiffened ropes. A shout from the Duke hailed his arrival.

"Now comes the tug of war," said the Duke.

"He can never do it," said Barker, confidently.

But Barker had underrated the extraordinary strength of the man against whom he was betting, and he did not know how often, when a boy, Claudius had climbed higher masts than those of the *Streak*. The Doctor was one of those natural athletes whose strength does not diminish for lack of exercise, and large as he was, and tall, he was not so heavy as Barker thought.

Now he pulled the cap out of his pocket and held it between his teeth, as he gripped the smooth wood between his arms and hands and legs, and with firm and even motion he began to swarm up the bare pole.

"There—I told you so," said Barker. Claudius had slipped nearly a foot back.

"He will do it yet," said the Duke, as the climber clasped his mighty hands to the mast. He would not slip again, for his blood was up, and he could almost fancy his iron grip pressed deep into the wood. Slowly, slowly those last three feet were conquered, inch by inch, and the broad hand stole stealthily over the small wooden truck at the topmast-head till it had a firm hold—then the other, and with the two he raised and pushed his body up till the truck was opposite his breast.

"Skal to the Viking!" yelled old Sturleson, the Swedish captain, his sunburnt face growing red with triumph as Claudius clapped the woolen cap over the mast-head.

CRAWFORD: *Doctor Claudius.*

4. THE MEETING OF STANLEY AND LIVINGSTONE

Suddenly I hear a voice on my right say:

"Good morning, sir!"

Startled at hearing this greeting in the midst of such a crowd of black people, I turn sharply around in search of the man, and see him at my side, with the blackest of faces, but animated and joyous — a man dressed in a long white shirt, with a turban of American sheeting around his woolly head, and I ask:

"Who the mischief are you?"

"I am Susi, the servant of Dr. Livingstone," said he, smiling, and showing a gleaming row of teeth.

"What! Is Dr. Livingstone here?"

"Yes, sir."

"In this village?"

"Yes, sir."

"Are you sure?"

"Sure, sure, sir. Why, I leave him just now." . . .

"Now, you Susi, run, and tell the Doctor I am coming."

"Yes, sir," and off he darted like a madman. . . .

In the meantime the head of the expedition had halted, and the kirangozi was out of the ranks, holding his flag aloft, and Selim said to me: "I see the Doctor, sir. Oh, what an old man! He has got a white beard." And I — what would I not have given for a bit of friendly wilderness, where, unseen, I might vent my joy in some mad freak, such as idiotically biting my hand, turning a somersault, or slashing at trees, in order to allay those exciting feelings that were well-nigh uncontrollable. My heart beats fast, but I must not let my face betray my emotions, lest it shall detract from the dignity of a white man appearing under such extraordinary circumstances.

So I did that which I thought was most dignified. I pushed

back the crowds, and, passing from the rear, walked down a living avenue of people, until I came in front of the semicircle of Arabs, in the front of which stood the white man with the gray beard. As I advanced slowly toward him I noticed he was pale, looked wearied, had a gray beard, wore a bluish cap with a faded gold band round it, had on a red-sleeved waistcoat, and a pair of gray tweed trousers. I would have run to him, only I was a coward in the presence of such a mob; would have embraced him, only, he being an Englishman, I did not know how he would receive me; so I did what cowardice and false pride suggested was the best thing; walked deliberately to him, took off my hat and said:

"Dr. Livingstone, I presume?"

"Yes," said he, with a kind smile, lifting his cap slightly.

I replace my hat on my head, and he puts on his cap, and we both grasp hands, and I then say aloud:

"I thank God, Doctor, I have been permitted to see you."

He answered, "I feel thankful that I am here to welcome you." HENRY M. STANLEY: *How I Found Livingstone.*

5. THE STORY OF THE MUTINY IN INDIA

In the Year 1857

England has gone through many troubles and dangers, and has weathered many a storm; but perhaps the most terrible danger she ever faced was the mutiny in India, which broke out in the year 1857.

India is the largest and most thickly peopled of the British foreign possessions, and a large army is needed to keep it in order. Forty years ago there were not English soldiers enough for the Indian army, and so the home government was forced to hire native troops. These troops are called Sepoys. The Sepoys are men of various religions. One of their religions teaches its followers that the cow is a sacred animal, and another teaches that all good men ought to detest the pig.

Now the enemies of England went secretly to see these men,

and to some they said that the cartridges they used were greased with the fat of the cow, while to the men of the other religion they whispered that swine's fat had been employed. The Sepoys were very angry and rose against their officers.

Whether the greased cartridges were the real reason for their mutiny is not very certain; perhaps there were other causes. They not only rose against their officers, but they murdered every English man, woman, and child.

At Cawnpore, General Wheeler was shut up with a few hundred men and more than five hundred women and children in a hospital, round which ran a low mud wall. The rebels surrounded this place and poured in upon the English residents a fire of bullets day and night. From the hour the siege began, the suffering and the courage of the English were incredible. There was no roof between the gallant defenders and the scorching sun; the shadow cast by the low mud wall was but a narrow line.

There was only one well, and it was a target for the Sepoys. The heroes who dared to draw water did so at the risk of their lives; those who returned were few. At last hunger did what the enemy never could have done. Finally the leaders of the Sepoys offered to let General Wheeler and his company go in safety down the river Ganges if he would only give up his guns, arms, and treasure. He agreed; and the English, leaving their arms, were marched down to the boats.

No sooner had they entered the boats than the Sepoys opened fire upon them. Many of the English were killed; the rest were taken back to Cawnpore, where the men were put to death, and the women and children shut up in one large room. Then some Sepoys were sent in with sabres, and these wretches put every one of the women and children to death.

In Lucknow, a city in the north of India, the British governor saw that the natives were going to attack his people. He put the women and children into the Residency, as the chief fortress in an Indian city is called. The soldiers had fortified this place, and were determined to die rather than let the Sepoys do any harm to their wives or little ones.

The natives in great numbers attacked the fortress again and again, but were always driven back. Still it was a fearful time for the English. For they knew that if these terrible crowds of cruel natives outside could once get into the place, they would kill all the English without mercy. For four months they held out, while disease, hunger, sorrow, and fatigue were preying upon the soldiers and their wives and children within the fortress.

Every one, from Sir Henry Lawrence, the governor, down to the humblest drummer-boy, showed the utmost patience and courage. Sir Henry was killed by the bursting of a shell in the room in which he was sitting.

As he lay dying, his parting words to his friends were, "Mind: never give up; but let every man die at his post." He knew well the cruel enemy they had to deal with.

The great and good General Havelock, after fighting twelve battles on his march, at last cut his way into Lucknow and saved the little garrison. But Havelock's force was too small to drive away the Sepoys and to put down the revolt; and he in his turn was soon shut up by a much larger force of the rebels.

Sir Colin Campbell, afterwards known as Lord Clyde, was sent from England to help him. When this gallant English general was asked in London when he would be ready to start for India, — which is three thousand miles away, — he quietly replied, "To-morrow."

The English people within the fortress were soon reduced to terrible straits, with an awful death hanging over their heads. At length Sir Colin Campbell, with a large British army, brought them all away safely after they had been shut up for nearly four months.

It is said that a Scottish girl, by the name of Jessie Brown, was the first to recognize amid the din of battle the shrill sound of the bagpipes of the Highland soldiers, which told the besieged that their deliverers were near. Jessie was presented to the general on his entrance into the fort, and at the officers' banquet her health was drunk by all present, while the pipers

marched around the table playing the familiar air of "Auld Lang Syne."

The relief of Lucknow was the last great event in the Indian mutiny, as this rebellion was called, and soon after the British rule was established there more firmly than ever before.

ALBERT F. BLAISDELL: *Stories from English History.*

24. Letter Writing. What we call the principle of good usage is very strikingly shown in the matter of letter writing. There are certain established forms which we must observe. These forms spring from the need of clearness and courtesy in what we write.

There are five parts of a letter: the heading, the address, the salutation, the body, the leave-taking, and the signature. These five parts vary somewhat in position or style, according to the kind of letter. We may distinguish five kinds of letters: the formal business letter, the formal invitation, acceptance, or regrets, the note to a stranger, the note to an acquaintance, and the intimate letter or note.

The forms for all these letters except one are pretty definitely fixed. The one exception is the intimate letter or note, which can begin and end in many ways.

25. (1) Study carefully the following letters.

(2) Point out the heading, the address, the salutation, the body, the leave-taking, and the signature of each.

(3) Recite from memory the form of each and the position of each part.

(4) Copy the letters of sections 26-29, following very carefully the punctuation, capitalization, and spacing. Do not write *Chicago Illinois* for *Chicago, Illinois*. Do not write *Nov., 8, 1902*, or *Nov., 8th., 1902*, or *Nov. 8th. 1902*, or *Nov. 8 1902*, for the given form, **Nov. 8, 1902**. Do not write *Yours Truly* for *Yours truly*. Do not write *My Dear Sir* for *My dear Sir*.

26. Formal business letters.

134 South Prairie Avenue,
Chicago, Illinois,
Nov. 8, 1902.

Messrs. A. C. McClurg and Co.,
McClurg Building,
Chicago.

Dear Sirs:

I write to inquire whether you have in stock an old copy of Burton's *Anatomy of Melancholy*, and if so at what price you value it. I cannot afford a copy of the first edition, but would rather have an old book than a modern reprint.

Very truly yours,

Herbert Taylor.

McClurg Building,
Chicago, Illinois,
Nov. 9, 1902.

Mr. Herbert Taylor,
134 South Prairie Avenue,
Chicago.

Dear Sir:

We have your favor of Nov. 8. In reply we regret to say that we have not in stock an old copy of Burton's *Anatomy*. Last week we sold a copy of the edition of 1796 for \$10.00, and we presume we can pick you up a similar one for

about the same price. If you so desire, we will instruct our London agent to include such a copy in his next shipment.

Yours very truly,

A. C. McClurg and Co.

Graysville, Penn.,
Dec. 18, 1902.

The Macmillan Company,
66 Fifth Avenue,
New York.

Gentlemen:

Kindly send a copy of Mr. Crawford's *Ave Roma* to Mrs. Harris, 9 Garden Terrace, Graysville, Penn. I enclose a money order for \$8.00, which I understand to be the price of the book.

Yours truly,

Helen Roe.

Please address

Miss Helen Roe,
7 Garden Terrace,
Graysville, Penn.

66 Fifth Avenue,
New York,
Dec. 20, 1902.

Miss Helen Roe,
7 Garden Terrace,
Graysville, Penn.

Dear Madam:

We acknowledge with thanks your favor of Dec. 18, enclosing money order for \$8.00. We have pleasure in sending to-day, by Adams express, one copy of *Ave Roma* to Mrs. Harris, 9 Garden Terrace, Graysville, Penn.

The price of this book is \$6.00. We therefore enclose a money order for \$2.00, to balance the account.

Yours very truly,

The Macmillan Company.

4000 Western Avenue,
Chicago,

Sept. 12, 1902.

Mr. Marshall Willson, Principal,

Dear Sir:

I am a boy fifteen years old. My father is dead, and my mother is not able to send me to school unless I can earn my tuition and something besides. I should like to attend the Wayland Academy if I could do this. I am as strong as most boys of my age, and am willing to do anything. I can scrub floors, clean blackboards, shovel coal, wait on table, or work in the office. I enclose my record from the Brown school, which I finished last June. To-morrow I shall call to see you during your office hours.

Very respectfully yours,

John Try.

The Faculty of Lewis Institute.

Gentlemen:

We, the undersigned, respectfully ask the privilege of organizing a literary society, to be called the Parnassian. We enclose a copy of the proposed constitution, which we are ready to sign. If further information is desired, we shall be glad to appoint a committee to wait upon you at any time you may designate.

C. E. Bates,

H. Bulkley, etc.

27. Formal invitations, acceptances, and regrets.

Mr. and Mrs. Frederick Estoff request the pleasure of Mr. Edward Edwards's company at dinner on Tuesday, May sixth, at seven o'clock, to meet Mr. and Mrs. Frederick Estoff, Jr.

12 Pear Street, April twentieth, 1902.

Mr. Edward Edwards accepts with much pleasure the kind invitation of Mr. and Mrs. Frederick Estoff to dinner for May sixth, to meet Mr. and Mrs. Frederick Estoff, Jr.
14 Sycamore Street, April twenty-third, 1902.

Mr. Edward Edwards regrets extremely that a previous engagement prevents his acceptance of Mr. and Mrs. Frederick Estoff's kind invitation to dinner for May sixth, to meet Mr. and Mrs. Frederick Estoff, Jr.
14 Sycamore Street, April twenty-third, 1902.

28. Notes to a stranger.

Plainfield, New Jersey,
Nov. 18, 1899.

My dear Sir :

I see by the morning paper that a homing pigeon has been found by you, and that you are at a loss to know where it belongs. I venture to suggest, on noting the mention of the tiny aluminum box containing a cipher message, that the bird may belong to the Naval Academy at Annapolis. A note addressed to Professor Henri Marion, the inventor of the little box, would solve the riddle.

Yours very truly,
Herbert Taylor.

Mr. F. Jones,
Feltville, New Jersey.

Feltville, New Jersey,
Nov. 19, 1899.

My dear Sir :

I am very much obliged to you for the suggestion concerning the homing pigeon. I will write to Professor Marion at once.

Sincerely yours,
Frederick Jones.

Mr. Herbert Taylor,
Plainfield, New Jersey.

Feltville, New Jersey,
Nov. 25, 1899.

My dear Sir :

You will be pleased to know that your suggestion about the pigeon has proved a good one. Professor Marion at once claimed the bird, and arranged to have it shipped to Annapolis. The little fellow had been somewhat injured, probably by a hawk. When he left here yesterday he was apparently well except for the lameness of one wing.

Very sincerely yours,

Mr. Herbert Taylor, Frederick Jones.
Plainfield, New Jersey.

New York, March 30, 1871.

To Joseph H. Richards, Esq. :

My dear Sir,

I promised some time since to give you some account of my habits of life, so far at least as regards diet, exercise, and occupations. I am not sure that it will be of any use to you, although the system which I have for many years observed seems to answer my purpose very well. I have reached a pretty advanced period of life, without the usual infirmities of old age, and with my strength, activity, and bodily faculties generally, in pretty good preservation. How far this may be the effect of my way of life, adopted long ago and steadily adhered to, is perhaps uncertain.

I rise early; at this time of the year about half-past five; in summer, half an hour or even an hour earlier. Immediately, with very little encumbrance of clothing, I begin a series of exercises, for the most part designed to expand the chest, and at the same time call into action all the muscles and articulations of the body. These are performed with dumb-bells, the very lightest, covered with flannel, with a pole, a horizontal bar, and a light chair swung around my head. After a full hour, and sometimes more, passed in this manner, I bathe from head to foot. When at my place in the country, I sometimes shorten my exercises in the chamber, and, going out, occupy myself for

half an hour or more in some work which requires brisk exercise. After my bath, if breakfast be not ready, I sit down to my studies till I am called.

After breakfast I occupy myself for a while with my studies, and then, when in town, I walk down to the office of the *Evening Post*, nearly three miles distant, and, after about three hours, return, always walking, whatever be the weather or the state of the streets. In the country, I am engaged in my literary tasks till a feeling of weariness drives me out into the open air, and I go upon my farm or into the garden and prune the fruit trees, or perform some other work about them which they need, and then go back to my books. I do not often drive out, preferring to walk.

I am, sir, truly yours,
W. C. Bryant.

29. Letters to an acquaintance.

311 Central Park Avenue,
Chicago, June 29, 1902.

My dear Mr. Fordyce:

I had the great pleasure of listening to your lecture yesterday, and found myself much impressed by your words. It seems to me that you understand boys and their ambitions, and have the right sort of sympathy. I venture to hope that you will find a good deal of time next year to speak to teachers in this way.

Believe me
Sincerely your obliged
Caleb Maxson.

223 Jackson Park Terrace,
Chicago, June 30, 1902.

My dear Dr. Maxson:

I wish to thank you most heartily for your very kind note of yesterday. The suggestion that you make concerning next year sets me to thinking. I wish that I might do more to

get teachers to feel as we do concerning the needs of lads in the high school period. Some evening soon I shall give myself the pleasure of calling on you to ask your advice.

Very sincerely yours,
Brown Fordyce.

311 Central Park Avenue,
Chicago, July 1, 1902.

Dear Mr. Fordyce:

I have your kind note of yesterday, and hasten to reply. Mrs. Maxson joins me in the wish that you should dine with us very soon, that we may have an uninterrupted evening for talk. Could you come on Thursday of this week at seven? If Thursday is not convenient, how about Friday?

Sincerely yours,
Caleb Maxson.

My dear Miss Howard:

Will you give us the pleasure of your company at dinner next Thursday, July third, at seven?

Sincerely yours,
Ann Tanner.

61 Stillman Street,
June twenty-eighth.

My dear Mrs. Tanner:

It gives me great pleasure to accept your kind invitation to dinner for Thursday next.

Yours sincerely,
Elizabeth Holmes Howard.

Lansdowne,
June thirtieth.

30. Intimate letters and notes. Intimate letters and notes are supposed to sound like the talk of

the person who writes them. They should reveal character. They should be easy, natural, kindly. There is no reason why they should not be funny at times.

They begin and end in such manner as befits the relations between the persons. The examples given below show something of the variety of salutation and leave-taking in intimate notes. The note from Dr. Holmes was written to his friend Dr. Weir Mitchell in mimicry of the bad English of foreign phrase-books for travelers. The poet Aldrich's note is to his friend Professor Edward Morse. Stevenson's is addressed to his literary friend Mr. Sidney Colvin, and shows that schoolboys are not the only persons who have to work over their English.

July 18, 1902.

Dear Tom:

Why can't you come to lunch to-morrow? Both sisters are home from boarding-school, and I dare say they will tolerate you if you put in an appearance. Katy always has lunch on the table at one. Send reply by bearer.

Yours,

Fred.

July 18, 1902.

Dear Fred:

There is no reason whatever why I can't come to lunch to-morrow. You will see me present with my appetite at one o'clock or before. Give my love to the girls.

Yours sincerely,

Tom Bowlin.

900 South Prairie Avenue,
July 17, 1902.

My dear Tom:

A few days after school closed I received a very interesting box of seaweeds from a friend who is in Alaska. They were too late to be shown to the class, but I know you will hardly like to miss seeing them. Suppose you come to lunch on Monday, at one, if you are free. Ask your cousin Horace to come if he is staying with you. Drop me a note, please.

Faithfully yours,

G. M. R. Evarts.

10074 South Prairie,
July 17, 1902.

Dear Mr. Evarts:

I am very much obliged for your kind invitation to lunch on Monday, and shall be glad to come. I should be sorry to miss seeing the seaweeds. Horace went home yesterday, I am sorry to say.

Affectionately your pupil,

Tom Edgren.

Mr. G. M. R. Evarts.

Rivermouth, July 16.

Dearest Mother:

We are to have a holiday on Tuesday of next week, on account of the repairs that are going on. You will see me home Monday night in time for dinner. Isn't this great luck?

Your loving son,

Marcel.

Rivermouth, Nov. 8.

Billy, Billy,

What is the matter with you? Do you remember that you promised to spend Saturday with me? And never a wink have I had at your lordship, though this is Sunday evening. Are you sick?

Your much disappointed relative,

Marcel.

Dear Hill:

Colonel de Vergier and two other French officers, escaped from Bourbon Dungeons, dine with me on Thursday at 5.

Make one with us if you can.

Yours truly,
J. Cartwright.

My dear Morse:

It was very pleasant to receive a letter from you the other day. Perhaps I should have found it pleasanter if I had been able to decipher it. I don't think I mastered anything beyond the date, which I knew, and the signature, at which I guessed.

There is a singular and perpetual charm in a letter of yours — it never grows old, and it never loses its novelty. One can say every morning as one looks at it: "Here's a letter of Morse's I haven't read yet. I think I shall take another shy at it to-day, and maybe I shall be able in the course of a few years to make out what he means by those t's that look like w's, and those i's that haven't any eyebrows."

Other letters are read, and thrown away and forgotten, but yours are kept forever — unread. One of them will last a reasonable man a lifetime.

Yours faithfully,
T. B. Aldrich.
April 29, 1863.

Dear Mr. Sir:

I have to receive from you the past to-morrow the phrases-book of the Portugal language. Walking through the mail office to Cambridge, where I inhabit not, I am wanting it before the day next to this morning's hinder side. I find in it much rib movement. The English I discover to be very extraordinary pretty good. . . . To the Joseph Miller book much prefer I this, and thank the same for you with all my cardiac scrobicle.

Make believe I am faithfoolishly yours,
O. W. Holmes.

29th May.

My dear Colvin:

Still grinding at Chap. XI. I began many days ago on p. 93, and am still on p. 93, which is exhilarating, but the thing takes shape all the same and should make a pretty lively chapter for an end of it. . . .

June the 1st.

Back on p. 93. I was on 100 yesterday, but read it over and condemned it.

10 a.m.

I have worked up again to 97, but how? . . . But it's got to come straight! and if possible, so that I may finish *D. Balfour* in time for the same mail. . . .

June 2d.

I am nearly dead with dyspepsia, oversmoking, and unremunerative overwork. Last night, I went to bed by seven; woke up again about ten for a minute to find myself light-headed and altogether off my legs; went to sleep again, and woke this morning fairly fit. I have crippled on to p. 101, but I haven't read it yet, so do not boast. What kills me is the frame of mind of one of the characters; I cannot get it through. Of course that does not interfere with my total inability to write; so that yesterday I was a living half-hour upon a single clause and have a gallery of variants that would surprise you. . . . Well, read it with mercy! . . .

[Here follow several pages telling how the story called *The Ebb Tide* was finished, leaving the author exhausted, and sick of story-writing.]

Well, sir, here's to you, and farewell.

Yours ever,

R. L. S.

31. Exercises. Write a business letter, a formal invitation, a formal acceptance, a courteous note to a stranger, an informal invitation to a friend, and an intimate note to a school friend.

Let every sentence be complete. Avoid rude abbreviations like "Yrs. recd. and contents noted." Try in every letter to be perfectly clear and courteous.

Let these letters be as real as possible. If you can actually mail some of them after they are corrected, do so. During the rest of the year let your instructor see as much of your correspondence as you are willing to have him see.

Write several ten-word telegrams, such as you would like to send if you could. Perhaps you can reduce your business letter to this form, after the manner of 21 and 22. The first letter under 26 reduces thus: "Have you old copy Burton's 'Anatomy'? What price? Please answer."

32. The envelope. (1) In writing the address on the outside of the envelope, it is unnecessary to use any punctuation. It is not wrong, however, to use a comma after each line but the last, and a period after that. (2) Always give a man's initials, or first name and middle initial. Write his name as he writes it. (3) Always put *Mr.* before a man's name unless he has some other title, and *Messrs.* before a firm's name. Incorporated companies do not need the *Messrs.*, however. *The Macmillan Company* is just as good form as *Messrs. The Macmillan Company*. (4) If you are writing to a clergyman, do your best to find out his initials. If you fail, write *The Rev. Mr.* —, but on no account omit the *Mr.* If you know that the clergyman is a doctor of divinity, it is correct to write *Rev.*

or *The Rev.* before his name and , *D.D.* afterward, thus: *The Rev. Archibald A. Alexander, D.D.* This is better form than *Rev. Dr., etc.* (5) In writing to a lawyer, omit *Mr.* and follow the name with , *Esq.* The same may be done in addressing any gentleman of years and honors. (6) In addressing a married woman, write the name by which she is known in society, thus: *Mrs. John G. Guelph.* When she answers the note, she will sign her own legal name, thus: *Anna Rice Guelph.* A widow may be addressed by her legal name, unless her cards continue to bear her husband's name. (7) Let all that is written on the envelope be very clear and distinct. Avoid abbreviations for the names of states, except *Penn.* and *Conn.* Every other abbreviation may be mistaken — *Mass.* for *Miss.*, *N.Y.* for *N.J.*, etc. Remember that six million letters go to the Dead Letter Office each year, and that other millions go to the wrong state before going to the right one.

Write the correct addresses of ten of your acquaintances.

CHAPTER II

PUNCTUATION AND SENTENCE-STRUCTURE

33. A paragraph consists of sentences. A sentence is a statement, inquiry, or command. It has a subject and a predicate. When written it begins with a capital and ends with a period, or a question mark, or an exclamation point. Punctuation is a system of marks by which we divide a paragraph into sentences, and a sentence into groups of words, in order to help the reader to the meaning.

34. Before we can punctuate intelligently we must understand clearly what a sentence is. Most sentences are statements. Statements are not phrases. Phrases are groups of words that make sense, but do not state anything. *Flying blackbird* is a phrase. *The blackbird flies* is a statement. *The dog hunting rabbits* is a phrase. *The dog is hunting rabbits* is a statement.

35. Point out the groups of words that make statements, and those that do not.

1. Boys like heroes. 2. The liking of boys for heroes. 3. Gold for their enemies. 4. The Romans were weighing out gold for their enemies. 5. The hero Camillus. 6. The sword of Camillus. 7. The hero Camillus threw his sword into the

scales. 8. In the pass of Thermopylæ. 9. The brave Miltiades perished in the pass. 10. The laurels of Miltiades. 11. The laurels of Miltiades would not let Themistocles sleep. 12. As quiet as a mouse. 13. As mad as a hatter. 14. Alice attended a mad tea-party. 15. To leave one in the lurch. 16. Thrift is good revenue. 17. In the end, things will mend. 18. Not worth a brass farthing. 19. Under the rose. 20. I tell you under the rose. 21. The swaying branches. 22. The branches are swaying. 23. The swaying branches cast flickering shadows. 24. A sleeping lion. 25. A lion is sleeping. 26. We let a sleeping lion lie. 27. The guard being asleep. 28. The guard was asleep. 29. He succeeded in passing the gate, the guard being asleep.

36. Here are some extracts from papers written by boys and girls. Turn the phrases into sentences.

1. His manner is pleasant, modest, and quiet. A robust figure and a frank expression. 2. A curious-looking face, with high forehead and a broad nose. His chin is small. 3. The mask of St. Francis has an intelligent face, with long cheeks and a broad forehead. A delicate mouth, and its lips are parted. 4. His head is very large and round like a ball. Large eyes, aquiline nose, and rather thick lips. 5. The young person I will describe is dark. Dark eyelashes and eyebrows. Very dark, laughing eyes and a shapely nose. 6. German musician. A round face with high forehead, large eyes, heavy eyebrows. Short, coarse nose. 7. A person with curling hair, long face, large forehead, clear blue eyes with a mischievous look in them. The expression of the face always bright. 8. It is a most beautiful spot. Just back of our tent is a dense wood. Very little underbrush, but flowers of all kinds in profusion. 9. In this chest there were books and toys and dolls. All mixed up together.

37. It hardly needs to be said that a phrase should never be punctuated as if it were a sentence, that is,

be begun with a capital and ended with a period. Yet when a phrase comes at the end of a sentence, it is easy to forget that it is a part of that sentence. Often when a beginner has written a statement and placed a period, he finds that he wishes to add a few words. Of course he ought to erase the period with his knife, and begin the phrase with a small letter. If he forgets to do so, his statement reads like this: "She has beautiful golden hair. And blue eyes."

38. Granted that we know a statement from a phrase, our next task is to learn the use of the capital and period. Beginners are always afraid of capitals and periods. They feel that all they have to say is about one thing, and so they run their statements all together, or else separate them only by commas.

The beginner writes like this :

"My dog is a spaniel his name is Nep, that stands for Neptune Neptune was the sea-god, we call the dog Nep because he is so fond of the water, he likes to be in it all the time, once he got caught in the weeds and was nearly drowned."

This breathless stream sounds childish, does it not? This bad habit of running statements together without periods may be called The Child's Fault in Punctuation.

The group of remarks about the spaniel ought to be pointed thus :

"My dog is a spaniel. His name is Nep. That stands for Neptune. Neptune was the sea-god. We call the dog Nep

because he is so fond of the water. He likes to be in it all the time. Once he got caught in the weeds and was nearly drowned."

These sentiments are short and jerky, but they are true sentences.

39. Below are given some parts of school compositions in which The Child's Fault in Punctuation occurs. The first column gives the faulty pointing, the second the correct.

Read each pair of sentences aloud, letting the voice fall only at periods.

<i>Wrong Pointing of Independent Statements</i>	<i>Correct Pointing of Independent Statements</i>
1. No one knew Ulysses but his dog Argus, presently he made himself known to Telemachus.	1. No one knew Ulysses but his dog Argus. Presently he made himself known to Telemachus.
2. I started out on a camping trip with a friend of mine, we had a spring buggy and a pair of good horses.	2. I started out on a camping trip with a friend of mine. We had a spring buggy and a pair of good horses.
3. On our first day out we did not stop until dark, then we camped near a farmer's house for supper we bought a quart of milk from there and had it with our bread and cold beans.	3. On our first day out we did not stop until dark. Then we camped near a farmer's house. For supper we bought a quart of milk from there and had it with our bread and cold beans.
4. We were out hunting, all of a sudden a rabbit darted out from behind a bush, we all yelled at once.	4. We were out hunting. All of a sudden a rabbit darted out from behind a bush. We all yelled at once.

5. We fully expect to see you this summer, you surely will not disappoint us this year, you know you did last year.

6. Oh, Polly, I went last evening with mamma to the opera, it was the Bohemian Girl, I wish you had been with us, it was fine.

7. A walking tour should be taken by yourself, if you go in pairs, it is not a walking tour but a picnic, you want to be free to go where you please.

8. It isn't as nice up here now as it is in summer, there are only a few ducks around, most of the ducks have gone south, we have partridge almost every day, Reddy brought three partridges to-day, he is just sobering up.

9. Just after dark I heard a splash, my cousin was in the icy water, he had walked straight off the bank in the dark. We soon pulled him out, he was more scared than hurt.

10. That night we found an old stage-house that was habitable, we stayed there for several days, there was plenty of fuel and it was not far to a very fine old spring.

5. We fully expect to see you this summer. You surely will not disappoint us this year. You know you did last year.

6. Oh, Polly, I went last evening with mamma to the opera. It was the Bohemian Girl. I wish you had been with us. It was fine!

7. A walking tour should be taken by yourself. If you go in pairs it is not a walking tour but a picnic. You want to be free to go where you please.

8. It isn't as nice up here now as it is in summer. There are only a few ducks around. Most of the ducks have gone south. We have partridge almost every day. Reddy brought three partridges to-day. He is just sobering up.

9. Just after dark I heard a splash. My cousin was in the icy water. He had walked straight off the bank in the dark. We soon pulled him out. He was more scared than hurt.

10. That night we found an old stage-house that was habitable. We stayed there for several days. There was plenty of fuel, and it was not far to a very fine old spring.

11. "Phil Farrington" was another book I rather enjoyed, it told of a boy who was found by a hunter in Missouri after an explosion of a steamboat on the upper Mississippi, he lost his parents, or rather they lost him, he managed to get ashore and was found by the hunter as I tell you, as he grows older he wants to find his parents, he starts out and finds his father a drunkard in St. Louis, but his mother is in France.

11. "Phil Farrington" was another book I rather enjoyed. It told of a boy who was found by a hunter in Missouri after an explosion on a steamboat on the upper Mississippi. He lost his parents, or rather they lost him. He managed to get ashore and was found by the hunter as I tell you. As he grows older he wants to find his parents. He starts out and finds his father a drunkard in St. Louis, but his mother is in France.

40. Until a student has learned to read his own work aloud intelligently, he will be likely to make the Child's Error whenever he writes.

He will be particularly in danger of not stopping before certain words, for example *He* and *It*. Let us seek the reason for this.

If you were to ask your teacher to say in a single word what kind of statement may be written as a sentence, the answer would probably be the word *independent*. Yet your instructor would be obliged to tell you that it is not very easy to define an independent statement. Examine two sentences:

My dog is a spaniel. He is named Neptune.

They seem to be quite independent of each other. But the sentence

He is named Neptune

is not complete in meaning. *He* might mean a man, a dog, or an elephant. Yet "He is named Neptune" is a sentence.

We may call "He is named Neptune" a statement *grammatically* independent. Such a statement has a grammatical right to begin with a capital and end with a period. If a man should approach you and say merely:

"It fell,"

you would doubtless be justified in thinking him a lunatic; but his statement would be a sentence.

41. When the subject of a statement is an independent name, like *The man*, or *John*, or *Courage*, the beginner is quick to see that he should capitalize the sentence. When the subject depends for its meaning on what precedes, as in the case of *He*, the beginner hesitates to capitalize. But any statement that begins with the subject *He*, *They*, *It*, *She*, *This*, *These*, or *Those*, has a right to stand as a sentence.

The following paragraphs are correctly punctuated. They are very abrupt and "choppy," but there is no false use of commas for periods.

Napoleon was always on time. He said that in every battle there is a nick of time. He declared that a general must know just when the nick of time comes. He said that the Austrians did not know the value of five minutes. He said that this is why he beat them.

A lady once got on a car to go from New York to Philadelphia. She did not know it was a private car. She sat down behind a rather stout gentleman. He presently lighted a

cigar. She did not like this at all. She presently spoke to the man about it. She told him she thought he must be a foreigner. She said he probably did not know there was a smoking car. He thereupon threw his cigar out of the window. She was astonished to learn from the conductor that she was in General Grant's private car. She hastily beat a retreat into the next car.

42. Copy the following sentences, and finish each incomplete one as you proceed. Let the second sentence of each pair *explain the first*; let it show what the first means.

1. Washington was a great general. He ____.
2. Victoria was empress as well as queen. She ____.
3. Grant and Lee were schoolmates. They ____.
4. Every gun has a "sight." This is ____.
5. My book has two pieces of pasteboard covered with cloth. These are ____.
6. I have a wheel that I like. It ____.
7. We enjoyed the concert. It ____.
8. Please let me have some sweeter apples. These ____.
9. I can't solve this problem. It ____.
10. I can't accept your kind invitation. I ____.
11. We sold our dog. He ____.
12. Look out for the dog. He ____.

43. Statements frequently begin with connective expressions, like *but*, *and*, *although*, *here*, *there*, *wherefore*, *so*. Are such statements independent? Does the connective interfere with independence? Sometimes it does, and sometimes it does not, as we shall now see.

44. **Adverbial beginnings of independent statements.** New sentences often begin with adverbs. These

often show *place*: *Here, There, Over there, Above, Below, At the right, Overhead, On the floor, Farther away, Near by.*

Independent beginnings may be made that show the *time* of the new statement: *Now, Then, To-day, Yesterday, To-morrow, Immediately, Presently, Here-tofore, Hitherto, Once, Afterwards, After this, Soon, Often, Frequently, Occasionally.*

Another independent beginning is the word *There*. It is common in such phrases as *There is, There's, There are, There is no, There's no, There are no.*

Certain adverbs may form independent beginnings to show whether the writer thinks his statement positively true, or probably true, or possibly true. These are: *Certainly, Surely, Doubtless, Indeed, Perhaps, Possibly, Probably, Anyhow, Anyway, In all probability, At least, At all events, In any case.*

45. (a) Write a theme of one page concerning the schoolroom. Begin several sentences with adverbs denoting place.

(b) Write a theme of one page telling how you spent yesterday. Begin several sentences with adverbs of time.

(c) Write a theme of one page describing the schoolroom. Begin several sentences with *There is, There's, There's no, There are, or There are no.*

(d) Write a prophecy concerning the rest of the school year. Begin several sentences with such words as *Perhaps* and *Probably*.

46. **Independent conjunctions.** A pure or independent conjunction, like *and*, does nothing but connect. There are about a dozen pure conjunctions—fourteen, as we shall reckon them. These divide into four groups: the *and* group, the *but* group, the *so* group, and the *either* group.

The **and** group: and, also, moreover, besides.

The **but** group: but, yet, still, nevertheless.

The **so** group: so, therefore, consequently.

The **either** group: either, or; neither, nor.

Independent conjunctions join things that are spoken of as equally important:

1. Blue *and* green are both colors.
2. *Either* this book *or* that will do.

All independent conjunctions except the *either* group may connect sentences. A statement beginning with an independent conjunction may stand alone.

1. It rained. *And*, what was worse, it blew.
2. It rained. *Also* it blew.
3. It rained. *Moreover* it blew.
4. It rained. *Besides* it blew.
5. It rained. *But* the rain did not prevent our trip.
6. It rained. *Yet* the rain did not prevent our trip.
7. It rained. *Nevertheless* we went.
8. It rained. *So* we gave up the trip.
9. It rained. *Therefore* we decided to wait.
10. It rained. *Consequently* we deferred the trip.

47. There is one connective before which beginners are usually afraid to put a period. This is the

word *So*, meaning *Therefore*. It is perfectly correct to capitalize a *So*-statement.¹ In short sentences like

It began to rain, so we stopped playing,

it is customary to permit the comma before *so*, but it is grammatically correct to write,

It began to rain. So we stopped playing.

The period is regularly preferred when the statements are long.

48. *And* and *but* may begin new sentences, but they rarely do so. We commonly use *and* or *but* to join two sentences into one. Take an example:

We may give advice. We cannot give conduct.

These sentences are very emphatic. They sound jerky and severe. We join them thus:

We may give advice, but we cannot give conduct.

Here the comma before *but* takes the place of the period. The comma alone cannot take the place of the period; it can do so when followed by *but*. The conjunction *but*, then, does not often begin a sentence. If the idea of *but* is wanted at the beginning of the sentence, we use *Nevertheless*, or *Still*, or *Yet*, or *At the same time*, or *On the contrary*, or *On the other hand*.

49. Study the following sentences, to see if the present punctuation could be bettered by substituting

¹ But the conjunction *so that* never begins with a capital.

a comma with *but* instead of the period. Then copy all the sentences, making the change where it seems desirable.

1. After dinner sit awhile. After supper walk a mile. 2. Clowns are best in their own company. Gentlemen are best everywhere. 3. You smile. You bite. 4. We are bound to be honest. We are not bound to be rich. 5. Be bold. Be not too bold. 6. Experience keeps a dear school. Fools will learn in no other. 7. God stays long. He strikes at last. 8. He is rich. He is not satisfied. 9. His clothes are worth pounds. His wit is dear at a penny. 10. Knowledge is a treasure. Practise is the key to it. 11. Lips may be rosy. They must be fed. 12. Samson was a strong man. He could not pay money before he had it. 13. Spend not where you may save. Spare not where you must spend. 14. The fool's coat may be fine. It is only a fool's coat. 15. Foppishness is vulgar. Neatness never made a fop. 16. Fine clothes never won a position. Clean nails have made a man rich. 17. Labor makes dirty hands. Hands honestly dirty make clean money. 18. 'Tis a wicked world. We make a part of it.

50. The comma before *and* frequently takes the place of a period.

1. The clock struck one, and the mouse ran down.
2. Washington reached Yorktown, and the siege began.
3. Art is long, and life is short.
4. The rain descended, and the floods came, and the winds blew.

Whenever *and* seems to connect two distinct statements, the comma is needed before it. In such a sentence as

He stood silent a minute, and then began to speak,

the second part seems like a new statement, although it is really only an extension of the predicate.

When *and* joins two words, of course there should be no comma. The following selection shows the difference between *and* joining words and *and* joining statements :

A DEFECTIVE EDUCATION

Mr. Hearn is a writer and traveler. He knows the Japanese language well, and has recently become a Japanese citizen. He speaks and writes the language perfectly now, but was some time in learning it. Before he mastered it he met with a peculiar experience, and was much amused by it.

A Japanese gentleman and scholar was entertaining Mr. Hearn. He had heard that his guest was a literary man, and was much interested in the fact. Now in Japan a man of letters usually holds a high office of some sort, and is in every way a person of great authority. But he must possess one particular art, that of writing a hand as clear as engraving. One day the host came into the room where Mr. Hearn was, and noticed some sheets of paper on which Mr. Hearn had written certain memoranda. He looked at the manuscript with great respect, but did not seem enthusiastic. Mr. Hearn and his interpreter were talking together later in the day, and were speaking of the host. Then Mr. Hearn learned that the host had remarked, "He must have had great personal popularity at home that they did not send him to writing-school before they sent him abroad."

Note to the teacher. If time permits, the principles of punctuation thus far stated should be put to the test at this point. A week of daily themes (section 83) should be required. The student should write of what he did on the previous day, or of something that he saw on that day. He should be directed to begin no sentence with *and*. The themes should be corrected in the same way as the previous reproductions, and should be copied neatly. Further work will of course be necessary before the principles are mastered.

51. Statements that cannot be written as sentences.

A simple declarative sentence is a single independent statement. A compound sentence is made up of two or more independent statements, often joined by *and* or *but*. There remains a third kind of sentence, the complex. "*When guns are dangerous, they should not be used.*" This is a complex sentence. It consists of the main or independent statement *they should not be used*, and a dependent statement showing *when*. The statement

They should not be used

is grammatically independent. It could begin with a capital and end with a period. But *When guns are dangerous* could not stand alone. It is dependent.

52. Almost any short statement can be turned into a mere piece of a sentence by putting one of certain words before it. Point out the main statements and the dependent :

1. *Where guns are dangerous, they should not be used.*
2. *Guns should not be used where they are dangerous.*
3. *Wherever guns are dangerous, guns should not be used.*
4. *The greatest care should be taken in hunting, wherever guns are dangerous.*
5. *When guns are dangerous, they should be let alone.*
6. *Guns should be let alone when they are dangerous.*
7. *Since this gun became dangerous we have never touched it.*
8. *We have let this old musket alone ever since it became dangerous.*
9. *Just as the guns were getting hot and dangerous, the firing ceased.*

10. The firing ceased *just as the guns were getting hot and dangerous.*
11. *While the guns were hot and dangerous,* the gunners rested.
12. The gunners rested *while the guns were hot and dangerous.*
13. The rifles were still unused, *while the cannon were hot and dangerous.*
14. *While the cannon were hot and dangerous,* the rifles were still cold.
15. We left, *for rifles are dangerous.*
16. *Since the rifles of deer-hunters are dangerous,* we kept out of the woods.
17. We kept out of the pines in November, *since rifles are dangerous.*
18. *Because the rifles were dangerous,* we kept out of the pines in November.
19. We kept out of the pines and stayed at home, *because the rifles were dangerous.*
20. The deer-hunters' rifles are dangerous, *wherefore we keep out of the pines.*
21. Fifty deer-hunters came into the pines, *whence we presently departed.*
22. The deer-hunters were banging away, *so that we felt uneasy.*
23. We stayed out, *lest we should stop a stray bullet.*
24. *If guns are dangerous,* why use them?
25. Why use guns, *if they are dangerous?*
26. *Unless a gun is hammerless,* it is dangerous.
27. A gun is dangerous *unless it is hammerless.*
28. *Provided it is hammerless,* a gun is fairly safe.
29. A gun is fairly safe *provided it is hammerless.*
30. A well-made gun is fairly safe, *provided it is hammerless.*
31. *Although guns kick,* boys like them.
32. Boys like guns, *although guns are dangerous.*
33. Boys like guns, *even if guns are dangerous.*
34. He carries his gun with raised hammers, *as if he were a fool.*
35. *Even if guns are dangerous,* foolish persons will carry them carelessly.

36. *Notwithstanding he has been warned,* he will fire that old charge.
37. He will probably get killed, *notwithstanding he has been warned.*
38. This gun has been made hammerless *in order that it may be safe.*
39. *In order that it may not scatter,* this gun has been choke-bored.
40. Hold your peace *till you know which man is at fault.*
41. A lie begets a lie, *till they come to generations.*
42. Agree, *for the law is costly.* Agree, *for fighting is still more costly.*

53. Dependent conjunctions. Dependent conjunctions are such words as *if* and *because*. They do not connect sentences. They connect two clauses within a sentence. When a dependent conjunction begins a sentence, we know there are to be two clauses, the first depending on the second.

The dependent conjunctions may be arranged in seven groups. These may be called the *where* group, the *when* group, the *because* group, the *if* group, the *although* group, the *so that* group, and the *whether* group.

1. The *where* group: where, wherever, wherein.
2. The *when* group: when, whenever, while, before, after, since, until, just as, as soon as, as long as.
3. The *because* group: because, for, as, since, inasmuch as, as long as.
4. The *if* group: if, unless, provided, provided that, except.
5. The *although* group: although, though, even if, granting.
6. The *so that* group: so that, in order that, that.
7. The *whether* group: whether, if.

54. Use each dependent conjunction in two sentences. Let one sentence put the dependent clause first; let the other put it last. Give sentences of your own, or repeat from memory sentences found in the list above.

55. The word *because* always begins a dependent clause. The word *for* may sometimes begin a sentence, but not often.

56. The word *or* almost never begins a sentence, though it connects clauses of equal importance.

57. Three dangers beset the beginner in punctuating complex statements.

The greatest danger is that he will put a period and then capitalize a dependent clause. Note the following sentences :

<i>Wrong Pointing of Subordinate Clause</i>	<i>Right Pointing of Subordinate Clause</i>
1. We didn't much mind the loss of the beef. Since we had a plenty of ham and bacon in our supply-box.	1. We didn't much mind the loss of the beef, since we had a plenty of ham and bacon in our supply-box.
2. Then I came in dripping, and looking like an idiot. However, I managed to put up with the situation after a fashion. Because there were others in the same fix.	2. Then I came in dripping, and looking like an idiot. However, I managed to put up with the situation after a fashion, because there were others in the same fix.
3. We stayed in Dover that night and were only too glad that we did. As it began to rain about ten and rained all night.	3. We stayed in Dover that night and were only too glad that we did, as it began to rain about ten and rained all night.

4. The roof of the hut leaked abominably in several places. While the tent seemed to be as tight and dry as you please.

5. It was General Grant who turned the tide of victory in favor of the Union army. Although there were many other able generals on the Union side.

6. In camping out, it is just as well to have a flint and steel along. So that if the matches get wet you can make a fire with only the help of a few dry leaves or rags. But we fired some dry rags out of a gun and set them afire. So that we were all right.

4. The roof of the hut leaked abominably in several places, while the tent seemed to be as tight and dry as you please.

5. It was General Grant who turned the tide of victory in favor of the Union army, although there were many other able generals on the Union side.

6. In camping out, it is just as well to have a flint and steel along, so that if the matches get wet you can make a fire with only the help of a few dry leaves or rags. But we fired some dry rags out of a gun and set them afire, so that we were all right.

The second danger occurs when the dependent clause stands first. Here we may forget to begin the dependent clause with a capital.

The third danger is that of leaving out a needed comma after a dependent clause which stands first. A comma is almost always needed in this position :

1. While he was saying so, he pulled out his watch.
2. While England is certainly a monarchy, it is no tyranny.

Beginners usually neglect to place a comma between a dependent clause and the main statement which follows it.

58. Dependent clauses beginning with *who*, *which*, *that* are called relative clauses; they modify nouns

just as adjectives do. The punctuation of relative clauses will be considered later.

59. "Afterthoughts" often play havoc with punctuation, as we saw in 57. The afterthought may occur to the writer as a phrase, a dependent clause, or a part of a predicate.

Wrong Pointing of "Afterthoughts"

She has beautiful golden hair. And blue eyes. (*Phrase.*)

She has beautiful golden hair. But not blue eyes. (*Phrase.*)

She has beautiful golden hair. Her eyes being blue. (*Phrase.*)

She has beautiful golden hair. So that her blue eyes mate it. (*Dependent clause.*)

She has beautiful golden hair. As her mother had before her. (*Dependent clause.*)

She has beautiful golden hair. And is like her mother in this. (*Part of predicate.*)

She has beautiful golden hair. But lets it go unkempt. (*Part of predicate.*)

He knows all about guns. Or thinks he does. (*Part of predicate.*)

In every case the period should have been a comma, and the succeeding capital a small letter.

Right Pointing of "Afterthoughts"

She has beautiful golden hair, and blue eyes.

She has beautiful golden hair, but not blue eyes.

She has beautiful golden hair, her eyes being blue.

She has beautiful golden hair, so that her blue eyes mate it.

She has beautiful golden hair, as her mother had before her.

She has beautiful golden hair, and is like her mother in this.

She has beautiful golden hair, but lets it go unkempt.

He knows all about guns, or thinks he does.

Sometimes it is well to stop on finding such an error in our work, and ask whether we did not really wish to make an independent statement. Take an example:

"He ran away to the wars and never came home again. And was never even heard of."

Here it would be better to change the *And* to *Indeed*, and supply the missing subject:

"He ran away to the wars and never came home again. Indeed, he was never heard of."

Note to the teacher. If time permits, it will be advisable to ask for another week of daily themes at this point, before the rules for punctuation are summarized. In these themes, wrong punctuation of dependent clauses should carefully be pointed out to the student. (See section 83.)

60. Uses of period and comma summed up.

We shall presently try to frame some short rules for the use of the period and the comma. Before we do so, let us sum up what we have learned about these two marks.

The period is the sign of grammatical independence. It separates statements that can stand alone. We found that beginners often use the comma for the period, and we called this *The Child's Fault in Punctuation*. We found too that beginners often set off a mere phrase or a dependent clause by periods, not knowing what an independent statement is.

The comma is the sign of incompleteness. It is used within the sentence. It shows what words are

to be taken together. It is the group-maker. The comma keeps words apart that do not belong together, and thus it prevents misunderstandings. It is often a danger signal. "No, price too high" means exactly the opposite of "No price too high." It is said that a San Francisco agent telegraphed a Sacramento merchant: "I am offered ten thousand bushels wheat on your account at one dollar. Shall I buy, or is it too high?" The merchant wrote his answering telegram thus: "No, price too high." The operator who received the message at Sacramento understood it, "No price too high," and the mistake cost the merchant a thousand dollars, for telegraph companies do not agree to transmit punctuation.

The comma should not be used too freely. When in doubt, omit the comma or consult the teacher. The larger the groups of words, the better, provided the sense is clear. But when the comma is needed, it is greatly needed. Every comma is important.

A good reader makes slight pauses in many places where there are no commas. Commas have very little to do with elocution.

The quickest way to master punctuation is to learn examples.

Our task for some time to come is to learn the following six rules for the period and the comma, with the forty examples. Master them absolutely.

Remember to learn both the words and the punctuation. In reciting, mention each period or comma.

61. RULE 1. The period separates independent statements. The comma cannot do this unless followed by *and* or *but*.

1. Man proposes. God disposes.
2. Man proposes, but God disposes.
3. Wait till the time comes to strike. Then strike hard.
4. Wait till the time comes to strike, and then strike hard.
5. Washington won at Trenton. This turned the tide of war.
6. Washington won at Trenton, and this turned the tide of war.
7. Cowards are slaves. They are mastered by fear.
8. Lincoln hesitated. He did not want a war.
9. "Lincoln" is a curious word. It means "colony by the pool."

Note 1. For independent beginnings see 40-50. Independent statements begin with: (1) nouns; (2) personal or demonstrative pronouns, such as *He*, *It*, *This*; (3) adverbs, such as *Then*, *Here*, *There*; (4) independent conjunctions, such as *So*, *Therefore*, *Nevertheless*.

Note 2. In examples 7, 8, and 9 the sense forbids *and*, but permits *for*. See Rule 3c.

Note 3. The student always has the choice between the period without a conjunction and the comma with one. Sentences are stronger without conjunctions, smoother with them.

62. RULE 2. Put a comma before *and* or *but* if it seems to connect distinct statements. Put nothing before *and* if it seems to join only words.

1. Man proposes, but God disposes.
2. Be bold, but not rash.
3. Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided.
4. I was afraid, and went and hid thy talent in the earth.

Note 1. Distinct statements have each a subject and a predicate. In example 3 the first subject is *Saul and Jonathan*; the second is *they*.

But when the two statements have the same subject, as in 4, it can be omitted from the second. Then the second is called a **condensed statement**. A condensed statement is simply a predicate that seems like a distinct statement. Note that *went and hid* seems like one statement only.

In example 2 we have what seems like two distinct commands. The verb is the same for both, and is therefore omitted from the second. The second is a **condensed command**.

Note 2. *Moreover*, *Furthermore*, and *Besides* are "synonyms" of *and*; that is, they mean about the same as *and*. *Nevertheless*, *Yet*, *Still*, *On the other hand*, and *On the contrary* are synonyms of *but*. All these expressions should follow a period and begin new sentences.

63. RULE 3. A dependent clause is separated from its main clause by a comma or nothing.

(a) When standing first, it usually needs a comma.

1. If thine enemy hunger, feed him.
2. Though the night is dark, morning will come.
3. When wine is in, wits are out.
4. Where law ends, tyranny begins.

(b) When standing last, it sometimes needs a comma, sometimes not.

1. I propose to fight it out on this line, if it takes all summer.
2. Work if it shines, and rest if it rains.
3. Rob not the poor man, because he is poor.
4. Do right because it is right, not because it pays.

(c) When *for*, *as*, and *since* mean *because*, they follow a comma between the two statements.

1. Take therefore no thought for the morrow, for the morrow shall take thought for the things of itself.
2. Pay as you go, as you go safely so.
3. Since 1776 we celebrate July fourth, since we celebrate the Declaration and not its formal signing.

There is a preposition *for* and a conjunction *for*. Which requires a comma before it?

There is a preposition *as* and a conjunction *as*. Which requires a comma before it?

64. RULE 4. Members of a real series are separated by commas, or conjunctions, or both commas and conjunctions.

1. Beauty, truth, and goodness are never out of date.
2. All was ended now, the hope, and the fear, and the sorrow.
3. Woodsy and wild and lonesome
The swift stream wound away.
4. The man of the world dresses plainly, promises nothing, and performs much.
5. Some are born great, some achieve greatness, and some have greatness thrust upon 'em.
6. Fear not sorrow, death, or life.

Note 1. A series consists of three or more elements having the same construction.

Note 2. The conjunctions used in a series are *and*, *or*, *nor*.

Note 3. When the conjunction appears but once, put a comma before it, as in examples 1 and 6.

Note 4. Observe in example 1 that nothing interferes between *goodness* and *are*.

Note 5. Firm-names often omit the comma before *and*, as in *Smith, Jones and Company*. But this older custom will be displaced in time.

Note 6. Expressions like *little old man* are not punctuated.

65. RULE 5. Parentheses and vocatives are usually separated from the sentence by commas.

1. Without economy, said Dr. Johnson, few can be rich.
2. If I got places, sir, it was because I made myself fit for 'em.
3. Why, sir, I'm not afraid, in any case, to try.
4. Well, my lord, what cannot be cured must be endured.

Note 1. The words *Yes* and *No* should always be followed by some punctuation, even if there is no vocative.

Thus we always write *Yes, sir*, even though in pronouncing such an expression we make no pause between the words. The same rule holds in the case of *Say*. We always write *Say, John*.

Note 2. The words *Well* and *Why*, when used as in 3 and 4, are always followed by a comma, even if there is no vocative.

Note 3. The words *perhaps*, *indeed*, *however*, and *besides* are usually not parenthetical. Do not set them off except for unusual emphasis.

Note 4. A strong parenthesis may be set off by curves or dashes. (See 74, 78.)

66. RULE 6. A regular relative clause shows which person or thing is being spoken of. Do not punctuate it at all.

1. The man who hesitates is lost.
2. God helps those who help themselves.
3. A man is rich in proportion to the number of things which he can afford to let alone.

An extra relative clause adds extra information about something already understood. Set it off by a comma or commas to show that it is extra.

1. There is the sky, which you can see for yourself.
2. He went to his father, who was then in New York.
3. George Washington, who had just been chosen president, went to New York to be inaugurated.

Note 1. The clause in 3 is a parenthesis.

Note 2. Sometimes it is hard to tell whether a relative clause needs a comma or not. In such cases always consult the teacher.

Note 3. Everybody knows what "the sky" means. Everybody knows who "George Washington" was. Everybody knows what the expression "his father" means. The relative clauses are therefore extra; they do not show which thing.

67. A general rule for the comma. Use the comma to help the reader, and not to interfere.

The process of forming a judgment is a very quick one. The whole thought seems to be one thing, without parts. Therefore when we write a sentence we should not indicate the end of the subject by any mark of punctuation. If our subject is so long that we have to put a signboard to show where it ends, why, we had better shorten our subject.

Wrong Pointing of Subject and Predicate

1. The eyes, are very noticeable.
2. The eyes, of the person I here describe, are very noticeable.
3. To have some one cackling at your elbow, spoils your walk.
4. Our chief disappointment was the fact, that the water was muddy.
5. The intelligent face of St. Francis, has a thin, delicate nose.

Right Pointing of Subject and Predicate

1. The eyes are very noticeable.
2. The eyes of the person I here describe are very noticeable.
3. To have some one cackling at your elbow spoils your walk.
4. Our chief disappointment was the fact that the water was muddy.
5. The intelligent face of St. Francis has a thin, delicate nose.

There is no need of marking the end of a subject by a comma. It is equally true that there is no need of marking the beginning of an object.

Before an object or after a subject a comma is a nuisance.

The following sentences show clauses used as objects. Note that no comma occurs before the conjunctions *that, if, whether, where, when*, when these words begin object-clauses.

1. I asked John where he had been.
2. I asked John whether he should be present.
3. John said that he had been at school.
4. John answered that he should try to be present.
5. I need not remind you that it is extremely ill-bred to make either a man's physical defects or his religious opinions the subject of ridicule.
6. Mr. John Burroughs declares that "a little foot never yet supported a great character."

68. Take each of these quotations in turn, and repeat the rule or rules by which it is punctuated. Then recite the example which seems most like it.

1. Young people think they know everything, and therefore they make positive statements. *Aristotle.*
2. Chide a friend in private, but praise him in public. *Solon.*
3. A city that is set on a hill cannot be hid. *Matthew 5:14.*
4. Forsake not an old friend, for the new is not comparable with him. *Ecclesiasticus 9:10.*
5. Be not overcome of evil, but overcome evil with good. *Romans 12:21.*
6. If you let your words run too far before your deeds, the deeds will never be able to catch up with the words. *W. T. Hewett.*
7. We have left undone those things which we ought to have done. *The Book of Common Prayer.*
8. If the blind lead the blind, both shall fall into the ditch. *Matthew 15:4.*

9. Resist the devil, and he will flee from you. *James 4:7.*
10. Sweet childish days [they were], that were as long as twenty days are now. *Wordsworth.*
11. Let him that thinketh he standeth take heed lest he fall. *First Corinthians 10:12.*
12. The battle-stain on a soldier's face is not vulgar, but the dirty face of a housemaid is. *Ruskin.*
13. There are few things more contemptible than a rich man who stands upon his riches. *Blackie.*
14. The bravest and strongest men are generally the most peaceable. *W. T. Hewett.*
15. Render unto Cæsar the things which are Cæsar's. *Matthew 22:21.*
16. Poisoned by town life the sufferer says: "Well, my children, whom I have injured, shall go back to the land." *Emerson.*
17. The Puritans hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators. *Macaulay.*
18. The Indian, the sailor, the hunter, only these know the power of the hands, feet, teeth, eyes, and ears. *Emerson.*
19. Wishing, of all employments, is the worst. *Young.*
20. [The brook runs] clear and cool, clear and cool, by laughing shallow and dreaming pool. *Kingsley.*
21. They have sown the wind, and they shall reap the whirlwind. *Hosea 8:7.*
22. The thing is true, according to the law of the Medes and Persians, which altereth not. *Daniel 6:12.*
23. The fathers have eaten sour grapes, and the children's teeth are set on edge. *Ezekiel 18:2.*
24. There is a friend that sticketh closer than a brother. *Proverbs 18:24.*
25. He that spareth the rod hateth his son. *Proverbs 13:24.*
26. He that repeateth a matter separateth chief friends. *Proverbs 17:9.*
27. The morning stars sang together, and all the sons of God shouted for joy. *Job 38:7.*

28. In the lexicon of youth, which fate reserves for a bright manhood, there's no such word as *fail*. *Bulwer*.
29. Keep thy shop, and thy shop will keep thee.
30. He heaps up riches, and knows not who shall gather them. *Psalm 39:6*.
31. My book and heart
Must never part. *The New England Primer*.
32. Byron had a head which statuaries loved to copy.
Macaulay.
33. The boy stood on the burning deck,
Whence all but him had fled. *Mrs. Hemans*.
34. We have met the enemy, and they are ours. *Perry*.
35. My foot is on my native heath, and my name is Mac-
Gregor. *Scott*.
36. Rich and rare were the gems she wore. *Moore*.
37. Wolf, snake, and crocodile are useful as checks, scavengers, and pioneers. *Emerson*.
38. God made the country, and man made the town. *Cowper*.
39. These are the times that try men's souls. *Paine*.
40. That fellow seems to me to possess but one idea, and that is a wrong one. *Dr. Johnson*.
41. I feel like one
Who treads alone
Some banquet-hall deserted,
Whose lights are fled,
Whose garlands dead,
And all but him departed. *Moore*.
42. There is no such thing as a trifling dishonesty, but there may be dishonesty for a trifling gain. *Phineas Barnum*.
43. Never leave till to-morrow that which you can do to-day.
44. Take care of the pence, for the pounds will take care of themselves.
45. The man that blushes is not quite a brute. *Young*.
46. "I have not any proper courage, but I shall never let any one find it out." *A Young Soldier, quoted by Emerson*.
47. The man who eats in a hurry loses both the pleasure of eating and the profit of digestion. *Blackie*.

48. As to early rising, which makes such a famous figure in some biographies, I can say little about it, as it is a virtue which I was never able to practise. *Blackie*.
49. My Lord of Hereford here, whom you call king, is a foul traitor. *Shakspere*.
50. Boast not thyself of to-morrow, for thou knowest not what a day may bring forth. *Proverbs 27:1*.
51. Courage, whether moral or physical, is of three kinds: courage to be, courage to do, courage to endure. *W. T. Hewett*.
52. Justice, sir, is the great interest of man on earth. *Webster*.
53. 'Tis still observed those men most valiant are
Who were most modest ere they came to war.
54. It is noble to be generous, but not at other people's expense.
55. The teacher wishes to know what you have in your brain, and you give him what you take from a piece of paper. *Blackie*.
56. The best part of a man is his little, nameless, unremembered acts of kindness or of love. *Wordsworth*.
57. Newton was a great man without either telegraph, or gas, or steam-coach, or rubber shoes, or lucifer matches, or ether for his pain. *Emerson*.
58. He has not learned the lesson of life who does not every day surmount a fear. *Emerson*.
59. Let the thing in which you are most skilful be that about which you are most reticent. *W. T. Hewett*.
60. A lie which is half a truth is ever the blackest of lies;
A lie which is all a lie may be met and fought with
outright;
But a lie which is part a truth is a harder matter to fight.
Tennyson.
69. Show where commas would help the reader.
Some sentences need no comma.
1. When a friend asks there is no to-morrow. 2. Where ignorance is bliss 'twere folly to be wise. 3. Look where I

point. 4. When no man is watching you be afraid of yourself. 5. Even if a donkey goes traveling he will not come home a horse. 6. If anything stay let work stay. 7. You'll be sorry if you do. 8. Since there's no use crying over spilt milk let us laugh and be merry. 9. He went until he dropped. 10. He ran as far as he could when he fell exhausted.

70. Show where commas are really needed. Some sentences need none.

1. Joy temperance and repose slam the door on the doctor's nose. 2. Faith hope and charity are called the three Christian graces. 3. Grant Lee and Stuart were generals. 4. Chicago Boston and New York are cities. 5. Foxes weasels and minks kill rabbits squirrels and birds. 6. Grace grit and gentian will cure the tobacco habit. 7. The tree was a large flourishing oak. 8. The man was a handsome burly Englishman. 9. There was the moon round bright and silvery. 10. He was a little old man. 11. What a pretty little watch. 12. The fox squirrel is a large red squirrel but it is not a large red-squirrel. 13. Sally was a fine young lady. 14. There was a foolish young lad named Simple Simon. 15. See that great big dog!

71. Show where commas are really needed. Many sentences need none.

1. The king will probably come here to-day. 2. The king will come here to-day probably. 3. It may perhaps rain. 4. Can it possibly have been mislaid? 5. It may have been mislaid possibly. 6. It may possibly even probably have been mislaid. 7. Justice will sooner or later be done. 8. Surely the child was right. 9. The students however had not yet assembled. 10. A great steamer bearing down on the fishing boat sank it. 11. Crusoe looking saw canoes on the shore. 12. Caught in the sargasso sea the hulks of steamers lay drifting together. 13. Looking down you see a forest of wonderful plants growing in the sandy bottom. 14. Seen through the vapor the moon seemed strangely large. 15. There are in

the sky about four thousand visible stars. 16. There are in the sky about four thousand stars visible to the naked eye. 17. A bow long bent must become weak. 18. This bow now long bent is growing weak. 19. The army picked up many stragglers on the way. 20. The army by the bye picked up many stragglers on the way here. 21. At last just before morning the fury of the storm abated. 22. Tell me not in mournful numbers life is but an empty dream. 23. This trouble for the most part comes of putting your trust in old time-tables. 24. To-day in short has been a happy one. 25. He saved fifty dollars or even more over and above expenses. 26. The light of the nearest fixed star takes four years or thereabouts to reach the earth. 27. The light of that small star seen by you now at the beginning of the twentieth century has just arrived here after nineteen centuries of flying through space. 28. Difficult things in fact are the only things worth doing. *Blackie.* 29. Let your company be always when possible better than yourself. *Blackie.* 30. The act of giving up a fixed purpose in view of some slight inconvenience is dangerous to character. *Blackie.*

72. Show where commas are really needed. Every sentence but three needs two commas.

1. George Washington whom we all know about said that to be prepared for war is a good way to preserve peace. 2. President Charles W. Eliot who is president of Harvard University believes that every boy has his own strong points. 3. My head which is aching severely tells me to quit work. 4. This school-house which is a house to hold school in needs better ventilation. 5. My only brother who by the way is a farmer is in town to-day. 6. His face which was easy to see at that distance was ruddy. 7. The moon which was covered with clouds last night is bright this evening. 8. The moons that go round Jupiter are invisible to the naked eye. 9. My very best hat which I have had only a week is spoiled by the rain. 10. When we visited the town where my uncle lives we had a fine time. 11. When we visited Oakland where my uncle lives we had a fine time. 12. He that runs may read.

73. The colon usually precedes a list. In force it is somewhat like the sign of equality (=).

1. There were four evangelists: Matthew, Mark, Luke, and John.
2. The secret of success is this: stick to one thing.

74. The curves enclose a strong parenthesis. They are less and less used every year. The comma usually takes their place.

75. The brackets show something inserted by another person:

He [Henry the Eighth] was many times married.

76. The stars (* * *) show a long omission. The leaders (. . .) show a short omission.

77. The semicolon is a kind of weak period. It joins two sentences in one, because they are closely related in sense. Beginners do not often need the semicolon. If you employ it at all, consult the teacher about every case before you hand in your paper. Remember that so far as grammar is concerned, the semicolon is a period. Show where periods might be substituted in the following:

English boys "put into Coventry" the boy who, while holding the bat, flinches at the approach of the cricket-ball; *he is ignored*; no one speaks to him, walks with him, sits with him. Few boys get "into Coventry" a second time; they prefer a broken limb to dodging.

78. The dash shows a sudden break, or suspense, or a strong parenthesis, or a list:

1. Then — but what am I saying!
2. My native land — good night.
3. I wish cities could teach their best lesson — that of quiet manners.
4. The boy — such was his haste — was nearly choked.
5. There were four evangelists — Matthew, Mark, Luke, and John.

Do not use the dash after the comma or the colon.

79. The exclamation point (!) follows exclamations.

1. O John! where are you going?
2. Oh! I thought you were going with me.
3. That is most remarkable!
4. "Oh!" said he.
5. "Duty! honor! gratitude! fine words these!"

80. The question mark follows questions. Beginners are likely to forget this, and use a period. A single word is often a question, as "What?"

81. **Remember how you began.** In forming a sentence it is necessary to remember how the sentence begins. If we fail to remember this, we are likely to produce what is hard to punctuate and hard to read.

Remembering how we began helps us to keep one easy, simple method of structure throughout the sentence. For example it keeps us from using several subjects where one will do. The man who remembers the beginning composes smoothly, like this:

Judge Hughes wrote *Tom Brown at Rugby*, and also *Tom Brown at Oxford*.

The man who forgets the beginning composes awkwardly, like this :

Judge Hughes wrote *Tom Brown at Rugby*, and also the book called *Tom Brown at Oxford* was written by him.

The man who remembers the beginning gives his sentence **unity of form**. The man who forgets the beginning falls into **mixed constructions**. Unity of form can appear in many ways. It may affect even little phrases.

It is better to write

He died from exposure and probably from lack of food
than

He died from exposure and probably also he lacked food.

It is better to write

He got well by means of care and good nursing
than

He got well by means of care and because he was well nursed.

It is better to write

This food was what he asked for, and what he had long
needed
than

This food was what he asked for, and he had long needed it.

82. The following sentences contain mixed constructions. Rewrite them as well as you can, giving them unity of form.

1. Judge Hughes wrote *Tom Brown at Rugby*, and also *Tom Brown at Oxford* was written by him.

2. Now, to properly enjoy a walking tour, it should be gone upon alone.

3. You will see no sudden jerks of the rudder, nor will any clumsy rounding of a point be seen.

4. Miller, motionless till now, lifts his right hand, and the tassel is whirled round his head.

5. He disliked the idea of spending the night in the old country house, and still more to go through the tapestried chamber, but it was immediately determined by him that such an invitation must not be refused.

6. Howe could not bear to acknowledge the defeat of his attempts to storm, and accordingly, at five o'clock, with genuine British persistency, a third attack was ordered.

7. Getting minnows with a net is quicker than to get them any other way.

8. To get the essence of one's tour we should be alone.

9. One must feel at ease to go this way or that, just as the freak takes them.

10. I needed a recreation of the brain as well as for my body.

11. I received more benefit out of that book than from any other.

12. One wants to be able to go this way or that as the freak takes you.

13. I also noticed the forests, which were brown, but they will soon be green again.

14. It is used as an office building, with stores on the first floor, and has a theatre on the roof.

15. Billy, wishing to get the bass in quickly, and in order not to break his line, simply waded ashore with him.

16. One cannot enjoy the walk when walking beside a champion walker or mince in step with a girl.

17. The chin of Beethoven is small and square, and St. Francis has a long and pointed one.

18. When a person has read a book before and then rereads it, I think they enjoy it more and get a greater benefit from it, because you can't help picking up things which you had failed to notice.

83. Daily themes. At this point we should have considerable practise in writing short themes of our own. It rests with the instructor to say what kind of themes these should be. If he decides that they should be what are called "dailies," a word or two as to dailies will be in order here.

In the daily theme the student writes about something that has interested him on the day when the theme is written, or on the day before. Perhaps he saw a ball-game, or a street-fight, or a runaway, or an accident. While the event is fresh in his mind he writes an account of it. He tells the exact truth about it. A daily theme should not offer as facts things that never happened. The student must not expect some extraordinary thing to happen every day, though he may feel as one lad did who remarked, "I don't *wish* accidents to occur, but they certainly do add to a theme." The person who keeps his eyes and ears open will see and hear things that are well worth writing about, even if they seem trivial. There are so many good things to write about that the real problem is what not to write about. Here are a dozen specimen titles for dailies:

1. What I did yesterday. 2. My dinner yesterday. 3. Why I was late. 4. A funny incident in the Latin recitation. 5. The exercises in chapel yesterday. 6. What the principal said. 7. What I overheard in the hall. 8. What a boy brought to school. 9. In regard to the school drinking-water. 10. In the lunch room. 11. A man I saw yesterday. 12. Trees near the schoolhouse.

CHAPTER III

CORRECTNESS IN THE SENTENCE

84. By correctness in a given sentence we mean that the sentence is composed of correct forms of words, put together in such ways as good usage approves. Correctness in the sentence means much the same as "good grammar." It is assumed that the pupil has already studied something of grammar, and that much of this chapter will be of the nature of a review.

85. Grammatical usage is using such forms of words, and such combinations of them in sentences, as are considered correct by the best writers and speakers.

John's is a form of *John*; *leaves*, of *leaf*; *him*, of *he*; *began* and *begun*, of *begin*; *drowned*, of *drown*. *Isn't* is a correct form of *is not*; *ain't* is an incorrect form. *He has begun* is a correct combination; *he has began* is an incorrect combination. *Leaves are* is a correct combination, *leaves is* an incorrect.

86. Vulgar usage. All mistakes in grammar are vulgarisms. *Vulgar* means "pertaining to the crowd." The great mass or crowd of people have, as yet, but

little education. But no man has a right to despise uneducated persons, for they are often the superiors of educated persons in character, in natural ability, and in force of expression.

87. Literary usage. Vulgar usage is the usage of the uneducated. At the other extreme is the language of the few who write books. The language of books is called *literary* usage. But literary usage varies a great deal. What may be called *scholastic* usage never permits such shortened forms as *can't*, *don't*, *doesn't*, *isn't*, *aren't*. There are subjects so serious and formal in their nature that in treating them it would sound out of place to use *can't* for *cannot*, and *don't* for *do not*. On the other hand, some of the best books are not scholastic in tone, but sound like the conversational language of educated persons.

88. Conversational usage. The language used by educated persons in conversation is called **conversational** usage. It is correct in all essential matters of grammar, but it often admits such contractions as *can't*, *don't*, *isn't*, *I've no*, and it sometimes admits fresh and kindly slang.

Conversational usage is the proper model for students to follow in their oral use of English. It is very often the proper model for them to follow in their written work. In a formal business letter there is no place for even the best of slang, and none for contracted forms like *can't* and *isn't*. But

in friendly letters we write in the conversational tone, so that we shall seem to be talking.

89. In conversation it is usual to "contract" many verbs by leaving out or shortening some vowel, as in *don't* for *do not*, *doesn't* for *does not*. Vulgar usage often makes contractions of its own, and one of the worst of these is the negative form *ain't*, which is made to serve for *am not*, *is not*, etc.

A very large proportion of boys and girls say *ain't*. If the study of grammar should teach them anything, it should teach them not to do this, but to use the proper contractions. Every grammar class should be an anti-*ain't* club. It should be a club for the promotion of *isn't* and such forms. But we shall never be wholly rid of this error until boys have courage to say *isn't* on the playground. Some boys who are not afraid of a hot ball or a rusty gun are afraid to say *isn't*, for fear of being thought pretentious. Now some forms of speech would be pretentious in a boy. A lad who always said "Cannot you go?" would sound like a little prig. But there is nothing priggish in refusing to say *ain't*. A boy who says *isn't* can play ball as well, shoot as well, and if necessary fight as well as the boy who is content with the slovenly expression *ain't*.

90. The correct conversational equivalents of *ain't* are given below. They should be mastered perfectly.

I'm not
you're not *or* you aren't
he's not *or* he isn't

am I not?
aren't you?
isn't he?

we're not *or* we aren't
you're not *or* you aren't
they're not *or* they aren't

aren't we
aren't you?
aren't they?

Give the correct contracted equivalents of *ain't* before the word *going*. Thus: "I'm not going; you're not going, *or* you aren't going," etc.; also the same equivalents before *sorry*, before *hungry*, and before *complaining*.

91. With *not*, the form *it is* contracts to *it isn't*, *'t isn't*, or *it's not*. *It is no* contracts in like manner to *it's no*. Notice the apostrophe that takes the place of the letter *i*. *It's* is not the adjective *its*.

Use *It's not* before each of the following expressions:

Too late; so bad as you think; so far after all; more than two miles; every man that can tell the truth; all that you could wish; as thy mother says, but as thy neighbors say; no shame to tell the truth.

Use *'Tisn't* before each of the following:

John; Monday; time for dinner; over there; the gay coat that makes the gentleman; so; any such thing.

Use *It's no* before each of the following:

Wonder; easy task; small undertaking; farther than we thought; sign of death if a bird flies in; fun to pound your finger; use to cry over spilt milk; more than right.

92. The form *there's no*, contracted from *there is no*, means the same as *there isn't any*. The student

should form the habit of using one contraction as freely as the other.

Use *There's no* before the following:

Smoke without fire; art that can make a fool wise; going to heaven in a sedan chair; sense in grumbling; reason for whining; apple like a russet; royal road to learning; such flatterer as a man's self; lack of funds; surety of success except in hard work; man but hath enemies; arguing with an east wind.

93. The forms *I was not*, etc., and *was not I?* etc., are contracted as below:

I wasn't	we weren't	wasn't I?	weren't we?
you weren't	you weren't	weren't you?	weren't you?
he wasn't	they weren't	wasn't he?	weren't they?

Use these contracted forms before *going* and before *angry*.

94. The following contractions should be learned:

I haven't been	I've not been
you haven't been	you've not been
he hasn't been	he's not been
we haven't been	we've not been
you haven't been	you've not been
they haven't been	they've not been

ORAL EXERCISE. Give these forms before each of the following in turn:

There; going; at home; thinking of going; planning to go; afraid of examinations.

95. The literary forms *there has not been any* and *there have not been any* are contracted in conversation to *there hasn't been any*, *there haven't been any*. The literary forms *there has been no* and *there has been*

none are contracted in conversation to *there's been no*, *there's been none*. The form *there have been none* cannot easily be pronounced in any contracted form.

Give the following sentences with proper contractions of the italic expressions. Supply words to any blanks.

1. *It has not been* long since we began the study of contractions. 2. *It has not been* the umpire's fault. 3. *It has not always been* as it is now. 4. *It has not been* many days since we returned from our vacation. 5. *There has not been* any serious ground for complaint. 6. *There have not been* any serious grounds for complaint. 7. *There has been* no serious ground for complaint. 8. There — been no serious grounds for complaint. 9. *There has been* no doubt that team-work won the victory. 10. There — been no doubts that the team-work won. 11. *There has been* no cleverer pupil in school for a long time. 12. There — been no cleverer pupils than those I speak of. 13. There — been no cases of that disease lately. 14. There — been no great generals who did not attend to details. 15. *There has been* no day thus far when we couldn't work on the cabin. 16. *There has been* no problem yet, in our algebra, that I haven't solved by myself. 17. *There has never been* a result without a cause. 18. *There has been* no rule without an exception. 19. *There has been* no reason for not getting my lessons. 20. *There has been* no question in my mind about the outcome.

96. The forms *I have*, etc., *I had*, etc., may be contracted thus :

I've	we've	I'd	we'd
you've	you've	you'd	you'd
he's	they've	he'd	they'd

(Notice that *he's* may stand for either *he is* or *he has*.)

Use these contractions before *a book*; *a notion*; *none*; *no chance*; *no fear*; *money*; *reason*; *excuse*; *interest*; *anxiety*.

The forms *I have not*, etc., *I had not*, etc., may be contracted thus :

I haven't	we haven't	I hadn't	we hadn't
you haven't	you haven't	you hadn't	you hadn't
he hasn't	they haven't	he hadn't	they hadn't

Use these contractions before *enough*; *gone far enough*; *a dollar*; *the chance*; *any*; *time enough*.

97. The forms *have not I?* etc., *had not I?* etc., may be contracted thus :

haven't I?	haven't we?	hadn't I?	hadn't we?
haven't you?	haven't you?	hadn't you?	hadn't you?
hasn't he?	haven't they?	hadn't he?	hadn't they?

Use these contractions before *enough*; *gone far enough*; *any matches*; *made a mistake*; *said so*.

98. Use the forms

have I a?	have we a?	had I a?	had we a?
have you a?	have you a?	had you a?	had you a?
has he a?	have they a?	had he a?	had they a?

before *pencil*; *chance*; *good excuse*; *lesson to get*; *reason*.

99. Use the forms

have I no?	have we no?	had I no?	had we no?
have you no?	have you no?	had you no?	had you no?
has he no?	have they no?	had he no?	had they no?

before *book*; *sense of shame*; *hope*; *better plan*; *longer to wait*.

100. The use of *have got* is extremely common in vulgar usage, where it usually means no more than *have*. The word *got* properly means "acquired"; *I have got* means "I have acquired."

When used in such sentences as "I've got none," the *got* serves to lessen the formality of the expression. Such sentences are fairly common in good conversational usage, though they are not so good as "I have none," etc.

Use the expressions

I've got no	we've got no	I'd got no	we'd got no
you've got no	you've got no	you'd got no	you'd got no
he's got no	they've got no	he'd got no	they'd got no

before *fish yet; answer; place; outfit; explanation from him.*

101. **The principal parts of verbs.** Having studied the conversational contractions of the verbs *be* and *have*, we come to the "principal" parts of verbs.

Each verb has three chief forms, as *begin, began, begun*. These are called the principal parts. They are known as the present form, the past form, and the past participle. The past participle is used with *have, has, had*, or *am, is, are, was, were*, thus: *I have begun, it is begun*, etc.

102. There are about forty verbs in using which we are obliged to think very carefully of the principal parts. These verbs are as follows: awake, begin, blow, break, bring, burst, catch, come, do, drink, eat, flow, fly, freeze, give, go, grow, know,

lay, lie (to recline), ride, ring, rise, run, see, set, shake, show, sing, sink, sit, spring, steal, swim, swing, take, teach, throw, wring, write.

The principal parts of the forty verbs may be summed up as follows:

Present	Past	Form after <i>have, etc.</i>	Present	Past	Form after <i>have, etc.</i>
awake	awoke	awaked	ride	rode	ridden
begin	began	begun	ring	rang	rung
blow	blew	blown	rise	rose	risen
break	broke	broken	run	ran	run
bring	brought	brought	see	saw	seen
burst	burst	burst	set	set	set
catch	caught	caught	shake	shook	shaken
come	came	come	show	showed	shown
do	did	done	sing	sang	sung
drink	drank	drunk	sink	sank	sunk
eat	ate	eaten	sit	sat	sat
flow	flowed	flowed	spring	sprang	sprung
fly	flew	flown	steal	stole	stolen
freeze	froze	frozen	swim	swam	swum
give	gave	given	swing	swung	swung
go	went	gone	take	took	taken
grow	grew	grown	teach	taught	taught
know	knew	known	throw	threw	thrown
lay	laid	laid	wring	wrung	wrung
lie (to recline)	lay	lain	write	wrote	written

(1) Learn the principal parts of the verbs in the preceding list.

(2) Recite them as they stand in the table.

103. Recite the parts of *awake, begin, bring, catch, come, do, drink, eat, freeze, give, go, grow, know, lie,*

ride, ring, rise, run, see, shake, show, sing, sink, sit, spring, steal, swim, take, teach, throw, wring, write, all in the first person, making four sentences for each, thus:

I awake. I awoke. I have awaked. I had awaked.

104. Make four sentences in like manner for each of the verbs *blow, break, burst, flow, fly*. Use an appropriate subject for each, as

The wind blows. The wind blew. The wind has blown. The wind had blown.

105. **Lie.** There is a verb *lie* which means *to tell a falsehood*. It has such present forms as *lie* and *lies*, in "We *lie* if we say that," "He *lies* if he says that," and the past form *lied*, in "He *lied*." No one often makes mistakes in the forms of this verb.

The other verb *lie* refers to a physical act, the opposite of standing or sitting. Its parts are *lie, lay, lain*. Learn and recite the following:

Present Forms

I lie or I am lying
you lie or you are lying
he lies or he is lying
we lie or we are lying
they lie or they are lying

Past Forms

I lay or I was lying
you lay or you were lying
he lay or he was lying
we lay or we were lying
they lay or they were lying.

Use the forms *lies, is* (or *are*) *lying, lay, was* (or *were*) *lying* in each of the blanks, making four complete sentences for each subject, thus: "The book lies on the table. The book is lying on the table. The book lay on the table. The book was lying on the table."

1. A knife — on my desk. 2. Snow — on the ground. 3. A wounded soldier — on the field. 4. Soot — on the hearth. 5. A sloop — on the river. 6. A trout — on the bank. 7. A hammer — on the bench. 8. A sledge — on the anvil. 9. A sleeping child — on the bed. 10. A pin — on the floor. 11. Seven cats — asleep. 12. A dead quail — on the snow. 13. Four Cornish birds — in the pantry. 14. Three French hens — ready for roasting. 15. Two turtle doves — slain by a hunter. 16. A chicken — basking in the dust. 17. The giant — snoring. 18. The autumn leaves — where they fell. 19. The soldier — where he died. 20. A Welsh rabbit — heavy on the stomach. 21. Sin — heavy on the conscience. 22. The new snow — light upon the grass. 23. A piece of silk — on the counter. 24. Uneasy — the head that wears a crown. 25. The fallen angels — thick as autumnal leaves.

Insert the proper form of *lie*.

1. This tree has — here a long time. 2. Get up. You've — in bed long enough. 3. That sin has long — heavy on his soul. 4. We've — in the trenches a week, waiting for orders. 5. I found my grammar all warped and mildewed. It had — out on the porch all night. 6. I've — long enough inactive. 7. He's not — inactive. 8. We found a knife. It had — so long in a ditch that the handle fell off when touched. 9. The charge has been laid at the general's door that he has — still when he ought to have moved on the enemy. 10. Your book has — there all the time, just where you laid it.

106. **Lay.** The past form of *lie*, meaning reclined, is *lay*. But there is a verb *to lay* which means *to place down*. Its parts are *lay, laid, laid*.

Remember that the expressions LAYS DOWN and LAID DOWN must always take an object.

1. John comes in tired, lays down his hat, and lies down.
2. John came in tired, laid down his hat, and lay down.

The verb *lie* never takes an object, though "He lay down" means almost the same as "He laid himself down."

Supply the correct past of *lie* or *lay* to each blank, and tell which verb it belongs to.

1. There he —. 2. There he — it. 3. He — there all tired out. 4. He — it there and went away. 5. He — out there on the cliff. 6. He — out some bread and cheese for us. 7. King Richard — about him many a blow (*or* — about him with his good sword). 8. Many fallen knights — about their king. 9. The launch — alongside the steamer. 10. The sailors — the rope along the deck.

Insert the past of *lay*.

1. He's — the blame where it ought to lie. 2. We've — the sidewalk early, so that it will lie solid and smooth before the frosts come. 3. The king — his weary head on his pillow and lay thinking of Shakspeare's remark concerning crowns and heads. 4. Speckle has — an egg, but don't touch it! let it lie. 5. I lay down and — a shawl across me.

107. Sit. The verb *sit* means to rest, as on a chair, with the body bent at the hips. The past form of *sit* is *sat*. In conversational usage this verb does not take an object, except in the expressions "He sits his horse well," etc., in which *sit* really means *sits on*.

Use the form *He sat* before each of the following:

- (1) at breakfast; (2) still; (3) on the fence; (4) in silence; (5) for some time without saying a word; (6) his horse like a soldier; (7) in his seat when the clock struck; (8) through the speech; (9) without moving; (10) alone; (11) beside the brook; (12) in front of me; (13) on the dunce stool; (14) in

the front row; (15) up late; (16) under the tree; (17) out in the sun; (18) out on the porch; (19) on the end of a log; (20) in the tree-top.

108. Set. The verb *set* means chiefly to *place*, and always takes an object except in such expressions as "The sun sets," "Plaster of Paris sets quickly," and "It set in to rain." *Remember that the verb SET must have an object.*

Use the past of *set* before each of the following expressions:

- (1) the dish down just now; (2) the dish there just now; (3) the child down there yesterday; (4) traps in the woods last autumn; (5) a trap last night for a rabbit; (6) the bolt deep into the wood before I fastened it; (7) the fire going a minute ago; (8) the wood afire; (9) my watch at nine last evening; (10) the clock by my watch this morning; (11) my room in order; (12) out of a pail of milk; (13) the color by the use of a chemical; (14) the bread to rise; (15) myself down then; (16) the injured boy down on a log and went for help; (17) the whole class laughing; (18) the old sailor to telling yarns; (19) myself to work; (20) myself down to study; (21) to work; (22) out; (23) out yesterday to find our cow; (24) myself that task; (25) much store by that old spinning-wheel; (26) forth in good spirits; (27) the lamp in a safe place before I left; (28) the kettle on to boil; (29) Bridget to cook an omelet; (30) the pitcher down too hard.

109. Supply *sat* or *set* in the blanks according to correct usage.

1. The knight — on his horse. 2. The knight — himself on his horse. 3. The boy — up to play tenpins. 4. The boy — up the tenpins. 5. The cat — up to howl. 6. The cat — up a howl. 7. The lynx — up on a limb. 8. The dog — up a barking at sight of the lynx. 9. I —

down a dish of hot maple syrup. 10. I accidentally — down in the dish of hot syrup. 11. We may — it down that by the age of twenty a boy's character has become — either for good or for bad. 12. There he —, with hands clenched and teeth —. 13. There — the setter with the bird in his mouth. 14. The photographer's sitter — twice for his portrait. 15. Will you — a price on that chair? 16. I mean the one in which the salesman — just now. 17. It — in to rain. 18. We — in the rain and fished. 19. The tide — in very strongly at that point. 20. The town was — in a hollow. 21. The trap lay in the hollow, where it was —. 22. A city that is — on a hill cannot be hid. 23. Neither do men light a candle and — it under a bushel. 24. She — the room to rights, and her tired mother — and looked on. 25. I — the scamp down, and there he —. 26. The boy — himself to work, and — steadily at work for an hour. 27. We — the hen on her nest, and there she —. 28. Here — the bear, looking fierce enough to — us all a shaking with fear. 29. As we were sitting in a row, in came Rover all wet, and — down beside us, —ting up a great disturbance. 30. He who has never — out to make something of himself must expect to see others pass him. 31. While he — idle, others were toiling on to the goal they had — before them.

When a hen is set on her nest, the hen sits. She is therefore "a sitting hen," and the time will perhaps come when farmers will speak of her as such. Meanwhile it is not in good taste to be severe with the expression "setting hen," for almost everybody who raises hens uses the expression.

110. Say. Learn the following:

said I
said you
said he

said we
said you
said they

Use *said* (not *says*) in each blank.

- | | |
|----------------|------------------|
| 1. — I to you | 6. — he to me |
| 2. — I to him | 7. — he to you |
| 3. — I to her | 8. — he to her |
| 4. — I to them | 9. — he to us |
| 5. — I to John | 10. — he to them |

111. The future. English verbs have no one form referring to future time. We make use of various means when we wish to speak of an act as happening in the future.

In common talk we may use present forms to refer to the future, as in *I go to town to-morrow*. The progressive present, as in *I am going to town to-morrow*, is very often used as a future. And the curious combination *I am going to go to town* is also common. In all these cases the speaker imagines the future as already here, just as when he says *Go! now*.

But what we ordinarily call the future forms of the verb are combinations of the verb's infinitive with *shall* or *will*. In *I shall go* the verb is *shall*, which is completed by the verbal noun, or infinitive, *go*. It requires some skill to use these future phrases correctly, as the verb changes from *shall* to *will* according to the person of the subject-pronoun.

112. The pure future. The pure future makes a quiet announcement of what is to happen.

It uses *shall* with the first person, *will* with the second and third.

- | | |
|-----------------|------------------|
| 1. I shall die | 1. we shall die |
| 2. you will die | 2. you will die |
| 3. he will die | 3. they will die |

These forms are shortened to

- | | |
|----------------|-----------------|
| 1. I sh'll die | 1. we sh'll die |
| 2. you'll die | 2. you'll die |
| 3. he'll die | 3. they'll die |

The negative forms of the pure future are correctly contracted in two ways, the second being very informal:

- | | |
|---------------------|-------------------------------|
| 1. I sh'll not die | 1. I shan't die |
| 2. you'll not die | 2. you won't die |
| 3. he'll not die | 3. he won't die |
| 1. we sh'll not die | 1. we shan't die |
| 2. you'll not die | 2. you won't ¹ die |
| 3. they'll not die | 3. they won't die |

113. A. Repeat from memory the following:

<i>Uncontracted Pure Future, Affirmative</i>	<i>Uncontracted Pure Future, Negative</i>
1. I shall be happy to see him	1. I shall not be happy to see him
2. you will be happy to see him	2. you will not be happy to see him
3. he will be happy to see him	3. he will not be happy to see him
1. we shall be happy to see him	1. we shall not be happy to see him
2. you will be happy to see him	2. you will not be happy to see him
3. they will be happy to see him	3. they will not be happy to see him

¹ Won't is a correct contraction of *woll* (an old form of *will*) and *not*.

<i>Contracted Pure Future, Affirmative</i>	<i>Contracted Pure Future, Negative</i>
1. I sh'll be happy to see him	1. I sh'll not be happy to see him
2. you'll be happy to see him	2. you'll not be happy to see him
3. he'll be happy to see him	3. he'll not be happy to see him
1. we sh'll be happy to see him	1. we sh'll not be happy to see him
2. you'll be happy to see him	2. you'll not be happy to see him
3. they'll be happy to see him	3. they'll not be happy to see him
	or
	1. I shan't be happy to see him
	2. you won't be happy to see him
	3. he won't be happy to see him
	1. we shan't be happy to see him
	2. you won't be happy to see him
	3. they won't be happy to see him

B. Give all the sentences of A, placing before each the words "I'm quite sure that," thus: "I'm quite sure that I shall be happy to see him."

C. Give all the affirmative sentences of A, placing before each the words "Are you quite sure that," thus: "Are you quite sure that I shall be happy to see him?"

D. Give all the negative sentences of *A*, placing before each the words "I'm afraid," thus: "I'm afraid I shall not be happy to see him."

E. Give all the affirmative sentences of *A*, placing before each the words "Let's suppose," thus: "Let's suppose I shall be happy to see him."

114. Use all the forms of (A) before each of the expressions of (B).

- | | | |
|-----|---------------|-------------------|
| (A) | 1. I sh'll be | 1. I sh'll not be |
| | 2. you'll be | 2. you'll not be |
| | 3. he'll be | 3. he'll not be |

- | | | |
|--|----------------|--------------------|
| | 1. we sh'll be | 1. we sh'll not be |
| | 2. you'll be | 2. you'll not be |
| | 3. they'll be | 3. they'll not be |

OR

1. I shan't be
2. you won't be
3. he won't be

1. we shan't be
2. you won't be
3. they won't be

(B) (1) sorry; (2) glad to come; (3) at home then; (4) in a hurry; (5) afraid to say so; (6) hasty; (7) on the watch; (8) ashamed to try; (9) alarmed; (10) looking for trouble; (11) willing to confess; (12) stay; (13) likely to stay; (14) coming often; (15) late again; (16) surprised; (17) sure; (18) severe with him; (19) fooled again; (20) expected to speak; (21) astonished at anything new; (22) expecting you; (23) through by four; (24) in town at Christmas; (25) worried; (26) wretched if it rains; (27) drowned if we upset; (28) tired out by then; (29) mightily pleased; (30) asleep before that;

(31) obliged to stay; (32) compelled to request; (33) forced to leave; (34) required to report; (35) excused; (36) less afraid after this; (37) worse off than at present; (38) very far away.

115. Use all the forms of (A) before each of the expressions of (B).

- | | | |
|-----|-------------|-----------------|
| (A) | 1. I sh'll | 1. I sh'll not |
| | 2. you'll | 2. you'll not |
| | 3. he'll | 3. he'll not |
| | 1. we sh'll | 1. we sh'll not |
| | 2. you'll | 2. you'll not |
| | 3. they'll | 3. they'll not |

OR

1. I shan't
2. you won't
3. he won't
1. we shan't
2. you won't
3. they won't

(B) (1) arrive at twelve; (2) reach Chicago on time; (3) get to Boston by six; (4) hope for much better things; (5) feel badly; (6) like to go; (7) expect you; (8) look for you tomorrow; (9) think it strange; (10) certainly try; (11) think so; (12) stay, probably; (13) feel pleased; (14) escape, probably; (15) have to go; (16) get through in time; (17) get left; (18) tell the truth, of course; (19) need to fear; (20) have to explain; (21) worry; (22) show surprise; (23) succeed without trying; (24) win without an effort; (25) make a fuss; (26) make money; (27) make a desperate effort; (28) wonder what the trouble is; (29) ask why; (30) enlist; (31) fight; (32) break the news; (33) give in without a struggle; (34) take part; (35) blame you; (36) rebel.

116. The compliant future. If, now, a person says, *Will you lend me a knife?* and you reply, *I will*, how is *will* used with *I* and *you*? It expresses a willing mood.

Note the following questions and answers:

1. Will you lend me a knife? I will, with pleasure.
2. Will you go with us? We will, gladly.
3. Will you forgive me? I will.
4. Will you please give him another chance? Yes, I will.
5. You won't let it worry you, will you? I won't, if you wish it shouldn't.

Another name for willingness is compliance. *Will* and *won't* are here **compliant**. They either grant a wish, or they consult a person concerning his willingness.

Sometimes *will* is thus used even when the other person's wish is only supposed:

1. I will close the window, if you wish.
2. I will assign you this desk, if you like.
3. We will study the next lesson to-morrow.

The **compliant future** uses *will* in questions and answers as to willingness.

Note to the teacher. *I will lend you my knife* is not quite the same as *I am willing to lend you my knife*. *I'll gladly come* is just as much a future as *I shall be glad to come*: it is a future and something more.

117. Insert *shall* or *will* according as the pure future or the compliant future is needed with *I* or *we*.

1. Will you be our guest at the holidays? I — with pleasure. 2. Won't you close the door? Certainly, I —. 3. Shall you answer his letter? I —. 4. I — answer this letter, if you will let me. 5. Shall I close the window? Yes, please, if you —. 6. I — take you for a drive, if you will go. 7. Well, then, we — change the subject, if you please. 8. Did you say your book was lost? — I lend you mine? I — gladly, if you would like it. 9. I — put the room to rights, if nobody objects. 10. I — just tie the boat, if you will wait.

118. A compliant sentence, like *We'll gladly do so*, means about the same as *We sh'll be happy to do so*. But we cannot say *We'll be happy to do so*. That would mean that we consent to be happy!

119. The determined future. Suppose now that the speaker does not comply with a request, but refuses. He says, *I won't do as you wish; I will do as I choose*. He pronounces *will* and *won't* strongly, as if against opposition.

In like manner *you shall* and *he shall* express the speaker's determination. *You shall hear me* means *I am determined that you shall hear me*.

The **determined future** uses emphatic *will* in the first person, and emphatic *shall* in the second and third, thus reversing the verbs of the pure future.

Learn the

DETERMINED FUTURE OF *go*.

Affirmative

1. I WILL go
2. you SHALL go
3. he SHALL go

Negative

1. I WILL not go
2. you SHALL not go
3. he SHALL not go

1. we WILL go
2. you SHALL go
3. they SHALL go

1. we WILL not go
2. you SHALL not go
3. they SHALL not go

OR

1. I'll NOT go
2. you sh'll NOT go
3. he sh'll NOT go

1. we'll NOT go
2. you sh'll NOT go
3. they sh'll NOT go

OR

1. I WON'T go
2. you SHAN'T go
3. he SHAN'T go

1. we WON'T go
2. you SHAN'T go
3. they SHAN'T go

120. Summary. Do not use *I will* or *I'll* unless you wish to express a willing or a determined mood. Don't say *I'll be glad*. Say *I sh'll be glad*. You are simply foretelling your gladness.

Cultivate a habit of saying *I sh'll* instead of *I'm going to*. *I'm going to be there* is passable English, but *I shall be there* is better. *I'm going to be sixteen to-morrow* is poor English, and *I'll be sixteen* is worse. Say *I sh'll be sixteen*.

121. In questions, the correct verb for the first person is always *shall*.

1. *Shall* I go? Yes, you had better.
2. *Shall* I go? Yes, please.
3. *Shan't* I help you? No, thank you.

4. *Shall* I be chosen, I wonder? [addressed to one's self].
5. *Shall* I go? [addressed to one's self]. Yes, I will.
6. *Shall* we all help him? he seems to need help.

In other questions, the correct verb is *shall* or *will* according as the speaker should answer *shall* or *will*.

1. *Shall* you be there? I shall. [Pure future.]
2. *Will* you lend me a knife? I will. [Compliant future.]
3. *Shall* you try to see him again? I think I shall. [Pure future.]
4. *Won't* you try to see him again? I will. [Compliant future.]
5. You *won't* go, as I understand it. No, I *won't*. [Determined future.]
6. You probably *won't* go, shall you? No, I *shan't*. [Pure future.]

Use the correct form of the pure future in the following questions :

1. — you go to the country this summer? 2. — you probably be through by four? 3. — go to see the opera when it comes? 4. — be going? 5. — go to Europe next year? 6. — get a new dress for Commencement? 7. — you do as they wish? 8. — try for that prize? 9. — you make any excuse? 10. — you tell the truth?

122. Should and would. These verbs are, in form, the past of *shall* and *will*, but have lost their simple past meaning. They have two chief uses :¹

¹ In addition to these two chief uses, there are three minor ones: (1) *Should* sometimes means *ought*. (2) *Would* sometimes means past determination (He *would* go, in spite of all). (3) *Would* sometimes means a past custom (He *would* go nearly every day).

1. As pure futures after a past verb of saying or thinking:

1. John said that he should be sixteen next week.
2. John said that James would be seventeen.
3. John said that he should be happy to go.

2. As conditional futures:

1. If it should rain, we should stay at home.
2. If he would only yield, all would be well.
3. I should like it if it should rain.
4. I said that I should like to go if I got a chance.

Should and would generally follow the rules for shall and will.

Insert the pure future after the past verbs of saying or thinking:

1. He said of himself that he — go.
2. Jane said she — try to go.
3. Did you say that you — be glad to go?
4. Did he say that he — be glad to go?
5. Did he say that he — be sixteen next week?
6. I was afraid that I — miss my train.
7. He said he — miss his train.
8. They said they feared they — miss their train.
9. They thought it — rain.
10. John asked whether he — go too.

Insert the conditional future.¹

1. — you probably go if you had a chance?
2. — you be glad to go?
3. — you like to go?
4. — you like some butter?
5. How — you like to go?
6. What, — you say, is the matter?
7. Do you think he — consent to go, if he were asked?
8. If it — rain, — you still be

¹ *Should you?* is often correct in questions where most people say *Would you?* *I should like* and *Should you like?* are better than *I would like* and *Would you like?*

willing to go? 9. If you — see a bear coming, what — you probably do? 10. If you would try, you — certainly succeed.

123. May and can. *May* usually asserts permission. *Can* usually asserts power to do. Examples:

1. I may go, if I wish.
2. I can go, if I try.

Therefore in asking, granting, or stating permission the proper verb is *may*. Examples:

1. May I go? You may.
2. I mayn't go.

The question *Can I go?* inquires whether the speaker himself has the power to go. A boy asks himself, or someone else:

1. Can I jump as far as that?
2. Can I get over the ice without breaking through?

There are times when either *can* or *may* is proper. If a bear had you pinned to the earth, and a friend shouted *Why don't you come on?* it would make little difference whether you said *I mayn't* or *I can't*.

Fill the blanks with *can*, *can't*, *may*, or *mayn't* according to your best judgment.

1. — I ask you to come and see me?
2. — I borrow a knife?
3. — we get across that rotten log?
4. — we accomplish so much?
5. — I say that you consent?
6. — you come out for a walk? I mean, is your father willing?
7. No, I —. Father says no.
8. — you come out for a walk? I mean, are you well enough?
9. No, I —. My cold is too bad.
10. — you come along? Are you through

studying? 11. No, I —. I haven't finished. 12. — you get down? 13. No, I —. I'm caught in the branches. 14. Why don't you hurry? — you go faster without hurting your foot? 15. I — hurry. The doctor won't let me.

124. The subjunctive "were." Note the italic verbs in the following sentences:

1. If I *saw* how to get word to John, I would send for him.
2. I wish I *saw* how to get word to him.

In these sentences a past verb is used for the present, to state a present wish or supposition that is contrary to fact.

But in such sentences we use *were* for *was*:

1. If John *were* here now, I should like it.
2. I wish John *were* here now.

With *if* and *as if*, the verb *were* states a mere supposition, and is either singular or plural. It is then called a past "subjunctive" form, with present meaning.

The following forms should be learned:

if I were	if we were	if I weren't	if we weren't
if you were	if you were	if you weren't	if you weren't
if he were	if they were	if he weren't	if they weren't

Supply the right word at the place indicated by a blank:

1. He talks as if he — crazy.
2. She dresses as if she — a princess.
3. He spends money as if it — water.
4. The child looks as if it — tired.
5. It rained as if there — a flood.
6. The thunder sounds as if it — in the very house.
7. The fox runs as easily as if he — a leaf before the breeze.

8. Fido acts as if he — mad. 9. The teacher speaks as if she — sure the class understood the lesson. 10. The pupil recited as if he — master of the subject. 11. It looks as if there — to be more rain. 12. I feel as if I — being scolded. 13. I must act as if I — at ease. 14. The workmen have stopped at five, just as if it — six. 15. He remarks that the pickerel is a greedy fish; just as if every fish —n't greedy! 16. It isn't as if there — no other books to be had. 17. They ran from the poodle as if it — a lion. 18. The red squirrel scolded as if he — the owner of the woods. 19. He talks about staying here all the afternoon; as if there — any doubt of our catching the train!

125. "Agreement." When a verb suggests a different person and number from its subject, as in *He are*, it **disagrees** with the subject in person and number, and the combination is bad English.

The third singular present verb, as *calls*, must have a singular subject in the third person. Noun-subjects are considered as being in the third person.

The present and past forms, as *call*, *called*, may for convenience be regarded as singular or plural verbs according as the subject is singular or plural. And a plural subject must have a plural verb.

A verb must not **disagree** with its subject in number and person.

126. After *There* we of course say *are* if the subject is distinctly plural in sense.

1. There are two of them.
2. There are John and his father.

But suppose we exclaim, *There's John!* before we see the father. We add, *and his father.* *There's John*

and his father! is in theory bad English, and such an expression would not appear in the work of a careful writer. In ordinary conversation it would pass muster, but in general it is well to cultivate the very difficult sound *There are*.

127. Pronouns of different persons or numbers are often separated by *or* or *nor*. Then the verb usually agrees in person and number with the nearest.

1. Neither he nor I am going.
2. Either I or you are going.

This somewhat awkward construction can often be avoided by using a different verb:

1. Neither he nor I can go.
2. Either I or you must go.

It can also be avoided by repeating the verb:

1. Neither he is going, nor am I.
2. Either I am going or you are.

But the first of these two sentences is quite as awkward as the sentence it tries to correct.

128. Some nouns, like *crowd*, *people*, *committee*, are called **collective** nouns, because they refer to many persons or things as if collected in one whole.

A collective noun may have at one time a singular meaning, at another time a plural, according as the speaker thinks of it. At one minute he may think of the crowd as a solid mass of humanity; at another he may think of it as composed of many individuals.

He may think of the United States as one country, or as many states forming a union.

Collective nouns take a singular or a plural verb according to the thought of the sentence.

129. *Each*, *every*, *everyone*, *anyone*, *either*, *neither*, require singular verbs.

The pronoun *none* is literally *no-one*, and usually takes a singular verb. But *none are* is also good English.

130. *Who*, *which*, *that*, take a singular or a plural verb, according to the antecedent's number.

1. He was *a man who was* always in debt.
2. He was one of *those men who are* always in debt.

131. Two subjects joined by *and* may not take a singular verb except in a few cases, like

1. Bread and butter *is* good.
2. His end and aim *is* victory.
3. A thread and needle *is* needed.
4. The cup and saucer *is* broken.

132. *With* is a preposition, not a conjunction. It suggests a singular verb:

The king with all his army *is* marching hither.

133. Insert *is* or *are* according to the meaning of the subject.

1. Much pains — required to make a good composition.
2. Great pains — required to make a good composition.
3. The crowd — all shouting. 4. The whole crowd — shouting.
5. The committee — reporting unanimously. 6. The committee — not agreed among themselves. 7. The United

States — a republic. 8. The United States — different from each other in size. 9. His clothes — neat. 10. The die — cast. 11. The dice — loaded. 12. The data — insufficient. 13. The phenomenon — strange. 14. The phenomena — strange. 15. Parentheses — usually set off by commas. 16. Parentheses — sometimes curves [()]. 17. Parentheses — a name given either to curves [()] or to phrases, clauses, sentences that are parenthetical in sense. 18. Edible fungi — hard to distinguish from poisonous. 19. The memoranda — lost. 20. The annals of China — preserved in Peking. 21. Billiards — a game. 22. Billiards — played on a cloth-covered table, with ivory balls. 23. Mathematics — an important study. 24. Measles — contagious. 25. No news — good news. 26. News — collected by reporters. 27. Alms — given to beggars. 28. Eaves — a part of the house. 29. Riches — winged. 30. The summons — long delayed. 31. Neither answer — correct. 32. Neither this answer nor the other answer — correct. 33. The formation of these rocks — very curious. 34. The strata of rocks here — very curious. 35. Neither the eaves nor the shingles — injured by the tree that fell. 36. A black and red oak — growing side by side. 37. The king of France and forty thousand men — marching up the hill. 38. The king of France, with forty thousand men, — marching up the hill. 39. Two and two — four. 40. The scissors — dull. 41. Gray trousers — often worn with a black frock coat. 42. A pair of scissors — a convenient thing to have. 43. Ten dollars — lying on the table. 44. Ten dollars — a certain sum. 45. *Pickwick Papers* — a story by Dickens. 46. Either John or James — the man. 47. Half the day — gone. 48. Half the apples — gone.

134. Insert *is* or *are*, *has* or *have*, according to the number of the pronoun.

1. Everyone — going. 2. Everyone — gone. 3. Each of us — his faults. 4. All of us — going. 5. Not all —

gold that glitters. 6. Neither John nor he — there. 7. Hers is one of the sweetest voices that — been heard in this school. 8. The best of those which — been found is the smallest. 9. "Are you the man that — apples to sell?" 10. Every one — kin to the rich man. 11. Each of these states — a part of the Union. 12. None — so blind as he that will not see. 13. If a person — going to the woods, he needs a rubber coat. 14. If any one — the chance to go to Europe, he ought to go. 15. When a person — sick, he likes a bit of jelly.

135. Subject-pronouns. Certain pronouns are used as subjects, but not as objects. These are as follows: *I, he, she, we, they, who, whoever.*

A compound subject must consist wholly of subject forms. We can say *He* and *I*, but not *him* and *I*, or *he* and *me*.

After *It is* and *It was* we use the subject-pronouns, *I, he, she, we, they, who.*

It's *I*.

It's *he*.

It's *she*.

It's *we*.

It's *they*.

It's *who*?

I thought it was *he*.

I fear it's *I* whom you mean.

So the subject-pronouns and the predicate-pronouns are the same.

In conversation it is permissible to say *It's me*, but *It's I* is better.

136. Object-pronouns. The object-pronouns are *me, him, her, us, them, whom, whomever.* These words are used as the objects of verbs, and also after prepositions.

In *John was the first man whom we stopped, whom is the object of stopped.* Careful speakers would not say *who we stopped.*

In *We stopped whoever came,* the word *whoever* is called the subject of *came.* Then we say that the object of *stopped* is the whole clause *whoever came.* As a matter of fact, *whoever* is just as much the object of *stopped* as it is the subject of *came.* But we say *whoever came,* not *whomever came.*

137. Insert *we* or *us* in the blanks according to your best judgment.

1. Is it — that you invited? 2. Did you see both them and — that same evening? 3. — boys are going fishing.
4. Father took — boys a-fishing. 5. Sister wanted to go; so father took — boys and her. 6. — boys had to bait our sister's hook. 7. She caught her hook in a tree, and father sent — boys up after it. 8. There is a book called — *Girls.*
9. There is another book called — *Two.* 10. The witches asked, "When shall — three meet again?" 11. One object form of the personal pronoun is "—."
12. I hope that they two will ask — five to go. 13. It was — whom you saw.
14. They said it was —, but it wasn't. It was they themselves. 15. They meant —, but we couldn't admit that it was — they meant.

138. Use the correct form, *me* or *I*, in the blanks.

1. They invited John and —. 2. May Sophronia and — sit together? 3. May Parker and — get a pail of water?
4. Please let Sophronia and — sit together. 5. Can John and — cross the bridge safely? 6. She scolded him and —.
7. They want them and — to come. 8. They made her and — recite. 9. She and — had to recite. 10. They and — will leave soon. 11. Let us go, you and me. Let's you and — go.

139. Use the correct pronoun, *she* or *her*, in the blanks.

1. It's — she is calling. She wants —. 2. — and I were the first ones to school. 3. — and me and Sophronia he asked to go. 4. I asked Sophronia if it were —, and she said no. The teacher thought it was —. 5. Father brought — and me in the sleigh. 6. — and Kate were always having a good time. 7. Her elder sister and — are to spend Christmas in Lynn. 8. Kate and — are both invited. 9. They and — were all promoted with honor. 10. Her brothers and — are learning rapidly to speak well.

140. Insert an object form of the pronoun in each blank.

1. The teacher called on him and —. 2. The lecture was for them and — also. 3. The rain fell on me and —. 4. I waited for her and —. 5. We spoke with Parker and —.

141. Insert in each blank *who* or *whom*, according to the practise of careful speakers.

1. — did you see? 2. — is it? 3. — do you say? 4. — do you think he is? 5. — shall we ask? 6. — shall our guests be? 7. — do you prefer? 8. — did you secure? 9. — was it you secured? 10. — are the prize-winners? 11. — did they elect president? 12. — was chosen president? 13. — shall we admit? 14. — shall we refuse? 15. — is it that picks the flowers? 16. "— has lain in my bed?" said the big bear. 17. "— can help sickness?" quoth the drunken man. 18. — are you helping in this concert? 19. — can number the stars? 20. — is who? 21. — has hurt —? 22. — do you think I am? 23. — did you mean? 24. — shall I say called? [Here *Who* is correct.]

142. Insert *me* or *I*, according to the construction, in the following:

1. They were speaking of you and —. 2. Come along with father and —. 3. Father has given a horse to my brother and —.

— 4. Is there any mail for him and —? 5. She came after her and —. 6. I suppose you've studied farther than I,¹ and have got beyond —. 7. That girl will soon stand above you and — in the class. 8. Hold the umbrella over both you and —, if you please. 9. It was a great joke on them and —. 10. My brother said, "Streams of water ran off the eaves down on Charlie and —."

143. Insert *who* or *whom* according to the construction.²

1. For — is it? 2. — is it for? 3. At — is it aimed? 4. — is it aimed at? 5. With — did you go? 6. — did you go with? 7. By — were you sent? 8. — were you sent by? 9. — are you speaking to? 10. To — are you speaking? 11. Over — did you hold the umbrella? 12. — did you hold the umbrella over? 13. — was it that you went with? 14. For — are you asking? 15. — is it you are asking for? 16. — was that — you mentioned? 17. — did you say you saw? 18. After — were you hunting? 19. — were you hunting after? 20. On — did the punishment fall? 21. — did the punishment fall on?

144. Supply object forms of pronouns in the blanks.

1. Don't do like —. 2. If her daughter acts like —, she will be a noble girl. 3. I can't do that like —. 4. I can't run like —. 5. My brother writes like —. 6. Our brothers all write like —.

145. Literary English of the present time does not employ *like* in such sentences as "Act like they do." It insists on one of two forms, "Act as they do," or else "Act like them."

¹ *Than* is not a preposition, except in the expression *than whom*.

² The use of *who* in such sentences as 2 and 4 is so general that we may not call it a vulgarism. But in writing we should use the strictly grammatical form.

The wrong use of *like* is, however, so common in the South, even among well-educated persons, that a grammarian must hesitate to call it a vulgarism. It is rather a provincialism, an expression used chiefly in one section of the country. But every boy and girl, northern or southern, ought to follow the example of the most careful speakers in this matter.

Use only object forms of the pronoun after LIKE.

146. **Self-pronouns.** Study the spelling of the self-pronouns, *myself*, *yourself*, *himself*, *herself*, *itself*, *ourselves*, *themselves*.

The self-pronouns are used either as appositives or as objects. The best usage does not permit their use as subjects, though they may be in apposition to subjects. We should not say "John and myself went."

Study the following sentences so that you can repeat each after hearing the first word.

1. Father, mother, and I went to New York. 2. They invited him, you, and me. 3. May my brother and I study together? 4. Father thinks it best for brother and me not to study together. 5. There were Sarah, Francis, Frances, and I.

147. **Forms of nouns.** Most English nouns have four written forms, as *leaf*, *leaf's*, *leaves*, *leaves'*. These are called the singular form (*leaf*), the singular genitive or possessive (*leaf's*), the plural (*leaves*), and the genitive or possessive plural (*leaves'*).

The method of forming the regular plural is dis-

cussed in the chapter on spelling. We now look at the forms which use the apostrophe (').

148. The plural of letters and figures. The plural of single letters and figures, and of words spoken of as words, is usually made by adding 's.

1. Dot your *i*'s and cross your *t*'s.
2. *s*'s and *3*'s look alike.
3. Your composition is too full of *and*'s.

Note that in such cases it is absolutely necessary to underscore the word in manuscript. Underscoring shows that the letter, figure, or word is spoken of as a letter, figure, or word. In printing, underscoring is represented by italics.

Remember that 's means ownership unless the word is **underscored**, and is spoken of as a word.

149. The genitive of singular and plural nouns. The singular genitive of nouns is regularly formed by adding 's, as in *John's*.

When a word already ends in *s*, the 's is pronounced as an extra syllable. Thus *Adams's house* sounds exactly like *Adamses house*.

Pronounce *countess's*, *Jones's*, *Lewis's*, *Hopkins's*, *Briggs's*, *Thomas's*, *Julius's*, *Watts's*, *Dickens's*.

In a very few instances it is customary to add only the apostrophe to the singular noun: *for conscience's sake*, *for goodness's sake*, *Jesus's words*, *Achilles's wrath*, *Hercules's labors*.

It is often possible to use the *of*-phrase instead of the genitive. *The inventions of Watts*, *the poems of*

Burns, *the travels of Æneas*, *the labors of Hercules*, sound better to the ear than *Watts's inventions*, *Burns's poems*, etc.

The genitive of plural nouns ending in *s* is spelled like the plural noun, and sounds exactly like it, but is written with the apostrophe after the *s*, as in *ladies's*.

Plurals that do not end in *s* form the genitive by adding 's, as *men's*, *oxen's*, *children's*.

Words having the same form for singular and plural (*sheep*, *deer*) make the plural genitive by adding *s'* (*sheeps' heads*, *deers' horns*).

The plural *fishes* loses its childish tone when forming the genitive, as in *fishes's scales*.

150. Gender and the genitive. The genitive endings, 's and *s'*, are usually added to masculine and feminine nouns, and those of common gender, as *John's*, *Mary's*, *the doctor's*.

The *of*-phrase may often be used of persons and animals, as in *the works of Emerson*, *the wings of the bird*; but usually it refers to inanimate objects, as in *the handle of the bicycle*, *the streets of Chicago*.

To say *Chicago's streets*, for *the streets of Chicago*, would be to speak in poetic or lofty style. The streets of Chicago have been stained with the blood of heroic policemen, and a poet celebrating that heroism might properly refer to "Chicago's blood-stained streets." But the streets of a great city are usually a prosaic subject.

It is true that newspapers often speak of *Chicago's streets*, *America's population*, etc., but the practise is not to be imitated. And no newspaper would speak of *the hat's brim*, *the door's top*, etc.

There was, however, a time when the possessive *of*-phrase was unknown. Good usage still supports such expressions as *for mercy's sake*, *the earth's orbit*, *a day's journey*, *a week's pay*, *a dime's worth*, *his fingers' ends*, *at swords' points*, *a verb's subject*.

In the case of each pair of nouns, use one word to modify the other. Do this by putting one noun into the genitive form by adding 's, or by putting *of* before it. Note that in several cases either construction would be right.

1. roof, house. 2. dog, collar. 3. land, defenders. 4. Arthur, book. 5. New York, government. 6. America, seaports. 7. George Washington, sword. 8. mercy, sake. 9. hour, rest. 10. temperance, cause. 11. San Francisco, streets. 12. Athens, acropolis. 13. pity, sake. 14. justice, cause. 15. justice, sake. 16. justice, interest. 17. America, beauty. 18. Cleopatra, beauty. 19. night, cover. 20. honesty, power. 21. holiness, beauty. 22. tree, leaves. 23. family, head. 24. China, misfortunes. 25. Cuba, liberty.

151. The group-genitive. Such a phrase as *the king of England's*, in *the king of England's crown*, is called a group-genitive. The 's belongs to the whole phrase. Such phrases are very common in modern English. Other examples are: *a quarter of an hour's task*, *a half a mile's walk*, *a doctor of medicine's diploma*, *a man of business's promptness*.

We may even have the 's at the end of a relative clause, as in *the man I saw yesterday's son*; but this construction is much more awkward than the *of*-construction, as in *the son of the man I saw yesterday*.

Names of firms usually form the genitive by the group method: *Macmillan and Company's*; *Marshall Field and Company's*; *Iverson, Blakeman, and Taylor's*.

In such sentences as *I left it at Smith the bookseller's*, we understand *shop* or *store*. Here *bookseller* is in apposition with *Smith*. If the appositive is a part of a long phrase, like *the bookseller in Fifth avenue*, the whole phrase is not included in the genitive. We then say, *I left it at Smith's, the bookseller in Fifth avenue*.

Avoid such a phrase as "one of the teachers' desk," "one of the boys' father." Say *the desk of one of the teachers*, *the father of one of the boys*.

152. Adjectives modify nouns, not verbs of action. It is wrong to use adjectives with verbs of action. It is bad English to say "sleep good" for "sleep well," or "act pretty" for "act prettily," or "was hurt bad" for "was badly hurt."

153. Adverbs with link-verbs. The pure link-verb is *is*. *Seems*, *appears*, *feels*, *looks*, *sounds*, are called half link-verbs.

The pure link-verb may be followed by adverbs of time, place, or mood, as in *He is certainly here now*.

The pure link-verb cannot be used with adverbs

that imply action. *Nicely* implies an action. We may say *The patient is doing nicely*. It is bad English to say that a person *is nicely*. When asked how a person *is*, we answer *Well*, or else *Doing nicely*. The adjective *well* means in *good health*.

The half link-verbs are sometimes followed by the adverbs *well* and *badly*, as we shall now see.

154. The link-verb *feels* should not often be followed by the adjectives *good* and *bad*. It is correct to say *The fire feels good to-day*, or *The cool breeze feels good on my hot forehead*. But

I feel good means *I feel righteous*.
I feel bad means *I feel wicked*.

We almost never care to say that we feel righteous or wicked. In ordinary talk, then, we should say *feel well* and *feel badly*. For example :

1. Are you feeling well to-day?
2. Somehow I don't feel very well this morning.
3. He was feeling badly, and I sent him home to rest.
4. Don't feel badly over your composition.
5. It made me feel badly to hear such news.

155. After the link-verb *sounds* we often find *well* or *badly*. Study the following :

1. That soft music sounds *good* to my ear.
2. It sounds *good* to hear his voice again.
3. Your sentence sounds *well*.
4. It does not sound *well* to find so much fault.
5. They say he gambles. That sounds *bad*.
6. Your sentence sounds *badly*.

156. The adverbs *well* and *badly* are occasionally used with *looks*. Study the following :

1. She looks *sweet*. ("Looks *sweetly*" would mean "is gazing sweetly.")
2. The crops are looking *fine*. (But "are looking *finely*" is permitted.)
3. Harry is looking *well* this summer. He is brown and rosy.
4. Harry looks *well* this evening in that black suit.
5. The sky looks *bad* to-day.
6. That prisoner looks *bad*. He has a bad face.
7. That other prisoner looks *badly*. Confinement has not agreed with him.
8. It looks *bad* when a young fellow always wants to borrow.
9. Sally looks *nice* in her pink gingham.
10. How *beautiful* your flowers are looking! They are doing beautifully.

157. Supply *good* or *well* according to need in the following sentences :

1. Did you sleep — ?
2. Doesn't this cool air make your forehead feel — ?
3. Doesn't this fresh air always make you feel — ?
4. Are you feeling — to-day?
5. The pie looks —.
6. The room looks —.
7. The pastry tastes —.
8. The doughnuts smell —.
9. The boy seems — at heart.
10. The child plays heartily; he seems —.

158. Supply *nice* or *nicely* according as the blanks require adjective or adverb.

1. Is my boy doing — at school?
2. The fire is blazing — now.
3. How — your sweet-peas are doing!
4. How — they look!
5. She always selects tints so —!
6. This package has been done up —.
7. The baby is tucked up — and warm.
8. The boat keeps — and dry.
9. His distinctions are much too —.
10. His distinctions are much too —.

made. 11. How is the patient? Very well, thank you; he's doing —.

159. Insert *bad* or *badly* according to the requirements of grammar.

1. That was done —. 2. Poor Rover is looking —. 3. That tramp means mischief. He looks —. 4. The pippins are keeping — this winter. 5. The doctor comes twice a day to see the orphan boy. He was very sick yesterday, and is — in need of friends. 6. The governor is — spoken of. 7. He was hurt —.

160. Insert *pretty* or *prettily* according to the requirements of grammar.

1. How — she did that! 2. Our canary sings — and looks very —. 3. Come now, behave —. 4. See how — that problem works out. 5. The skirt is trimmed —.

161. Insert *awful* or *awfully* according to the requirements of grammar.¹

1. The teacher is sometimes — nice. 2. This ice-cream is — good. 3. She's — clever. 4. He's — successful as a business man. 5. It's — likely to rain. 6. What an — little piece of candy! 7. I'm — late. 8. It's — good of you. 9. I'm — sorry. 10. My head aches — badly.²

162. Reference of adverbial modifiers. An adverbial modifier should stand near its verb or adjective. Otherwise some other verb or adjective may steal it.

163. Change the following sentences so that the adverbial modifiers shall modify the right word:

¹ But observe that *very*, *extremely*, *remarkably* are usually better words than *awfully*.

² *Awfully badly* is good "grammar," but very bad in sound, and very poor in taste.

1. Edward Everett Hale's *The Man Without a Country*, just republished, has been called the best short story ever written by many competent judges and enthusiasts.

2. Erected to the memory of John Phillips, accidentally shot, as a mark of affection by his brother.

3. An unknown Russian committed suicide by shooting at one of the roulette tables at Monte Carlo yesterday.

4. W. P. Lovett, associate editor, replied to questions propounded to him in a similar manner.

5. They prove that the merchant bought the revolver himself with which he was slain at the Fair Store.

6. He didn't even have the price for a hair cut.

7. It cannot be easily seen whether the mouth and chin are as delicate as the rest of the features because of the beard and mustaches.

8. This weary and helpless man, who is adrift on a raft, holds his son who is asleep with one arm.

9. We had to shoot the dog in an attack of distemper.

10. We had plenty of time to lament leaving our umbrellas behind before evening.

11. I noticed that two persons riding their bicycles because their wheels became unmanageable nearly had a collision.

12. Mr. F. D. Humphrey and wife returned home from Ingham County, where they spent most of the winter last Friday night.

13. Will Brown had a horse taken sick while at the social.

14. The coroner will hold an inquest on the body of the boy who was killed in a starch works elevator some time next week.

15. Mr. Stokins of Washington street is out again, after being confined to his home for five weeks with rheumatism to the delight of friends.

16. Squirrels, for instance, and probably rabbits and hares as well, are able to see an enemy approaching directly from behind without turning the head.

17. We, citizens and business men of Kamschatka, cheerfully recommend the Kamschatka Liquor Cure as a meritorious

and successful cure for the drink habit, as managed and directed by Dr. C. B. Warren.

18. There was a force and a fluency to the straightforward Anglo-Saxon sentences of President Roosevelt which persuaded dozens of members who usually retired to the cloakrooms to listen with close attention.

164. When an adverb modifies a verbal noun, it usually sounds best before the sign *to* or after the verbal itself, as *soon to come* or *to come soon*. *To soon come* does not sound so well.

165. An adverb may modify a whole phrase or clause. In *I certainly think so*, *certainly* modifies *think so*. In *I don't think so*, *not* modifies *do think so*. *I don't think so* means exactly the same as *I think not*.¹

166. *Only* often modifies a clause, as in *If only I could get started, I should succeed*. But when *only* is meant to modify a word, it should stand directly before that word. Instead of *I only ate one egg*, a careful speaker would say *I ate only one egg*.

Insert *only* before the word which seems to you to need modification most.

1. I thought I would take the book, not keep it. 2. I thought I would take one book. 3. They are happy who are content. 4. I meant it in fun. 5. We found that we had three forks. 6. If² she would scold me I should feel easier. 7. If² we had

¹ *I think not* is a pleasant variant of *I don't think so*, and students should learn to use it for variety.

² Here an entire clause needs modification, and *only* should stand directly after *if*.

known, we should have done so differently! 8. I know not where His islands lift their fronded palms in air; I know I cannot drift beyond His love and care. 9. They who work may eat. 10. Give me three grains of corn, mother; three grains of corn. It will keep the little life I have till the coming of the morn. 11. This advice is for you and him. 12. When Shakspeare's Cassius said of Rome that there was in it but "one only man," he meant what we should call "— one man." 13. I said that; I did not write it. 14. I said that, and nothing else. 15. I want a bicycle to make me supremely happy.

167. Insert *not* where it seems to you most needed:

1. I went to find fault but to learn something. 2. He answered a word. 3. I said that it wasn't so, but that I thought it wasn't so. 4. We had what could be called a walking tour but something like a picnic. 5. All the foolish people are dead. 6. All that glitters is gold. 7. Every man knows enough to hold his tongue. 8. All people are two-faced. 9. All men are liars. 10. Every one that begins holds out. 11. I asked for all the books but for one. 12. I'm afraid that all the guests will come. 13. I hope that all the party will be disappointed.

168. Insert the adverb *clearly* in the best place, so as to modify the verbal nouns:

1. To understand this problem, one must understand what precedes. 2. He seems to grasp the problem. 3. It is hard to describe anything. 4. To define a word is good practise. 5. Give him to understand what the trouble is.

169. Reference of pronouns to wrong antecedent. A pronoun should never be far away from its antecedent. If it is too far away, the reader may misunderstand you. He may think the pronoun refers to a different person or thing from what you meant. You can hardly tell what *it* means in the

following sentence; it might mean medicine, or rheumatism, or smallpox.

We have been having the so-called smallpox in our part of the county. This has been through my family. I want to say that I was taking your Sarsaparilla and Dandelion for rheumatism and I have never taken it, and will guarantee that if the people will take it as a preventive they will never take it.

In the following sentence *which* means a tiger, but it seems at first to mean a river.

Two boys reported killing a tiger on an island in the Kankakee River which is believed to have escaped from a circus.

170. Change the following sentences. Either bring the italic pronoun nearer to its antecedent, or repeat the antecedent.

1. A bullet was found in a wall *which* was flattened out by the force of the shot. 2. It was the gentleman in the automobile, *who* wore a high hat. 3. There was a man on the other side of the platform *that* looked red and uncomfortable. 4. There was something familiar about the place where we at last landed from the boat, *which* made us think we had been there before. 5. Mr. Winkle ran downstairs to admit the gentleman's wife *who* was sleeping peacefully on the sofa waiting for her to ring the bell. 6. Governor Flower having refused to commute the sentence of Harris, *he* was executed at Sing Sing last Monday morning. 7. If fresh milk does not seem to agree with the child, boil *it*. 8. The boy is at home with his parents *who* was on a voyage at sea. 9. After the doctor had given this cousin the will, *he* went by himself to a room and tore up the paper. 10. One envious person named Cassius formed a conspiracy against Caesar, and *he* was killed in the Senate of Rome, on the fifteenth of March. 11. The boy in the middle of the picture has just returned from his first voyage, *who* has received a hearty welcome from his family and friends. 12. This picture shows

a man and a boy lying on a raft adrift on the ocean, *who* are trying to attract the attention of the passing ship in the distance by waving a piece of cloth. 13. The 'bus was waiting at the depot *which* carried us through green meadows, close to the shores of Lake Catherine. 14. We decided not to take a tent, because we should probably find a loghouse belonging to some lumberman *which* he had left for the summer. 15. Suddenly a heavy squall struck their boat, *which* so nearly capsized her that the boys were filled with apprehension. 16. C. M. has begun the work of remodeling his house and when completed it will be materially altered. He will put in a new foundation and raise *it*, besides adding to *it* and altering *it* on the inside.

171. Some pronouns can refer to a whole statement. If you tell me John is sick, and say, *that* is too bad, or *it* is too bad, the pronoun *that* or *it* correctly refers to the whole remark.

In this way the pronoun *which* sometimes refers to a whole clause for its antecedent, as in *Tom stole a horse, which was wicked*. But the construction is not always a good one. If the sentence had read, *Tom stole a horse, which was pretty bad*, there would be nothing to tell us whether the stealing was bad or the horse was bad.

In such cases we may improve the English in either of two ways. We may substitute *this* or *that* for *which*, and make a new sentence:

Tom stole a horse. That was pretty bad.

Again, we may insert *an act, a deed, a remark*, or some other appropriate expression, before *which*.

Tom stole a horse, a deed which was pretty bad.

172. Implied reference. The mistake called implied reference generally consists in using a pronoun without a word to refer to, or an adjective without a word to modify. A pronoun in particular should have a definite *word* to refer to.

I am sorry to be obliged to decline your kind invitation to your lovely dinner party, *which* owing to a dreadful cold in my head must be postponed for future enjoyment.

In this sentence, *which* seems to refer to *party*. The young lady did not intend to be rude. She meant that her acceptance must be postponed, or the pleasure of accepting must be postponed. But her sentence contains neither *acceptance* nor *pleasure*. The more you study such a sentence, the worse it seems. The writer simply did no thinking.

Change the following sentences in such a way as to cure the implied reference:

1. I shot a large hare last summer. *They* are plentiful here.
2. It was some time before our recovery was complete, *which* was joyful news to our families.
3. His recovery may be slow, and it is thought *it* may leave him a cripple; but in time *it* may gradually wear away.
4. In the book "Helen Glenn" *it* tells of a young girl who was left with some friends, while her mother traveled with two young ladies that were in her charge.
5. Visitors are requested to wait in the reception room until an attendant, of *whom* there are several, is ready to conduct a party over the building.
6. Wanted — An organist and a boy to blow the same.
7. "Superior butter 6d. per pound. Nobody can touch it."
8. Physicians who performed the autopsy on Mr. Rice's body said they found the lungs slightly congested, *such* as would have

been produced by inhaling an irritant, gaseous vapor, such as chloroform.

9. Yesterday evening I saw what seemed to be an accident. On coming nearer I perceived *it* to be a milk wagon caught between a cable car and a coal wagon.

10. The face of the former is a sad face, *due* to the pained, far-away eyes.

11. St. Francis has a long, narrow, haggard looking face, *caused* by the expression of the eyes.

12. The face of the first is long and sad, *due* to the far-away look of the eyes.

13. To enjoy a walk properly, one must not go with another person. When one is alone, one can move as the freak takes one. *Another objection* is that when one is in company with another, one must either keep up with a champion walker, or mince in time with a girl.

14. He called for help, *which* two men who were walking along the track heard.

173. Reference of verbal adjectives. Nouns and pronouns should stand near the verbal adjectives that are meant to modify them. Otherwise the wrong word may be modified. Study the following sentences and explain why those marked "wrong" fail to give the same meaning as those marked "right."

1. (Wrong) I counted seven meteors sitting on my back piazza.

(Right) Sitting on my back piazza, I counted seven meteors.

2. (Wrong) Coming up so early, the frost soon pinched the daffodils.

(Right) Coming up so early, the daffodils were soon pinched by the frost.

3. (Wrong) Wearing a helmet, the policeman mistook him for a fireman.

(Right) Wearing a helmet, he was mistaken by the policeman for a fireman.

4. (Wrong) Eating apples in my orchard I counted seven small boys.

(Right) I counted seven small boys eating apples in my orchard.

A verbal adjective must have a noun or pronoun to modify. Study the following sentences and show why some are wrong.

1. (Wrong) Being rainy, we stayed in and played dominoes.

(Right) The weather being rainy, we stayed in and played dominoes.

(Right) Since it was rainy, we stayed in and played dominoes.

2. (Wrong) Belonging to the senior class, his ideas were respected.

(Right) Belonging to the senior class, he had ideas that were respected.

(Right) Since he belonged to the senior class, his ideas were respected.

3. (Wrong) Fearing more trouble, it was decided to stop.

(Right) Fearing more trouble, we decided to stop.

(Right) We feared more trouble, and so decided to stop.

(Right) We decided to stop, for we feared more trouble.

(Right) As we feared more trouble, we decided to stop.

A very few verbal adjectives, chiefly *owing*, *considering*, and *judging*, may be used without referring to a person. We may say:

Owing to this trouble, it was decided to stop.

Considering everything, it seems best to go ahead.

Judging by appearances, that man is a tramp.

174. Verbal nouns and verbal adjectives. Tell of each verbal in *ing* whether it is a noun or an adjective.

1. A *rolling* stone gathers no moss. 2. *Rolling* up his bundle, the tramp started on. 3. *Rolling* is a name applied to a process in *iron-making*. 4. We are *rolling* along merrily. 5. *Eating* takes away the appetite. 6. *Eating* food takes away the appetite. 7. When the poet Horace spoke of an *eating* care, he meant destructive care, worry that eats into our hearts. 8. The prairie fire advanced swiftly, *eating* up everything in its course. 9. *Cutting* out well is better than *sewing* up well. 10. That *cutting* remark is *cutting* him to the heart. 11. *Flying* will some day be accomplished by man. 12. The yacht is *flying* a *flying-jib*. 13. I saw him *running*. 14. I saw his *running*. 15. She caught us *going*. 16. She objected to our *going*. 17. I approve of your *acting* as you do. 18. I hope you don't mind my *saying* so. 19. What's the matter with my *doing*, that? 20. What is the objection to my *going*? 21. There was no chance of his *succeeding*. 22. His *saying* so shows that it probably was so. 23. Your *answering* that way reminds me of a story. 24. Your answer sets me to *thinking*. [Here *thinking* is a noun.] 25. I am *sending* you a book by this mail. 26. As we were *saying*, there is always a best way of *getting* a lesson.

People are sometimes puzzled whether to say *me* or *my*, *you* or *your*, *him* or *his* before the verbal in *ing*. Shall we say *What's wrong with me doing that?* or *What's wrong with my doing that?* Shall we use the adjective, or the noun? *Doing* is an adjective in *me doing*; it is a noun in *my doing*.

If we stop to think, our own common sense will always answer this question. If we are thinking of *the person in action*, then we should say *me*, or *him*, or *you*. If we are thinking of *the action itself*, then we should say *my*, or *your*, or *his*.

Each member of the class should repeat the following from memory :

What's wrong in my going? What's wrong in our going?
 What's wrong in your going? What's wrong in their going?
 What's wrong in his going? What's wrong in John's going?
 What's wrong in her going? What's wrong in anyone's
 going?

Say which of the bracketed words is preferable in the given place :

1. Think of [me, my] doing any such thing!
2. Picture [me, my] doing any such thing!
3. He objects to [us, our] going.
4. He saw [us, our] going down the street.
5. He observed [us, our] coming back.
6. The fact of [Poe, Poe's] being a genius should not blind us to his moral weakness.

175. The freed or absolute noun. Examine two sentences :

1. John, being sick, could not play ball.
2. John being sick, Will had to pitch for him.

In the first sentence the subject is *John*, and *being* modifies it. In the second sentence, the subject is *Will*, and the phrase *John being sick* tells the circumstances under which Will had to pitch for John. Notice the difference in punctuation between the two sentences.

The phrase *John being sick* is composed of a noun, a verbal adjective modifying it, and a predicate adjective after the verbal. The noun is said to be *freed* from the sentence, because it is neither subject nor object.

The **absolute or freed noun** is modified by a verbal

adjective, but is neither a subject nor an object. Taken with its verbal adjective it usually shows the circumstances of some action.

The absolute noun is often an awkward construction. It is not good English to say *John sickening*, *Will had to pitch for him*. We say :

1. John was sick, and Will had to pitch for him; or,
2. Will had to pitch for John, because John was sick.

176. Position of conjunctions. In using *either* — or care should be taken to connect nouns with nouns, verbs with verbs, etc. *Either* should be placed directly before the word or phrase which is to be contrasted with another. The same principle holds in the case of *neither*.

Insert the conjunctions *either* and *neither* correctly.

1. John went, nor Henry. 2. He ate fish, flesh, nor fowl.
3. I see a floating barrel or a man in the water. 4. He will win first place or second.
5. He sees a partridge or a red squirrel. 6. He will go nor send. 7. He hopes to win or else to fail honorably.

177. Idiom. In every language there are phrases peculiar to the language; these are called **idioms**. *Had better* is an idiom; so is *How do you do?* When grouped in an idiom, words seem to lose something of their ordinary meaning. Thus, *How do you do?* means nothing about doing, but asks the condition of a person's health. The word idiom applies to many expressions which are in good use even though they seem ungrammatical. Often the history of an

idiom shows that it was once grammatical. Such is the case with *had rather*. This *had* was once *hadde*, a "subjunctive" form which meant something quite different from the past indicative *had*. And *rather* once meant *sooner*.¹ *I for my part had rather go than stay* means *I would sooner have the act of going, for my part, than the act of staying*. A similar construction is *I had as lief go as stay*, which means *I should hold going as dear as staying*. Thus *had rather*, *had better*, *had sooner*, *had as lief* are all old and good expressions — older than *would rather*, etc.

178. The idiomatic use of English prepositions requires a certain amount of care.

The chief prepositions are :

about, above, after, against, along, among, around, at, before, behind, below, beneath, beside, by, concerning, during, for, from, in, into, of, off, on, onto, through, under, within, without.

179. **After.** *After* nearly always requires an object ; it is a true preposition. *Afterward* is the corresponding adverb.

180. **Around.** *Around* is always a preposition of place. It is not good English to say *somewhere around seven o'clock*, for *somewhere about seven o'clock*.

181. **At.**

At denotes not merely a point, but a point of rest. *He is at home* is correct. *He is to home* is wrong. *To* implies motion.

¹ Milton has "the rathe primrose," meaning the early primrose.

People often omit *at* wrongly. It is bad English to say *He is home* for *He is at home*. *He is home* is good English only when you mean *He has got home*.

Insert the proper phrase, *home* or *at home*, in the blanks.

1. I was staying —.
2. Shall you stay — this summer?
3. Why did your brother stay — this morning?
4. Shall you be — this evening?
5. Are you going directly —?
6. To stay — is best.
7. Stay — and take care of yourself to-morrow.
8. Stay — and news will find you.
9. Bridget is living — now.

182. **Beside, besides.** *Beside* denotes place ; *besides* denotes addition, as *Two besides me sat beside the sick man*. When people use *besides*, they generally use it correctly. The trouble is that they sometimes use *beside* instead of *besides*.

Each member of the class should repeat :

Two besides me	Two besides her
Two besides you	Two besides us
Two besides him	Two besides them

183. **Between.** Fastidious speakers never use *between* except when speaking of two objects, and two only. In such a sentence as *Divide the apple among the three* they do not admit *between* for *among*. There is, however, no serious objection to saying *between three*, though you could not say *between the crowd*.

Between requires at least two objects. Say *between mouthfuls*, not *between every mouthful*.

184. But. *But* is usually a conjunction. When *but* means *except*, it is a preposition, and takes an object-pronoun, as in *All but him had fled*.

Each member of the class should repeat:

All but me were there	All but us were there
All but him were there	All but them were there

Avoid saying *I don't doubt but what*. *But what* means *except what*. Say *I don't doubt but that*, or *I don't doubt that*.

185. From. After *different*, the proper preposition is *from*. The word *than* is not a preposition except in the expression *than whom*. We say *better than I, different from me*.

Insert *from* wherever it seems needed in a blank.

1. This fruit is larger than that, and different — it.
 2. This fruit is larger than and different — that. 3. The German is taller than the Italian, and very different — him.
 4. The grizzly fights better than some bears when aroused, but none is naturally lazier than he; he is not different — them all in this respect. 5. My brother is very different in most respects, particularly in his tastes, — the rest of the family.

186. Into. Consider three sentences:

1. Go *in*, Fido. [*In*, adverb.]
2. Fido is *in* the water. [*In*, preposition.]
3. Go *into* the water, Fido. [*Into*, preposition.]

In as a preposition does not often imply motion toward. It is not very good English to say *Go in the house*.

Insert *in* or *into*, according as *place where* or *place into which* is meant.

1. Come — the garden, Maud. 2. Come — the house.
 3. I went — the house for a moment. 4. The fish swims — the water. 5. A boy often falls — the water. 6. Are you going — town to-day? I'm going in by the express.
 7. Harold goes in for chess; he has gone deep — the subject; in fact, he's rather too deep for most of us. 8. The teacher went — the building just now. 9. Cut the apple — two; cut it — two pieces; there, now it's — halves. 10. — a shut mouth flies cannot fly.

187. Like. *Like* is often an adjective with prepositional force, as in *A man like him would tell the truth*.

At other times we may call *like* a preposition, as in *Act like him*. *Like him* is an adverbial phrase.

We have already been advised not to say *Do like he does* for *Do as he does*.¹

188. Of. *Of* with a noun often equals the genitive noun; *of John* may mean *John's*. This fact has already been discussed.

Of with a pronoun usually equals an adverb, as in *We spoke of them*. Very rarely it equals a possessive adjective. *The father of us* equals *our father*.

Of sometimes serves to strengthen an appositive, as in *the town of Boston*. *This dog of mine* merely means *this dog, mine*.

¹ **To the teacher.** The history of this word, from A.S. *lic* (a body), with its cognates in German *leich* and *gleich*, is extremely interesting, and explains perfectly its present anomalous status. But it is impossible to make the case clear to a young student, and our energy may best be expended on such exercises as 145.

189. Off. The preposition *of* should not be used after the preposition *off*. There are few commoner mistakes than *off of*.

Each member of the class should repeat the following expressions :

Off the roof, off the pier, off my book, off the ground, off the tree, a leaf off the tree, a flower off a bush, a petal off a rose, a player off the first base, a piece off a stick.

190. On, upon, up on. The preposition *upon* means about the same as the preposition *on*, and implies either rest or motion. When we wish to give the two ideas *up* and *on*, we write the words separately, as *Go up on the roof*.

191. On to, onto. In *On to Richmond!* *on* is the adverb. *Onto* is a preposition. Formerly, careful persons never wrote *on* and *to* as one solid word, but *onto* seems now to have come into good use.

192. Than. *Than* is used as a preposition in only one phrase: *than whom*.

Insert an appropriate pronoun in each blank.

1. None was more brave than —. 2. None was so brave as —. 3. None was as brave as —. 4. Few are so generous as —. 5. No man is better qualified for the work than —. 6. Napoleon, than — no man of his time was a greater general, was cruel.

193. Without. *Without* is a preposition, not a conjunction. It should not be used for *unless*.

Insert *without* or *unless*, according to need :

1. I can't go — I have permission. 2. I will stay, — you think I am needed at home. 3. I can't go — permission. 4. We shall be there, — something arises to prevent.

194. The following sentences contain errors of idiom. Correct them in any way that you think best.

1. The necessity to remove the horse was urgent.
2. There was a necessity to jump.
3. While the excitement was going on, John arrived.
4. It was not long until we reached home.
5. The accident was on account of a broken coupling pin.
6. We started making a boat. [*Making* is not really wrong, but *to make* would be better.]
7. The weather was too bad to fish any.
8. In utensils we had two pans and four cups.
9. To be alone you can get more out of the walk.
10. Mr. J. C. Budd of Bulwer got his horse killed by a train last week.
11. A. B. Hower has a bright new delivery wagon which he will use in his laundry.
12. We celebrate Thanksgiving by having one of the best days throughout the year.
13. You should go in the direction that fancy leads you.
14. The second man, you cannot tell if he is old or not.
15. It is much more pleasant walking alone.
16. This man and a boy have had the misfortune of going adrift.
17. Once when I was driving with a man we came to a slight accident.
18. The eyes are deeply set, they being the most expressive feature.
19. The troubles were caused by the fact that Richard was the heir of a great deal of wealth.
20. The mask of Beethoven is much more different than that of Lincoln.

21. He gave up the hope to go to war, and instead nursed his sick stepfather.

22. The look, while it is one of a person that thinks hard, is unpleasant.

23. The large shepherd dog to the right of the picture is watching over the flock.

24. The fine feeling of freedom is far more preferable than a companion on such a tour.

25. One of the masks showed the face of a scholarly man, but not that of a genius which the other showed.

26. The father and son, who have accidentally become adrift, are far out on the ocean.

27. The stopcock turns the water off so as the water cannot run back into the box.

28. I freed myself from the wreck, and outside of a severe shaking up I was all right.

29. No sooner had I finished blowing down the barrel when there was a report.

30. We went to a nearby house. [Change to, We went to a house near by.]

195. Make sentences in which the following idioms are correctly used :

abide by	impatient with	readiness in	tired of
agree with	impatient of	readiness for	tired with
agree to	originate with	reputation of	tired by
accompanied by	originate in	reputation for	a traitor to
accompanied on	perish by	satisfied of	touch upon
disagree with	perish with	satisfied with	trust in
embark on	reckon on	stand on	trust to
embark in	reckon with	stand to	vexed with
influence over	responsible to	take to	vexed at
influence with	responsible for	take upon one's	what with
		self	

196. Below are fifty prepositional phrases having the force of adverbs. Use each idiomatically in a sentence.

Above all, all in all, at a loss, at all events, at any rate, at best, at heart, at fault, at hand, at most, at one, at random, at that, at the most, at times, by heart, by no means, by the bye, for a while, for all that, for instance, for long, for lost, for that matter, for the most part, for the present, for the time, from time to time, in a word, in brief, in general, in fact, in full, in other words, in part, in particular, in short, in the main, in vain, in view, more and more, no doubt, none the less, on the contrary, on the one hand, on the other hand, on the whole, once for all, over and above, under the circumstances.

197. **Ellipsis.** A careless writer often omits words that are necessary to the correctness of the sentence. Sometimes the result is a fault in idiom ; sometimes it results in lack of clearness.

Supply needed words at the places indicated by the caret.

1. The expression of one face is better than ^ the other.
2. The eyebrows of the second are not so large as ^ the first.
3. Their noses differ both in size and ^ shape.
4. It commenced to pour rain, and ^ lighten and thunder most severely.
5. After the house was built, the girls and ^ mother came to take possession.
6. The mask of Beethoven shows that he had the face of a person more used to luxury than ^ hardship.
7. He knew that the lawyer was a worthless man, but ^ could not find courage to say so.
8. The others started for the nearest lumber camp, which was about ten miles ^.
9. After an hour or so of this, I went to bed, ^ which was suspended from the rafters by ropes.
10. His eyebrows are not so heavy as those of St. Francis, nor are his eyes as beautiful ^.

11. This picture, which is \wedge of a father and a son adrift, shows the peril of being shipwrecked.

12. Beethoven has a high forehead, a broad face, \wedge high cheekbones, and his mouth is the most expressive thing of his face.

13. They went to a place that had been recommended by friends as a fine place \wedge to spend a few weeks in the country.

14. An aged man and \wedge boy, who have been wrecked, are on a raft in the stormy sea, trying to attract the attention of a distant ship.

15. It is evidently very interesting, because his little brother is looking intently at him, and it is also humorous, \wedge by the laughing expression on the face of everybody present.

16. The explosion of the cannon ended my career as an artilleryman and \wedge every other boy on the street.

17. The parents investigated the pond and saw the necessity of forbidding their boys \wedge on it.

18. We went to the bluff, because there was dry soil \wedge to pitch our tents.

19. \wedge some way the horse became unmanageable.

20. A small ship, \wedge compared with our ocean liners, came into view as we reached the wharf.

21. \wedge parts of the wheel were found and some were not.

22. The boiler exploded, and \wedge was followed by a fire.

23. Both John's trousers and \wedge boots were muddy.

24. The ideal boy, at least \wedge to me, would never despair.

25. Here we find loftiness both of thought and \wedge expression.

26. Here we find both loftiness of thought and \wedge of expression.

27. The roof was like \wedge any frame house.

28. Athelstane cared more for his food than \wedge anything else.

29. Bassanio is probably in love with Portia, \wedge from the way he speaks.

30. Sell me two pies like \wedge mother used to make.

31. Give me a piece of pie like \wedge mother used to make.

32. I want \wedge off at Loomis street.

33. When the wagon was full of oats, I drove to the elevator, which was three miles \wedge .

34. I found \wedge the hotel and the houses which took boarders were all full.

35. The event was funnier to see than \wedge be in.

36. There is a vestibule running through the house, like \wedge on the limited trains.

37. I am very \wedge pleased to meet you.

38. This apple is different \wedge and sweeter than the others.

39. This coffee is as good \wedge if not better than the other.

40. Look \wedge every place.

41. You will find it \wedge some place.

42. This is a good place to be \wedge .

43. "She has left this world of misery and woe
For a place she had always been dying to go \wedge ."

198. Insert *the* wherever it is needed in the following sentences. Many do not need it.

1. The secretary and treasurer both resigned.
2. The cashier and teller both ran away.
3. The owl, eel, and warming-pan went to call on the soap-fat man.
4. The night and day are two separate things.
5. The father and brother should be treated alike.
6. The man and bear looked at each other in silence.
7. The cow and horse are two domestic animals.
8. The mountain and squirrel had a quarrel.
9. The first and last need equally to be learned.
10. The first page and last need equally to be learned.
11. The secretary and treasurer was recently installed in office.
12. The cashier and teller has a double office to perform.
13. The father and brother in this case is named John.
14. Mother and babe are asleep.
15. The first and last stanzas will be enough.
16. That was the first and last time I ever went.
17. The second and third examples are hard.
18. The North and South fought as one country against Spain.
19. The United States and Canada are two countries.
20. The cup and saucer was broken.

After *all, the* is needed before *week, month, spring, autumn*, but not before *day, night, summer, winter*. This does not seem a reasonable distinction, but language is not always reasonable. The simple fact is that careful speakers do not say *all week*, or *all month*, though they do say *all day, all summer, and all winter*, as well as *all the day*, etc.

Careful speakers also say *enter school* and *enter college*, but not *enter grammar school*, or *enter high school*, or *enter university*. *Enter the grammar school* and *enter the high school* are the preferred forms.

199. Which of the following sentences need another *a* or *an*?

1. A soft and pretty cap it was. 2. A large and small man went together. 3. Did you ever see a sloop and schooner side by side? 4. There were a Frenchman and German in here yesterday. 5. A robin and catbird are very unlike in disposition. 6. A good speller and bad speller do not have an equal chance of keeping positions as stenographers. 7. A black and tan dog has a smooth coat. 8. A black and tan dog were chasing rabbits together. 9. A city and country mouse paid visits to each other. 10. He is both a scholar and gentleman.

200. Use the following idiomatic expressions in intelligent sentences:

at best	put a good face (on the business)
come at	to try a fall (with)
come by	in full feather
come short of	in high feather
come to blows	the white feather
come to nothing	the field of operations
cut short	keep the field
cut to the heart	lose the field

carry the day	take fire
drop out	cross fire
drop an acquaintance	fly at
eat one's heart	fly out
eat one's words	fool hardy
have an eye to	a foolish figure
with an eye to	go hard
fly in the face of	go by the board
set one's face against	put a hand to
go through with	put to rights
hold forth	run upon
hold over	run amuck
hold with	run counter to
make away	run riot
make over	run to seed
make off with	set aside
make head against	set on foot
make one's way	set at ease
meet his views	set in order
meet one's eye	taken aback
meet expectation	take amiss
out and out	take up with
pass muster	take upon one
play into the hands of	take heart
hard pressed	take to heart

CHAPTER IV

DESCRIPTION

201. Description is primarily an account of appearances. The moon is a dead planet, a spherical mass of rock, seamed with gigantic craters and ribbed with vast mountains. But this same moon appeared to Dante like a pearl; he describes it as the eternal pearl. We know that the moon is a dead world, but we do not see that it is.

Description, then, consists in telling how a thing impresses us. A good describer reports what his own eyes or ears tell him. Therefore the first need of the describer is to use his senses. Artists and naturalists say that most persons fail to do this. The artist Philip Hamerton said that visitors to London often go away without being able to distinguish a picture of Westminster Abbey from a picture of the Houses of Parliament, although these buildings are very unlike. Mr. Burroughs, the naturalist, declares :

Persons frequently describe to me some bird they have seen or heard, and ask me to name it, but in most cases the bird might be any one of a dozen, or else it is totally unlike any bird found on this continent. They have either seen falsely or else vaguely. Not so the farm youth who wrote me one winter

day that he had seen a single pair of strange birds, which he describes as follows: "They were about the size of the 'chippie'; the tops of their heads were red, and the breast of the male was of the same color, while that of the female was much lighter; their rumps were also faintly tinged with red. If I have described them so that you would know them, please write me their name." There can be little doubt but the young observer had seen a pair of redpolls, — a bird that is related to the goldfinch, and that occasionally comes down to us in the winter from the far north.

202. If these writers are correct in their low estimate of most persons' powers of observation, we may well spend two or three days, at this point, in observing various things and reporting what we have seen. Study the appearance of one of the following: a common bird; a wild animal; a flower or tree; a dwelling or church which most of the class have seen; some American poet or statesman. Come to class prepared to describe the person or thing orally. Describe as carefully as possible, without giving the name. The class will try to tell whom or what you have described.

203. In description, much depends on how far off the object is. The moon looked like a pearl to Dante. To the eye at the telescope the moon seems like a great pearl covered with barnacles. When Dante in his vision passed to the moon, it seemed to him like a great, shining, firm, dense cloud. To the modern imagination, a man placed on the moon would see a land of crags and chasms, with fierce contrasts of light and gloom. But we need

not go so far for an illustration. Any object seen near at hand reveals many details which disappear at a distance. The retreating train dwindles to a black spot on the prairie. The sail of the outgoing ship steadily loses patch and stain, till by and by it seems like a mere gleam of sunlight on the horizon.

A description which gives only the general look of an object is called impressionistic. One which reveals minute particulars is called detailed. Place a photograph of a landscape at one side of the room. Take a close look at it—it is a detailed picture. Retreat from it slowly and it will become more and more impressionistic, till at last you see but a few lines and masses.

It is good practise to describe pictures, for the picture represents a scene from a fixed point. You are obliged to keep to the artist's point of view. Therefore you are not much tempted to describe things which cannot be seen. Many pictures are accordingly given in this chapter, to be described.

204. Before we begin this work, it will be well to practise a little the art of keeping a fixed point of view. From where you sit, describe some picture or object exactly as it seems to you. Be careful not to draw upon your previous knowledge of the object.

More than once, in a lawsuit, a witness has been discredited because he asserted that he saw things which could not possibly have been seen from his point of view. Mr. Frank Bullen, author of *The*

Cruise of the Cachalot, would have made an admirable witness, as the following shows :

From my lofty perch, the whole of the ghastly struggle had been visible to the least detail. The two men had struck the water locked in closest embrace, which relaxed not even when far below the surface. When the sea is perfectly smooth, objects are visible from aloft at a depth of several feet, though apparently diminished in size. The last thing I saw was Captain Slocum's white face, with its starting black eyes looking their last upon the huge, indéfinité hull of the ship whose occupants he had ruled so long and rigidly.

205. From any point of view the eye catches first the whole of a scene and then its parts. It is customary in descriptions to give a general impression before the details. We describe a man's figure before we describe his head, and usually his expression before his features. We describe the main lines of a landscape before the individual trees or rocks or cottages or figures. See if all this is not so in the five typical passages which follow. The first and second are by Hawthorne, the third by Carlyle, the fourth by R. H. Dana, and the fifth by Mr. Frederic Harrison.

1. There is a stable opposite the house—an old wooden construction, low, in three distinct parts; the center being the stable proper, where the horses are kept, and with a chamber over it for the hay. On one side is the department for chaises and carriages; on the other, the little office where the books are kept. In the interior region of the stable everything is dim and undefined,—half-traceable outlines of stalls, sometimes the shadowy aspect of a horse. Generally a groom is dressing a horse at the stable door, with a care and accuracy that leave no part of the animal unvisited by the currycomb and brush; the

horse, meanwhile, evidently enjoying it, but sometimes, when the more sensitive parts are touched, giving a half-playful kick with his hind legs, and a little neigh.

2. The artist is middle-sized, thin, a little stooping, with a quick, nervous movement. He has black hair, not thick, a beard under his chin, a small head, but well-developed forehead, black eye-brows, eyes keen but kindly, and a dark face, not indicating robust health, but agreeable in its expression. His voice is gentle and sweet, and such as comes out from amidst refined feelings.

3. Not many days ago I saw at breakfast the notablest of all your notabilities, Daniel Webster. He is a magnificent specimen. You might say to all the world, "This is our *Yankee Englishman*; such limbs we make in Yankee-land." As a logic-fencer, or parliamentary Hercules, one would incline to back him at first sight against all the extant world. The tanned complexion; that amorphous, crag-like face; the dull black eyes under the precipice of brows, like dull anthracite furnaces, needing only to be blown; the mastiff-mouth accurately closed; I have not traced so much of silent Berserker rage that I remember of, in any man.

4. Tuesday, November 25, at daylight, we saw the island of Juan Fernandez, directly ahead, rising like a deep blue cloud out of the sea. We were then probably nearly seventy miles from it; and so high and so blue did it appear, that I mistook it for a cloud, resting over the island, and looked for the island under it, until it gradually turned to a deader and greener color, and I could mark the inequalities upon its surface. At length we could distinguish trees and rocks; and by the afternoon this beautiful island lay fairly before us, and we directed our course to the only harbor.

5. Cromwell had a tall, powerful frame, strong of limb; well knit; somewhat heavy. He had a large, square head; and a countenance massive and far from refined, his enemies said swollen and red. No human countenance recorded is more familiar to us than that broad, solid face with a thick and prominent red nose; the heavy, guarled brow, with its historic

wart; eyes firm, penetrating, sad; square jaw and close-set mouth; scanty tufts of hair on lip and chin; long nose; brown locks, flowing down in waves on the shoulder.

206. For the next lesson, study the general look, and then the detailed appearance, of one of the following: a house, a tree, a machine, a person. Give an oral description, trying to make the class see first the general appearance, then the details. Houses, for instance, are low or high, white or red or yellow or green; they are shaped like various things; and they show a great variety of detail in the number and arrangement of windows, the placing of ornaments, etc.

Some member of the class who draws well should go to the board and draw the front of a house, line by line, according to directions from the person describing.

207. Write a paragraph concerning one or more of the following subjects: my jack-knife; my watch; the appearance of one of my old textbooks; my dog; my horse; my lead-pencil; the top of my desk. Begin with the general form and color of the object and proceed to the details. Be exact. Try to show the points in which the object described is different from others of the same class. Imagine that there is a dispute as to ownership.

208. Describe the weather of the last two or three days and its effect on you. Give a paragraph to

each day. The following paragraph from Hawthorne may prove suggestive:

Friday, June 23d. — Summer has come at last, — the longest days, with blazing sunshine, and fervid heat. Yesterday glowed like molten brass. Last night was the most uncomfortably and unsleepably sultry that we have experienced since our residence in Concord; and to-day it scorches again. I have a sort of enjoyment in these seven-times-heated furnaces of midsummer, even though they make me droop like a thirsty plant. The sunshine can scarcely be too burning for my taste; but I am no enemy to summer showers. Could I only have the freedom to be perfectly idle now, — no duty to fulfil, no mental or physical labor to perform, — I should be as happy as a squash, and much in the same mode; but the necessity of keeping my brain at work eats into my comfort, as the squash-bugs do into the heart of the vines. I keep myself uneasy and produce little, and almost nothing that is worth producing.

209. Describe an article of food in such a way that it will seem attractive to a person who has hitherto not liked it. A single paragraph will be sufficient.

210. Sentences in description. It is something of an art to know how much to put into a descriptive sentence. If we use very short sentences, we call attention to detail after detail, as thus:

Lincoln was six feet three inches tall. He had long arms. His limbs, too, were long. His hands were brawny. He was free from all superfluous flesh. He was toughened by labor in the open air. He enjoyed perfect health.

We may join all these ideas in one sentence, if we choose, thus:

Lincoln was six feet three inches tall, long-armed, long-limbed, brawny-handed, free from superfluous flesh, toughened by labor in the open air, and perfectly healthy.

In the second case we devote one sentence to the entire man; in the first we devote several sentences to him. In some instances a long sentence with many details is very helpful, because it flashes the whole picture upon us at once. But we must be sure that the long sentence seems to be a unit. We must watch that treacherous word *and*. It is very easy to say *and* when there should be no *and*. To say that a man "is thick set and has a mustache" is to write in a mixed and scatter-brained fashion.

211. The following are actual sentences, taken from the papers of students. Unity of thought is lacking in all of them. Make two or three good oral sentences to take the place of each.

1. His eyes were brown, and he had a Roman nose.
2. He is very firmly built, and every little while he is in trouble.
3. He has a grotesque figure and a frank expression.
4. She had a very fascinating manner, as well as glossy hair.
5. He also is a good moral chap and has a short but not insignificant body.
6. He has a well-shaped nose, a good forehead, clear features, and very good habits.
7. His nose is shapely, and on the whole his figure is gaunt and decrepit.
8. He wore shabby clothes, and he used to get up early in the morning and walk fifteen miles to town.
9. The haggard looking face of St. Francis has an expres-

sion of sorrow or pain, a graceful nose, parted lips, and a curly beard.

10. With a frank manner goes a vigorous, robust figure, making an altogether pleasing person, full of fun and mischief.

11. The second mask with a lower forehead and a rounder face, with a snub nose and high cheek bones and a resolute chin, has a more intelligent look with compressed lips.

212. Examine all the descriptions that you have written, and correct any faults in sentence unity that have not yet been corrected.

213. **Words in description.** The words used in description should be reasonably precise, should appeal to the senses, and should be in good taste.

214. By reasonably precise we mean first that they should not call up a wrong picture; and secondly that they should not be too unusual or technical. We should use words that **our audience, the class**, can understand. A blue mountain should not be called a purple mountain, for this would call up a wrong picture. A bluish purple mountain, on the other hand, should not be called *persenche*, though this unusual name means bluish purple. You will agree at once that most of us are in danger of being not precise enough rather than too precise. Yet students do, now and then, get hold of terms which are too technical. Many girls use the word *mauve* freely, but it is not so good as the commoner term *delicate purple*, or *lilac*. And in describing a machine most boys will employ many words that are too technical.

Technical terms should be avoided, or else clearly explained.

215. The words of description should appeal to the senses; they should suggest sights, sounds, or odors. Sometimes these should be vague sights, sounds, or odors, as when the beholder sees from a distance "a green mass," or hears dimly "the note of some bird," or catches "a strange pleasant odor." In brief, when the impression made on the senses was vague, general, the words of the description should be vague, general. But oftener the sense impression is definite, and the words should be definite. If the beholder distinguishes a mass of green larches, and knows the word *larches*, it is well to say "a mass of green larches" instead of "a green mass." If he hears the caw of a crow, he had better say so rather than speak of "the note of some bird." If he smells mint or balsam, it is not enough to mention "a strange pleasant odor." Of course there are exceptions to any rule, but in general we should make the words of description too definite rather than too vague.

Note the italic words in the following:

1. I had been told in Quebec that I should not see a single *ornithological species* in the wood. 2. But I knew I should. 3. *At intervals in the trip* I recognized above me a certain *kind* that I think was one of the cross-bills. 4. The kingfisher was there ahead of us with his loud *note*. 5. The osprey was there, too, and I perceived him abusing the bald eagle, who had probably *deprived* him of his *prey*. 6. The yellow-rumped warbler I saw,

and one of the kinglets was leading its *noisy* brood about through the *evergreens*. 7. In every opening *was* the white-throated sparrow, *beginning* his song, at times so loud and sudden that one's momentary impression was that some *person* was approaching, or *was there* behind the *débris*. 8. Many times, amid those primitive solitudes, I was quite startled by the *humanness* of this *song*. 9. It is little more than a beginning; the bird never seems to finish the strain suggested. 10. The Canada jay was there also, very busy about *something*.

Now read the following passage from Mr. John Burroughs. Compare the italic words with those of the preceding version, and note that those of Mr. Burroughs are the better, because they are the more definite.

1. I had been told in Quebec that I would not see *a bird* in the woods, *not a feather* of any kind. 2. But I knew I should. 3. *I saw and heard a bird nearly every day, on the tops of the trees about*, that I think was one of the cross-bills. 4. The kingfisher was there ahead of us with his *loud clicking reel*. 5. The osprey was there, too, and I saw him abusing the bald eagle, who had probably just *robbed* him of a *fish*. 6. The yellow-rumped warbler I saw, and one of the kinglets was leading its *lisping* brood about through the *spruces*. 7. In every opening the white-throated sparrow abounded, *striking up* his *clear sweet whistle*, at times so loud and sudden that one's momentary impression was that some *farm boy* was approaching, or *was secreted there* behind the logs. 8. Many times, amid those primitive solitudes, I was quite startled by the *human tone and quality* of this whistle. 9. It is little more than a beginning; the bird never seems to finish the strain suggested. 10. The Canada jay was there also, very busy about *some important private matter*.

216. Examine all the descriptions that you have written, and see if they can be improved at any

point by the substitution of words which appeal more directly to the senses.

217. The words used in description should be in good taste. Good taste is violated when slang is introduced into a piece of serious work, or when extravagant expressions are employed, or when "figures of speech" are mixed.

It is descriptive to say that a man "runs like an ice-wagon," but such an expression is out of place in a theme. Such words as "rubber-neck" are highly descriptive, but they are in bad taste in a theme. Indeed, a slang phrase like "rubber-neck" is very easily overworked. Some slang is kindly, some is not. "Rubber-neck" is a bit cruel, and should be applied only when cruel treatment is deserved — if cruelty is ever deserved. I need hardly say that some slang is never in good taste. Much of it is essentially low-bred, and embodies ideas that no gentleman ever entertains. A boy who never used slang in conversation would be — well, certainly not normal. But there is pardonable slang and unpardonable slang.

Extravagance of speech is natural to youth, and often shows a healthy enthusiasm which the world can ill afford to lose. The world needs people who can really feel that the morning is "glorious," that dishonesty is "outrageous," that honest achievement of any sort is "splendid." But there must be moderation even in extravagance. If in the course of

a single day a person tells you four different jokes, each time assuring you that this is positively the funniest thing he ever heard, why, there is something wrong with the arithmetic. It is common enough for boys to poke fun at their sisters for extravagance of speech, but boys are sometimes too fond of saying superlative things.

The young ladies will agree that they do not approve of those girls who, according to a recent writer,¹ talk like this about men and things:

"Yesterday was really the loveliest day I ever experienced, neither too cool nor too hot. And who do you suppose came to see me? Why, that perfectly *adorable* and *lovely* Mr. Adams! I think he is positively *quite* the most handsome man who ever drew the breath of life. And *funny*! I never laughed so hard since I was born. And he told me a true story about Mrs. Smith that was *positively* the most utterly *weird* thing I ever heard in my *born* days. I'd tell it, but I never could *half* begin to *commence* to do it as well as he did — not in the *world*. He drove over from Point of Cedars and took me driving, and it was the *loveliest* and most *elegant* drive that could *possibly* be imagined. We took that Five-Mile Road and the views are *simply perfectly abjectly superb*! They are just lovely! Never saw such wonderful scenery in my *whole* existence, and did you see the sunset? Positively the most *gorgeously* indescribable thing that you could ever imagine. And Mr. Adams knows so much! I could never *half* begin to commence to learn as much as he knows. He could name the wild flowers just as easy as I could name the colors in my dress. And he told me some of the most *alarmingly* astounding things about them. I was *simply perfectly* dumfounded to hear that goldenrod grows in every *single state* in the whole entire Union. Mr. Adams is a lawyer by profession,

¹ Mr. Charles Battell Loomis, in *The Saturday Evening Post*.

and I don't see *where* he can find time to learn so much interesting information about birds and flowers and all sorts of things."

218. Trouble in the management of "figures of speech" is the lot of all writers. We can all sympathize with the much-mixed orator who said:

"Gentlemen, gentlemen! The cry of the cat, the crow of the cock, and the hiss of the gander are not argument. True, they may for the time overwhelm the feeble voice of one man in their roaring tide; but not all their leaguered forces, howsoever armed and arrayed for combat, shall avail finally to extinguish that beacon torch Experience, still gripped fast and held high in his unfaltering hand to guide safely through the breakers the straining eyes of Posterity!"

It is necessary to remember that all figures of speech must be consistent. Faces shine or beam; they do not walk. So we cannot speak of "the face that has long walked beside us." Limbs break, but they are not fish-nets. So we cannot properly describe a man as "a scheming limb of the law, from the meshes of whose net few fish escape." Ships sail; they are not light-houses. So we cannot urge the ship of state to "sail on, remembering that she is founded upon the rock of popular trust." Barn doors are openings, but not for floods. So we can hardly say that "reckless legislators will at last discover, after the mare is stolen, that they must close that barn door through which for years the flood of expenditure has poured unchecked."

219. Suggestions as to describing pictures. This chapter closes with some thirty pages of pictures for

description. It is not likely that you will have time to write concerning all of them; the instructor will give directions as to how much should be attempted.

Most of the pictures are arranged in groups of two. In these cases there will be found some likeness and some difference between the members of a pair. The pictures are to be compared, and the points of likeness and difference shown.

220. List of the pictures, with suggestions.

Note 1. "Describe the situation" means give the surroundings, tell what is going on, and tell how the figures are grouped.

Note 2. "Method One or Two is possible" means that the theme can be divided into two paragraphs, either (1) by describing first one picture and then the other, or (2) by describing first the points of likeness, then the points of difference.

Figure 1. A Class in Drawing. One paragraph is enough. Describe the situation. Describe some of the boys. Describe the master's attitude and face.

Figure 2. Reconnoitering. The scene is laid in Paris, at the time of the Franco-Prussian war, 1871. One paragraph is enough. Describe the situation. Describe the expression of the men. Describe their dress.

Figure 3. At the Gun. One paragraph is enough. Describe the situation. Describe the gun. Describe the dress of the men.

Figure 4. Girondists going to Execution. The scene is in Paris, 1794. The Girondists were the moderate party in France, who tried to establish law and order in the days of the Revolution, but were overpowered by the lawless element. Two paragraphs are advisable, one for the men in the cart, and one for the spectators. Note the "sewing-women."

Figure 5. Palissy. Palissy was a French potter, 1509-1589, who spent many years in trying to discover the secret of white

glaze. He succeeded at last and became rich, but not till he had suffered bitterly from poverty and disappointment. More than once he burnt his furniture to keep his furnace going. He was bitterly abused by his wife and neighbors, who declared him insane. Two paragraphs are advisable, one for Palissy, and one for the spectators.

Figure 6. Napoleon in Egypt, and Napoleon on the way to St. Helena. Use Method One or Method Two. Do not descend to minute particulars of dress, etc., but deal with the general situations and the expression of faces. Imagine Napoleon's feelings when, after his first great victories, he stands facing the Sphinx, that grim creature who answered no questions.

Figure 7. The Cathedral of Cologne, and the Mission of Santa Barbara. Method One or Method Two is possible. A third method would devote a paragraph to the towers and a paragraph to windows and doors.

Figure 8. Balmoral Castle, Scotland, and Houses in India. Method One or Two is possible. A third method would give one paragraph to the situations, one to the style and material.

Figure 9. Carlyle's House and Emerson's House. Method One or Two is possible. A third method would give one paragraph to the situations, and one to the style and material.

Figure 10. A Log Cabin and a House at Newport. Follow method of Figure 9.

Figure 11. Vienna. One paragraph is enough. Give the general effect of the lines, and something about the buildings.

Figure 12. Avalon, California. One paragraph is enough. Describe first the general conformation of the shore, then the town and the boats. Any student who has visited the place should write a second paragraph concerning the atmosphere and the water, which reveal great beauty of coloring.

Figure 13. Geneva and a Scene in Egypt. Method One or Two is possible. A third method would devote one paragraph to the general lines and composition of the two pictures, another paragraph to the vegetation, another to the signs of human life. In any case describe, in the proper paragraphs, the coloring of the two scenes as you imagine it.

Figure 14. Ehrenbreitstein and the Jungfran. Method One or Two is possible. A third method would devote a paragraph to the general composition of the two scenes, and another to the human element.

Figure 15. Two Streams. Method One or Two is possible. A third method would give a paragraph to the general composition of the two scenes, one to the contrast between summer and winter, one to the human element.

Figure 16. A Rhode Island Farm, and Milwaukee from the River. Method One or Two is possible. Again, a paragraph could be given to the general contrast between farm and river, and one to the contrast between houses.

Figure 17. The Arizona Desert, and Lake Michigan. Method One or Two is possible. Again, a paragraph could be given to the general composition of the two scenes, and another to the human element. Do not neglect the coloring, as you imagine it.

Figure 18. Rameses and Lincoln. Method One or Two is possible. A third method could devote one paragraph to the surroundings of the two figures, one to their comparative size, one to their features and expression. The Lincoln Statue is Mr. St. Gaudens's work, and is of something more than life size. Why did the Egyptians make such enormous figures? Could such figures be developed to the perfection of Greek statues?

Figure 19. Plato and Ajax. Method One or Two is possible. Another method would make three paragraphs, one comparing attitudes, another features, another hair (and beard).

Figures 20-30. Before describing any of these portraits, study the meaning of the following words, as applied to expression and features. When you write, do not make an effort to construct sentences so as to contain these words, but use any of them that seem to you to express your thought.

Expression or "look": thoughtful, grave, quiet, serene, dreamy, sad, melancholy, gloomy, stern, savage, fierce, cruel, sneering, dull, heavy, dead, lifeless, stupid, stolid, animal, intellectual, shrewd, merry, cross, evil, crafty, sweet, sour, bitter, charming, attractive, hideous, bestial, godlike, beautiful, spirit-

ual, appealing, far-away, haughty, modest, shy, proud, self-controlled, firm, queenly, kingly, noble, aristocratic, of a king, of a conqueror, of a villain, of a queen, gentle, mild, merciful, merciless, abject, slavish, commanding.

Forehead: lofty, low, broad, ample, finely modeled, majestic, glorious, placid, smooth, lined, deeply lined, wrinkled, square, narrow, apeline, godlike, craglike, receding, perpendicular.

Eyes: large, small, narrow, grave, sad, merry, laughing, keen, shrewd, penetrating, twinkling, deep-set, protruding, heavy-lidded, heavy, dull, sleepy, kind, suspicious, furtive, steady, roving, snapping, flashing, blue, violet, gray, hazel, brown, dark, black, velvety, changeable in color.

Nose: straight, aquiline (that is, arched or beaklike), slightly aquiline, heavy, thick, fleshy, snub, prominent, insignificant, shapely, broad at the base.

Nostrils: large, small, thin, fleshy, delicate, fine, finely shaped.

Cheeks: thin, sunken, lean, full, puffy, with high cheek bones, with low cheek bones, finely curved, heavy, broad, heavy-jawed.

Mouth: large, wide, small, firm, strong, rosebud, mastiff, weak, drooping, heavy, pretty, characterless, good, well-shaped, stern, kindly, mobile, expressive, sensitive, lipless.

Lips: thin, thick, shapeless, shapely, well-curved, delicately modeled, exquisite, sharply cut, long and thin, heavy, hanging, protruding, compressed.

Chin: prominent, heavy, massive, solid, bony, square, ape-like, brutal, aggressive, strong, powerful, firm, cleft, round, dimpled, retreating, weak.

Figure 20. Jove, and the Young Augustus. Method One or Two is possible. Again, a paragraph could be given to the expression of features, another to hair and beard.

Figure 21. A Greek Youth, and Father Damien. Method One or Two is possible. Again, a paragraph could be given to the expression, and another to the features.

The Greek head is that of an ancient bronze statue, supposed to represent the God Mercury.

Father Damien was a Belgian youth, who gave his life by going as a missionary to the lepers in Molokai, the leper colony of Hawaii. The crayon sketch was made in 1868, when Father Damien was twenty-seven years old. He died of leprosy at the age of forty-eight.

Figure 22. Juno, and an Indian Woman. Method One or Two is possible. A good method would yield three paragraphs, one devoted to the expression, one to the features, one to the hair and head-dress.

Figure 23. John Stuart Mill, and a Mexican Indian. Method One or Two is possible. Another method would devote a paragraph to the expression, one to the features, and one to the dress.

John Stuart Mill was one of the greatest of English thinkers. He wrote important works on logic and on political economy. The Mexican Indian was photographed by Professor Frederick Starr in one of the remote mountain villages, a place practically unvisited by white men. He is of the Tzendral tribe.

Figure 24. An Indian Brave, and the Duke of Wellington. Method One or Two is possible, or a paragraph can be given to the expression, another to the features, and another to the dress.

Figure 25. Prince Bismarck and Dean Stanley. Three methods of paragraphing are possible, as in 24.

Figure 26. Robert Louis Stevenson, and General Grant. Paragraph as in 24.

Figure 27. Ralph Waldo Emerson, and Cardinal Manning. Paragraph as in 24.

Figure 28. Bayard Taylor, and Henry M. Stanley. Paragraph as in 24.

Figure 29. Queen Marie Amelie, of France, and Elizabeth Fry. Paragraph as in 24.

Queen Marie Amelie was the wife of Louis Phillipe. Mrs. Fry was a Quakeress, famous for her part in the work of reforming English prisons.

Figure 30. Frederick Douglass, and Booker T. Washington. Paragraph as in 24.



FIGURE I.

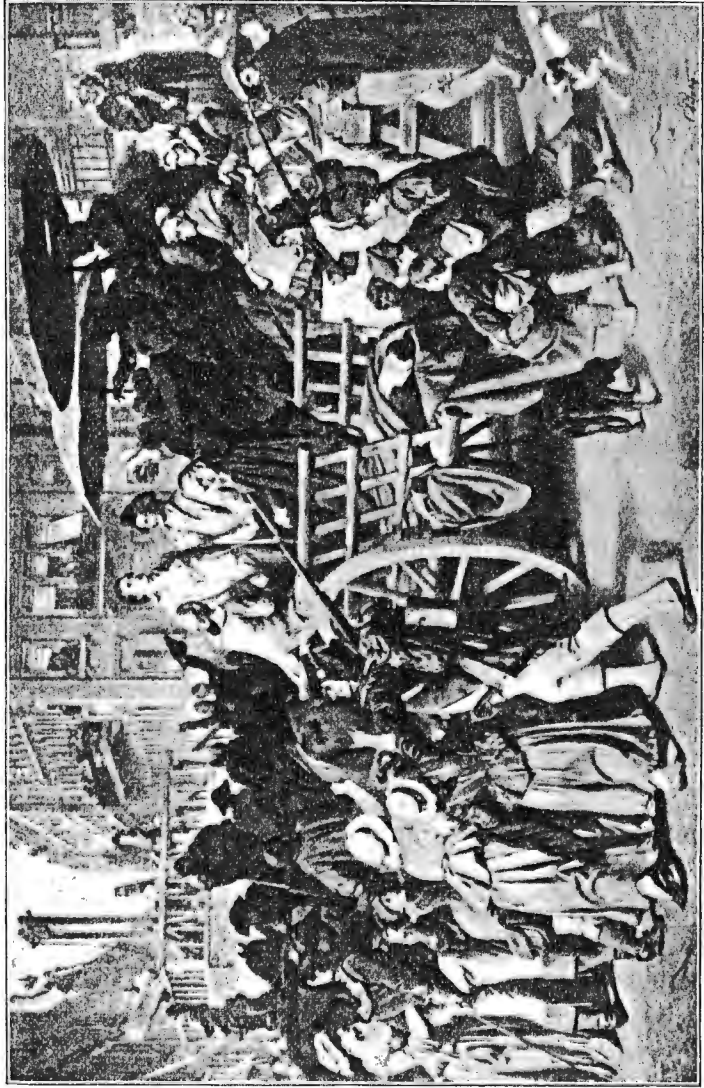


FIGURE 4.

OHIO UNIVERSITY
LIBRARY

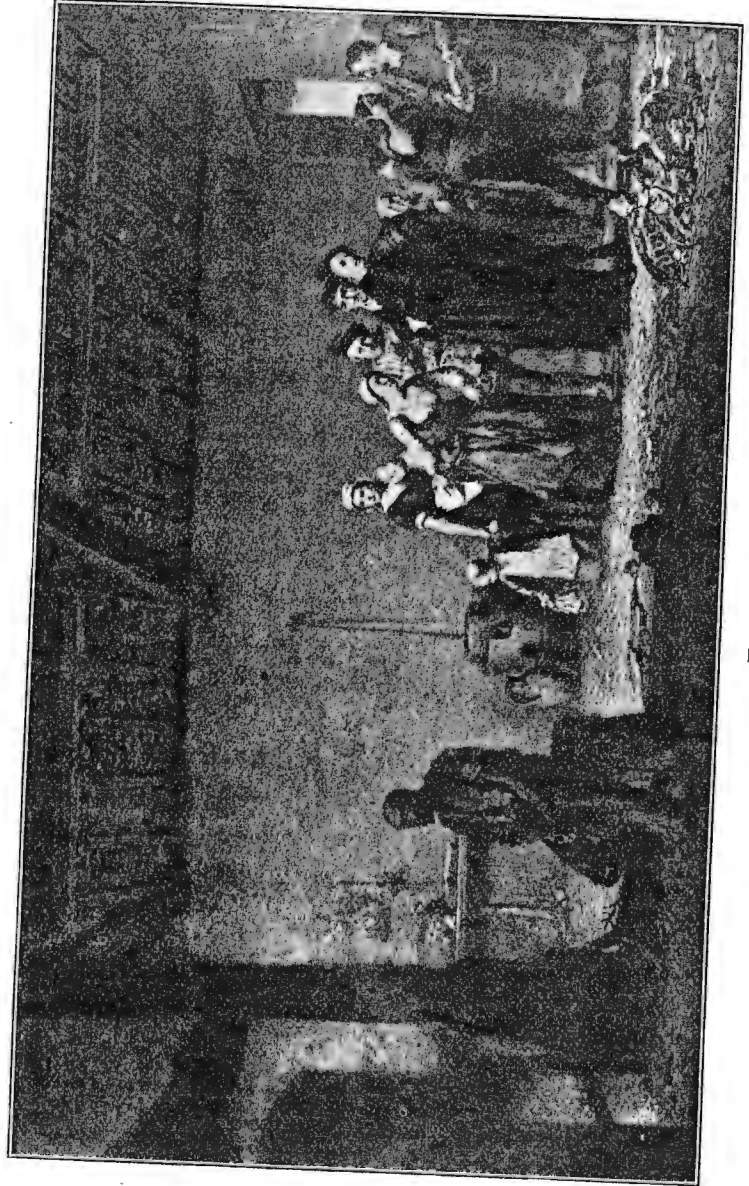


FIGURE 5.

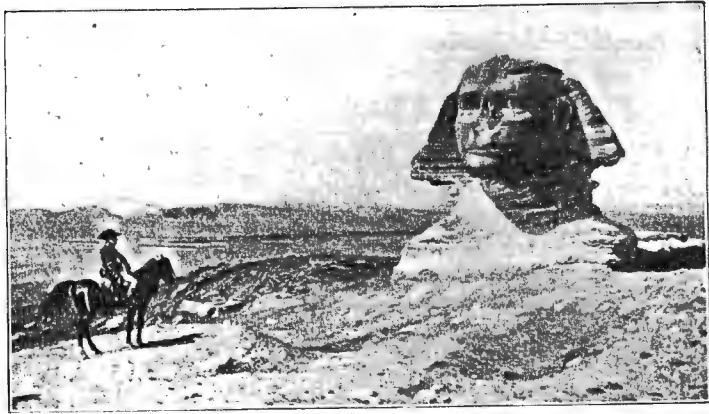
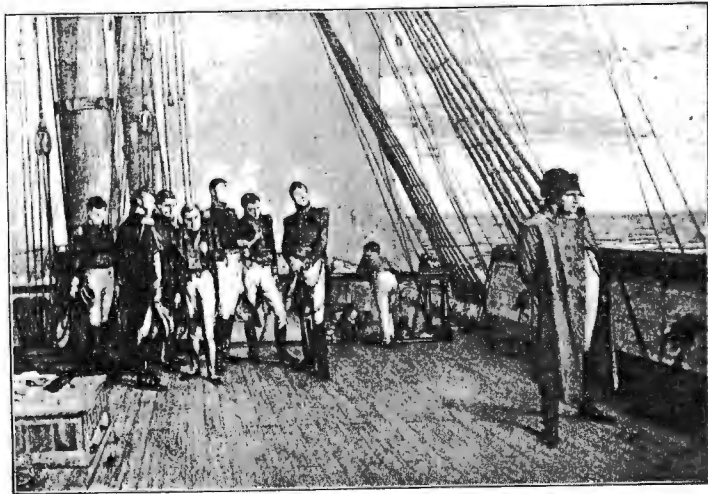


FIGURE 6.



OHIO UNIVERSITY
LIBRARY

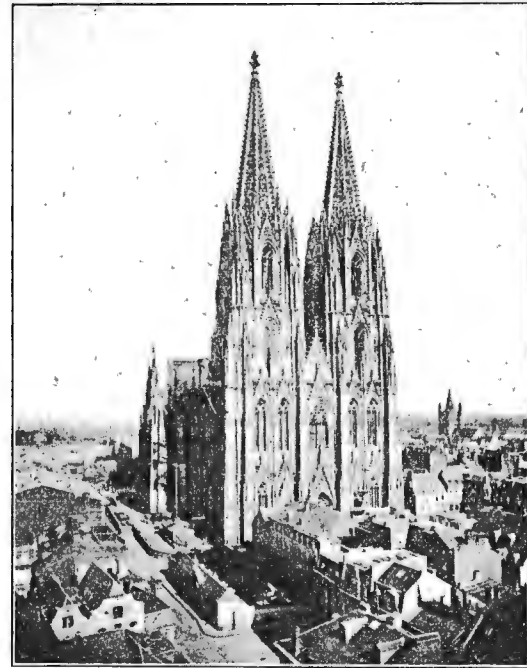


FIGURE 7.

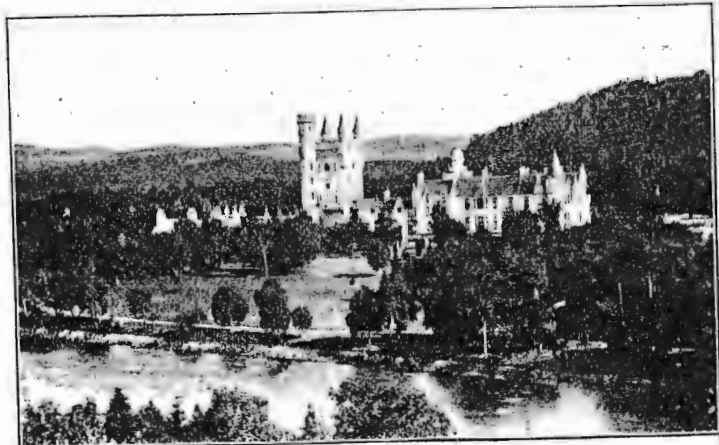


FIGURE 8.

OHIO UNIVERSITY
LIBRARY



FIGURE 9.

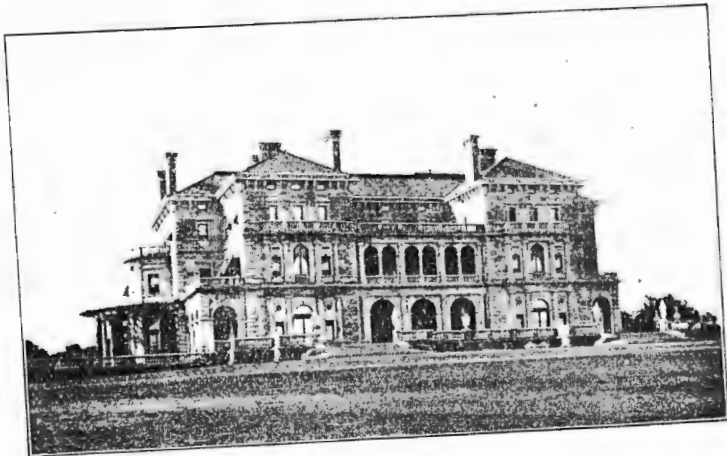


FIGURE 10.

OHIO UNIVERSITY
LIBRARY

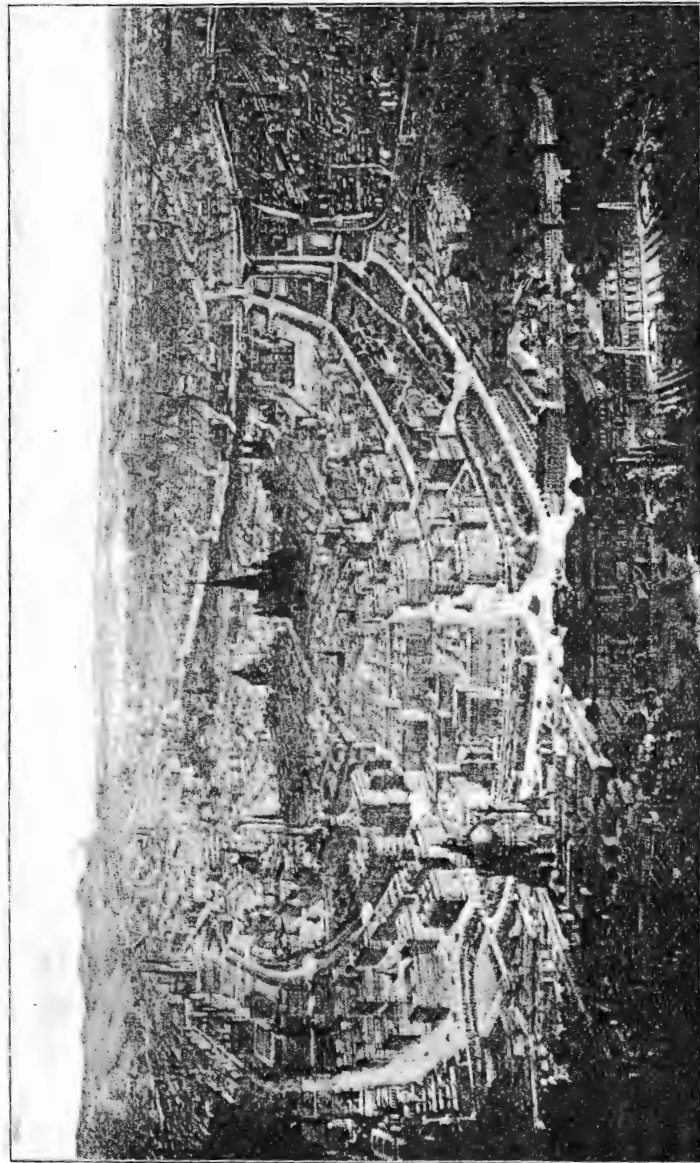


FIGURE 11.

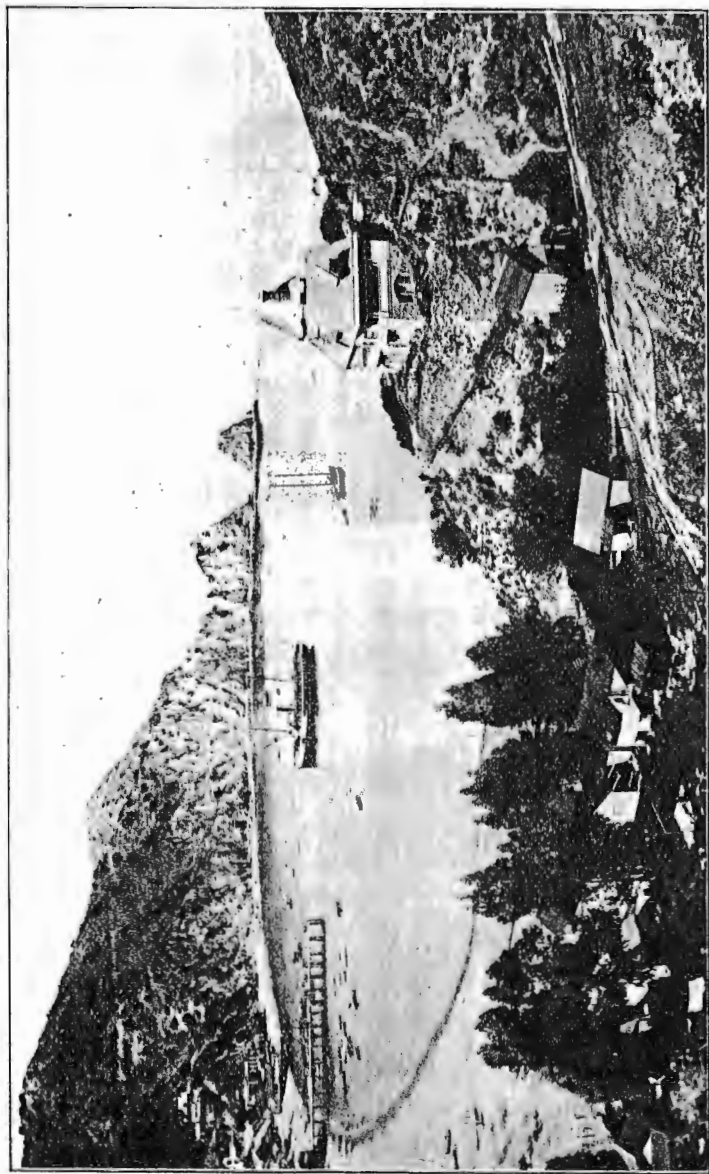


FIGURE 12.

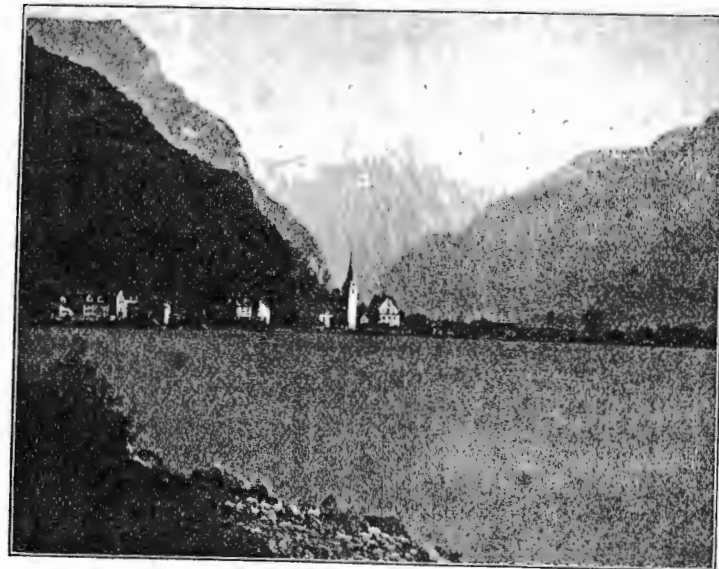


FIGURE 13.

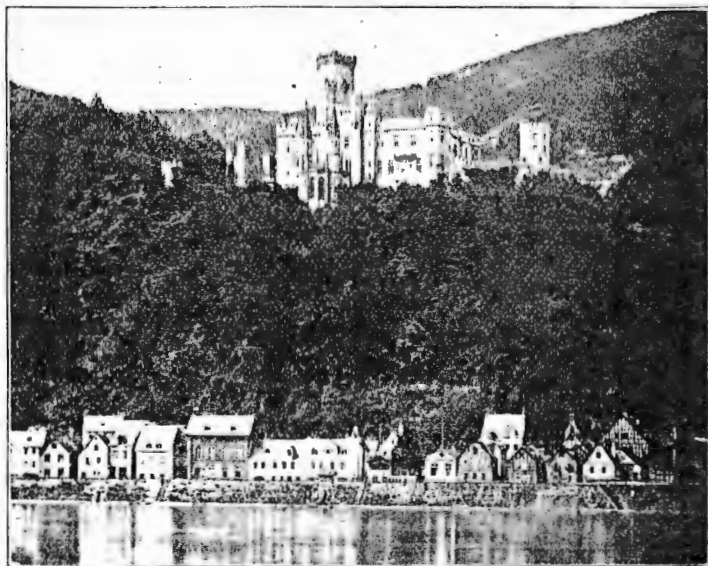


FIGURE 14.

OHIO UNIVERSITY
LIBRARY

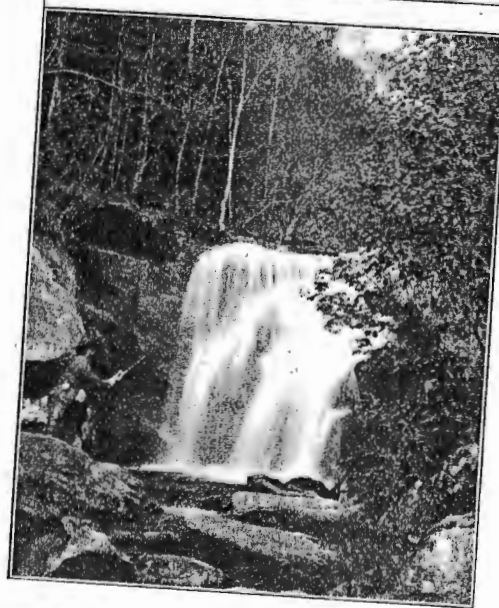


FIGURE 15.

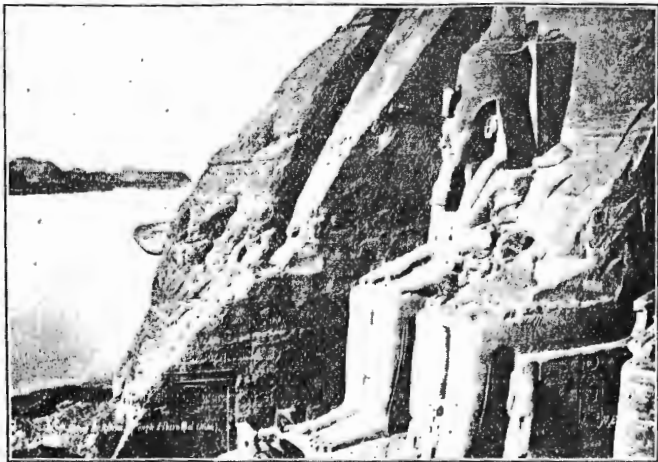
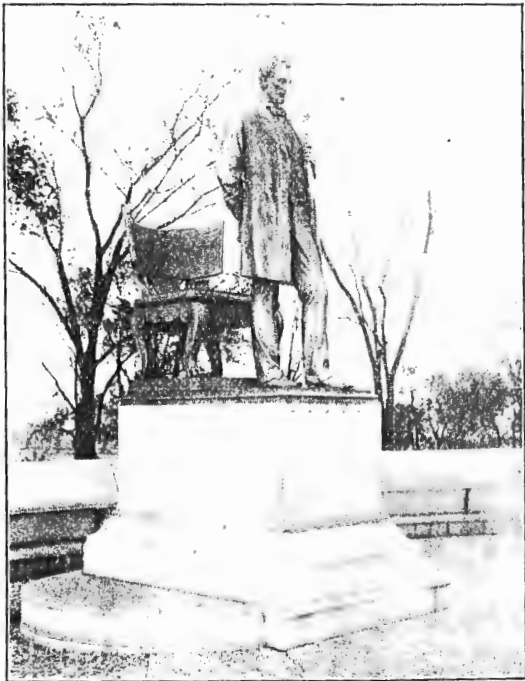


FIGURE 18.

OHIO UNIVERSITY
LIBRARY



FIGURE 19.

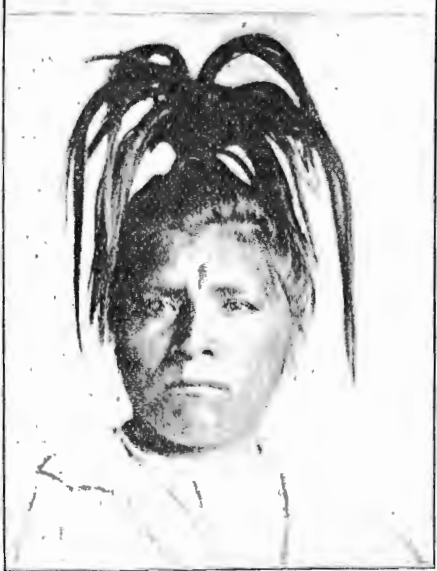
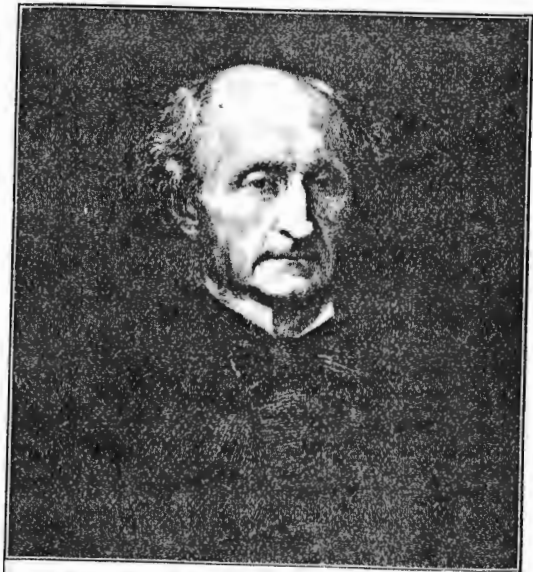


FIGURE 22.

OHIO UNIVERSITY
LIBRARY



Copyright, by Frederick Starr.

FIGURE 23.



FIGURE 26.



FIGURE 27.



FIGURE 30.

OHIO UNIVERSITY
LIBRARY

CHAPTER V

NARRATION

221. Description makes a picture. If it deals with moving objects, it arrests them; it presents them as a tableau. But narration makes a story. It deals with happenings, actions. Things in action are not arrested, but kept going. There may be bits of description in a narrative, but they should be only bits. The skilful narrator does not stop to tell all about the appearance of his hero; he lets you catch glimpses of the tall form as the man rises to go, or the flash of his blue eye as he turns away, or the wrinkles on his broad forehead as he shakes his head and knots his brow. The narrator gives touches of description, picturing a thing at the point where it is needed in the story.

222. Historical narrative attempts to give an exact account of what actually took place. This is no easy thing to do. The historian Kinglake tells us that the most truthful bystanders give very different reports of incidents in a battle. When the Prince Imperial of France was killed in the Zulu war, several eye-witnesses remembered the events differently. One said that the Prince had given the

order to mount before the Zulus fired; another, that he gave the order directly after; a third that he never gave the order at all. The extracts in section 230 are examples of exact historical narrative, by trained eye-witnesses.

223. Narrative should be interesting, of course. If a story is to be told, it should be one that is worth the attention of the audience. You must have noticed that a good story-teller selects his stories according to his audience. What will interest a group of elderly people will not usually interest a group of children. And in any story some parts are always more interesting than others. The wise man skips lightly over the dull parts and lingers over the fascinating.

224. It follows that, next to choosing a good subject and being able to report actions vividly, the important thing for the story-teller is to secure a good proportion of parts. If he has five minutes in which to tell how he killed a bear, he will not take four minutes to recount the journey to the hunting-ground. If he has two hundred words in which to narrate a ball-game, he will not give a hundred to the first inning.

225. Yet one inning might deserve more space than another. The sixth, for example, might be the best part of the game, hotly contested, full of excitement and hopes and fears. The art lies in perceiving what needs full treatment, and what only

summary treatment. In one story a dinner might deserve half the whole space, in another a couple of sentences, and in a third mere mention. Study the examples in section 231. Tell how much time each covers. Say whether the authors have devoted more space to any subject than is interesting to you personally, or whether you find it all good reading.

226. A little narrative that is complete in itself is called an anecdote. Anecdotes are supposed to be historical, though I fear we oftener ask ourselves if the story is interesting than if it is true. The anecdote deals with the actions of persons or animals, often with some striking act or saying of a famous person. A good anecdote always has a definite "point." This is revealed at the end, and when it is stated the story stops abruptly. Many story-tellers are too slow in leading up to the point. It is wise to give no more of an introduction than is necessary, though everything must be told which is necessary to understanding the "point." But above all, be sure that your story has a point. Half the anecdotes printed in the newspaper are mere rubbish. It is not an anecdote to say that the famous General Blank walked down the street with his two legs, that he stopped before a house and rang the bell, that a servant came and let him in, that he sent up his card by the servant, that the lady came down and welcomed him, that he stayed to tea and had two

lumps of sugar in his tea. To be a genuine anecdote, a story should be worth remembering.

227. Freshness is lent to an anecdote by the use of dialogue. The audience seems to hear the original actors, with all their peculiarities of speech. But great care is needed that the speakers shall really talk. They must say things that human beings are likely to say. They must not talk like books, nor utter things so commonplace as to be stupid.

228. In writing down the dialogue we usually give a paragraph to each speech, together with the words which show the speaker. But if there are only two or three remarks in the course of the narrative, as in examples 1 and 2, section 232, it is unnecessary to paragraph them separately. We place quotation marks before and after what is quoted. If a quoted sentence is interrupted by a comment, the marks show the fact, thus: "If we are all here," said the leader, "we will begin." When a quoted speaker quotes another, we use the single quotes "" within the double quotes, thus: Admiral Farragut said, "My father said, 'No, David, no boy with such principles as yours ever came to tread the quarter-deck.'" Other instances of this usage may be found in extracts 5 and 6, section 232.

229. Opposed to historical narrative is fictitious narrative. And there are two kinds of fiction, probable and improbable. In probable fiction nothing should be told but what might happen under the cir-

cumstances imagined. Everything must be in accord with the characters of the actors and the laws of nature. In improbable or fantastic fiction no such checks are placed on the imagination. Yet there must be plausibility in some respects; something must seem reasonable. The charm of *Alice in Wonderland* is that the impossible seems reasonable. If a child were to find herself shrunk to the size of a doll, it stands to reason that ordinary objects would look very large to her. Now both forms of fiction are within the powers of boys and girls. They may not be able to write stories that have literary finish, but they can invent imaginary conversations and construct imaginary adventures, and often surprise themselves by their own cleverness.

230. Narratives by eye-witnesses.

1. IN THE BATTLE OF THE WILDERNESS

I heard the hum of bullets as they passed over the low trees. Then I noticed that small limbs of trees were falling in a feeble shower in advance of me. It was as though an army of squirrels were at work cutting off nut and pine-cone laden branches preparatory to laying in their winter's store of food. Then, partially obscured by a cloud of powder smoke, I saw a straggling line of men clad in blue. They were not standing as if on parade, but they were taking advantage of the cover afforded by trees, and they were firing rapidly. FRANK WILKESON.

2. IN THE ORCHARD

I passed an orchard, where two men were gathering the apples. A wagon, with barrels, stood among the trees; the

men's coats flung on the fence; the apples lay in heaps, and each of the men was up in a separate tree. They conversed together in loud voices, which the air caused to ring still louder, jeering each other, boasting of their own feats in shaking down the apples. One got into the very top of his tree, and gave a long and mighty shake, and the big apples came down thump, thump, bushels hitting on the ground at once. "There! did you ever hear anything like that?" cried he.

HAWTHORNE: *American Note Books.*

3. THE DEATH OF A COW WHALE

Close nestled to the whale's side was a youngling of not more, certainly, than five days old, which sent up its baby-spout every now and then about two feet in the air. One long, wing-like fin embraced its small body, holding it close to the massive breast of the tender mother, whose only care seemed to be to protect her young, utterly regardless of her own pain and danger. If sentiment were ever permitted to interfere with such operations as ours, it might well have done so now; for while the calf continually sought to escape from the enfolding fin, making all sorts of puny struggles in the attempt, the mother scarcely moved from her position, although streaming with blood from a score of wounds. Once, indeed, as a deep-searching thrust entered her very vitals, she raised her massive flukes high in air with an apparently involuntary movement of agony; but even in that dire throe she remembered the possible danger to her young one, and laid the tremendous weapon as softly down upon the water as if it were a feather fan.

So in the most perfect quiet, with scarcely a writhe, she died, holding the calf to her side, and left it to a swift despatch with a single lance-trust. No slaughter of a lamb ever looked more like murder. Nor, when the vast bulk and strength of the animal were considered, could a mightier example have been given of the force and quality of maternal love. FRANK T. BULLEN: *The Cruise of the Cachalot.*

4. A PREDATORY CHIPMUNK

I had paused to bathe my hands and face in a little trout brook, and had set a tin cup, which I had partly filled with strawberries as I crossed the field, on a stone at my feet, when along came the chipmunk as confidently as if he knew precisely where he was going, and, perfectly oblivious of my presence, cocked himself up on the rim of the cup and proceeded to eat my choicest berries. I remained motionless and observed him. He had eaten but two when the thought seemed to occur to him that he might be doing better, and he began to fill his pockets. Two, four, six, eight of my berries quickly disappeared, and the cheeks of the little vagabond swelled. But all the time he kept eating, that not a moment might be lost. Then he hopped off the cup, and went skipping from stone to stone till the brook was passed, when he disappeared in the woods. In two or three minutes he was back again, and went to stuffing himself as before; then he disappeared a second time, and I imagined told a friend of his, for in a moment or two along came a bobtailed chipmunk, as if in search of something, and passed up, and down, and around, but did not quite hit the spot. Shortly, the first returned a third time, and had now grown a little fastidious, for he began to sort over my berries, and to bite into them, as if to taste their quality. He was not long in loading up, however, and in making off again. But I had now got tired of the joke, and my berries were appreciably diminishing, so I moved away. JOHN BURROUGHS: *Locusts and Wild Honey.*

5. IN A CYCLONE AT SEA

The terrible day wore on, without any lightening of the tempest, till noon, when the wind suddenly fell to a calm. Until that time the sea, although heavy, was not vicious or irregular, and we had not shipped any heavy water at all. But when the force of the wind was suddenly withdrawn, such a sea arose as I

have never seen before or since. Inky mountains of water raised their savage heads in wildest confusion, smashing one another in whirlpools of foam. It was like a picture of the primeval deep out of which arose the new-born world. Suddenly out of the whirling blackness overhead the moon appeared, nearly in the zenith, sending down through the apex of a dome of torn and madly gyrating cloud a flood of brilliant light. Illumined by that startling radiance, our stanch and seaworthy ship was tossed and twirled in the hideous vortex of mad sea until her motion was distracting. It was quite impossible to loose one's hold and attempt to do anything without running the imminent risk of being dashed to pieces. Our decks were full of water now, for it tumbled on board at all points; but as yet no serious weight of a sea had fallen upon us, nor had any damage been done. Such a miracle as that could not be expected to continue for long. Suddenly a warning shout rang out from somewhere — "Hold on all, for your lives!" Out of the hideous turmoil around arose, like some black, fantastic ruin, an awful heap of water. Higher and higher it towered, until it was level with our lower yards, then it broke and fell upon us. All was blank. Beneath that mass every thought, every feeling, fled but one — "How long shall I be able to hold my breath?" After what seemed a never ending time, we emerged from the wave more dead than alive, but with the good ship still stanch underneath us, and Hope's lamp burning brightly. The moon had been momentarily obscured, but now shone out again, lighting up brilliantly our bravely battling ship. But, alas for others! — men, like ourselves, whose hopes were gone. Quite near us was the battered remainder of what had been a splendid ship. Her masts were gone, not even the stumps being visible, and it seemed to our eager eyes as if she was settling down. It was even so, for as we looked, unmindful of our own danger, she quietly disappeared, — swallowed up with her human freight in a moment, like a pebble dropped into a pond. FRANK T. BULLEN: *The Cruise of the Cachalot.*

231. Personal narratives covering various periods of time.

1. AT CLOSE QUARTERS WITH A CACHALOT

Through all the vicissitudes of this strange voyage I had hitherto felt pretty safe, and as the last thing a man anticipates (if his digestion is all right) is the possibility of coming to grief himself, while fully prepared to see everybody else go under, so I had got to think that whoever got killed I was not to be — a very pleasing sentiment, and one that carries a man far, enabling him to face dangers with a light heart which otherwise would make a nerveless animal of him.

In this optimistic mood, then, I gayly flung myself into my place in the mate's boat one morning, as we were departing in chase of a magnificent cachalot that had been raised just after breakfast. There were no other vessels in sight, — much to our satisfaction, — the wind was light, with a cloudless sky, and the whale was dead to leeward of us. We sped along at a good rate towards our prospective victim, who was, in his leisurely enjoyment of life, calmly lolling on the surface, occasionally lifting his enormous tail out of water and letting it fall flat upon the surface with a boom audible for miles.

We were, as usual, first boat; but, much to the mate's annoyance, when we were a short half-mile from the whale our mainsheet parted. It became immediately necessary to roll the sail up, lest its flapping should alarm the watchful monster, and this delayed us sufficiently to allow the other boats to shoot ahead of us. Thus the second mate got fast some seconds before we arrived on the scene, seeing which, we furled sail, unshipped the mast, and went in on him with the oars only. At first the proceedings were quite of the usual character, our chief wielding his lance in most brilliant fashion, while not being fast to the animal allowed us much greater freedom in our evolutions; but that fatal habit of the mate's — of allowing his boat to take care of herself so long as he was getting in some good home-thrusts — once more asserted itself. Although the whale was exceedingly vigorous, churning the sea into yeasty foam over an enormous

area, there we wallowed close to him, right in the middle of the turmoil, actually courting disaster.

He had just settled down for a moment, when, glancing over the gunwale, I saw his tail, like a vast shadow, sweeping away from us towards the second mate, who was lying off the other side of him. Before I had time to think, the mighty mass of gristle leapt into the sunshine, curved back from us like a huge bow. Then with a roar it came at us, released from its tension of Heaven knows how many tons. Full on the broadside it struck us, sending every soul but me flying out of the wreckage as if fired from catapults. I did not go because my foot was jammed somehow in the well of the boat, but the wrench nearly pulled my thigh-bone out of its socket. I had hardly released my foot, when, towering above me, came the colossal head of the great creature, as he plowed through the bundle of *débris* that had just been a boat. There was an appalling roar of water in my ears, and darkness that might be felt all around. Yet, in the midst of it all, one thought predominated as clearly as if I had been turning it over in my mind in the quiet of my bunk aboard — “What if he should swallow me?” Nor to this day can I understand how I escaped the portals of his gullet, which of course gaped wide as a church door. But the agony of holding my breath soon overpowered every other feeling and thought, till just as something was going to snap inside my head I rose to the surface. I was surrounded by a welter of bloody froth, which made it impossible for me to see; but oh, the air was sweet!

I struck out blindly, instinctively, although I could feel so strong an eddy that voluntary progress was out of the question. My hand touched and clung to a rope, which immediately towed me in some direction — I neither knew nor cared whither. Soon the motion ceased, and, with a seaman's instinct, I began to haul myself along by the rope I grasped, although no definite idea was in my mind as to where it was attached. Presently I came up against something solid, the feel of which gathered all my scattered wits into a compact knob of dread. It was the whale! “Any port in a storm,” I murmured, beginning to haul away

again on my friendly line. By dint of hard work I pulled myself right up the sloping, slippery bank of blubber, until I reached the iron, which, as luck would have it, was planted in that side of the carcass now uppermost. Carcass I said — well, certainly I had no idea of there being any life remaining within the vast mass beneath me; yet I had hardly time to take a couple of turns round myself with the rope (or whale-line, as I had proved it to be), when I felt the great animal quiver all over, and begin to forge ahead. I was now composed enough to remember that help could not be far away, and that my rescue, providing that I could keep above water, was but a question of a few minutes. But I was hardly prepared for the whale's next move. Being very near his end, the boat, or boats, had drawn off a bit, I supposed, for I could see nothing of them. Then I remembered the flurry. Almost at the same moment it began; and there was I, who with fearful admiration had so often watched the titanic convulsions of a dying cachalot, actually involved in them. The turns were off my body, but I was able to twist a couple of turns round my arms, which, in case of his sounding, I could readily let go.

Then all was lost in roar and rush, as of the heart of some mighty cataract, during which I was sometimes above, sometimes beneath, the water, but always clinging, with every ounce of energy still left, to the line. Now, one thought was uppermost — “What if he should breach?” I had seen them do so when in flurry, leaping full twenty feet in the air. Then I prayed.

Quickly as all the preceding changes had passed came perfect peace. There I lay, still alive, but so weak that, although I could feel the turns slipping off my arms, and knew that I should slide off the slope of the whale's side into the sea if they did, I could make no effort to secure myself. Everything then passed away from me, just as if I had gone to sleep.

I do not at all understand how I kept my position, nor how long, but I awoke to the blessed sound of voices, and saw the second mate's boat alongside. Very gently and tenderly they lifted me into the boat, although I could hardly help screaming with agony when they touched me, so bruised and broken up

did I feel. My arms must have been nearly torn from their sockets, for the strands of the whale-line had cut deep into their flesh with the strain upon it, while my thigh was swollen enormously from the blow I received at the onset. Mr. Cruce was the most surprised man I think I ever saw. For full ten minutes he stared at me with wide-open eyes. When at last he spoke, it was with difficulty, as if wanting words to express his astonishment. At last he blurted out, "Whar you bin all de time, ennyhaow? 'Cause ef you bin hangin' on to dat ar wale ev' sence you' boat smash, w'y de debbil you hain't all ter bits, hey?" I smiled feebly, but was too weak to talk, and presently went off again into a dead faint. FRANK T. BULLEN: *The Cruise of the Cachalot.*

2. AN UNEVENTFUL WEEK

Then ensued a week or two of uneventful cruising, broken only by the capture of a couple of cows — one just after the fruitless chase mentioned above, and one several days later. These events, though interesting enough to us, were marked by no such deviation from the ordinary course as to make them worthy of special attention; nor do I think that the cold-blooded killing of a cow-whale, who dies patiently endeavoring to protect her young, is a subject that lends itself to eulogium. FRANK T. BULLEN: *The Cruise of the Cachalot.*

3. A DINNER IN THE FRIENDLY ISLANDS

A couch upon a pile of leaves was hastily arranged, upon which I was bidden to seat myself, while a freshly cut cocoanut of enormous size was handed to me, the soft top sliced off so that I might drink its deliciously cool contents. These nuts must grow elsewhere, but I have never before or since seen any so large. When green — that is, before the meat has hardened into indigestible matter — they contain from three pints to two quarts of liquid, at once nourishing, refreshing, and palatable. The natives appeared to drink nothing else, and I never saw a drop of fresh water ashore during our stay.

Taking a huge knife from some hiding-place, Irene handed it to her father, who at once commenced to dig in the ground by his side, while I looked on wondering and amused. Presently he fished up a bundle of leaves bound with a vine tendril, which he laid carefully aside. More digging brought to light a fine yam about three pounds in weight, which, after carefully wiping the knife on some leaves, he proceeded to peel. It was immediately evident that the yam was perfectly cooked, for it steamed as he removed the skin, revealing the inside as white as milk. Some large round leaves were laid in front of me and the yam placed upon them. Then mine host turned his attention to the bundle first unearthed, which concealed a chicken, so perfectly done that, although the bones drew out of the meat as if it had been jelly, it was full of juice and flavor; and except for a slight foreign twang, due, doubtless, to the leaves in which it had been enwrapped, I do not think it could have been possible to cook anything in a better way, or one more calculated to retain all the natural juices of the meat. The fowl was laid beside the yam, another nut broached; then, handing me the big knife, my "flem" bade me welcome, informing me that I saw my dinner. As nothing would induce him to join me, the idea being contrary to his notions of respect due to a guest, I was fain to fall to, and an excellent meal I made. For dessert, a basketful of such oranges freshly plucked as cannot be tasted under any other conditions, and crimson bananas, which upon being peeled looked like curved truncheons of golden jelly, after tasting which I refused to touch anything else. FRANK T. BULLEN: *The Cruise of the Cachalot.*

4. AN ENTRANCE EXAMINATION

Mr. Booker Washington, principal of the Tuskegee industrial schools for negroes, has written the story of his life. It is called *Up from Slavery*. His childhood was spent in abject poverty. But he had natural ability, and that instinct for careful work which is at the basis of all success. He determined to have an education. He walked a long distance to Hampton

Institute, and asked for a chance to study and work. He looked like a tramp, and was not very favorably received. But he hung about the place, and one day he was given a chance to clean a schoolroom. He says: "I swept the recitation room three times. Then I got a dusting-cloth and dusted it four times. All the woodwork around the walls, every bench, table, and desk, I went over four times with my dusting-cloth. Besides, every piece of furniture had been moved and every closet and corner in the room had been thoroughly cleaned.

"I had the feeling that in a large measure my future depended upon the impression I made upon the teacher in the cleaning of that room.

"When I was through I reported to the head teacher. She was a Yankee woman, who knew just where to look for dirt. She went into the room and inspected the floor and closets; then she took her handkerchief and rubbed it on the woodwork about the walls, and over the table and benches. When she was unable to find one bit of dirt on the floor, or a particle of dust on any of the furniture, she quietly remarked, 'I guess you will do to enter this institution.'

"I was one of the happiest souls on earth! The sweeping of that room was my college examination, and never did any youth pass an examination for entrance into Harvard or Yale with more genuine satisfaction."

5. WEBSTER'S VICTORY OVER TIMIDITY

In his ripe manhood Webster spoke of this experience as follows: "I believe that I made tolerable progress in most branches which I attended to while a member of Exeter Academy; but there was one thing I could not do: I could not make a declamation. I could not speak before the school. The kind and excellent Buckminster sought especially to persuade me to perform the exercise, but I failed to do it. Many a piece did I commit to memory, and recite and rehearse in my own room over and over again; but when the day came, and the school collected to hear declamations, when my name was

called and I went upon the stage, every eye turned upon me, I could not recollect a word."

Suppose Daniel had stopped here, a vanquished student, what would the result have been? It is probable that he would have completed his studies at Exeter within two or three terms, and returned to labor on his father's farm. He certainly would not have become an orator to sway listening senates. But, through the wise counsels and kind sympathy of Buckminster, he did finally overcome his timidity; and he proved to listeners that the spirit of true eloquence dwelt within his soul. It was a mighty struggle for him to rise above himself, and conquer a bashfulness that lay directly between him and success; but he fought the battle, and won. But for his sagacious and sympathetic teacher he might not have attained unto that sublime decision, *I can and I will*—a decision that is often indispensable to save one from inevitable failure.

That here was the turning-point in Daniel Webster's career is still further confirmed by the fact that in Dartmouth College he took rank at once as the best declaimer of his class. He entered that college at fifteen, and, through his four years there, was far superior to all others as an orator. At eighteen years of age, when he was junior, his fame was so great as an orator, that the citizens of the town invited him to deliver the Fourth of July oration. W. M. THAYER: *Turning-points in Successful Careers*.

6. HOW SANDOW BECAME STRONG

It is not necessary, as some may think, to be born strong in order to become strong. Unlike the poet, who, we are told, has to be born a poet, the strong man can make himself. As a child, I was myself exceedingly delicate. More than once, indeed, my life was despaired of. Until I was in my tenth year I scarcely knew what strength was. Then it happened that I saw it in bronze and stone. My father took me with him to Italy, and in the art galleries of Rome and Florence I was struck with admiration for the finely developed forms of the sculptured figures of the athletes of old. I remember ask-

ing my father if people were as well developed in these modern times. He pointed out that they were not, and explained that these were the figures of men who lived when might was right, when men's own arms were their weapons, and often their lives depended upon their physical strength. Moreover, they knew nothing of the modern luxuries of civilization, and, besides their training and exercise, their muscles, in the ordinary course of daily life, were always being brought prominently into play.

The memory of these muscular figures was ever present, and when we returned to my home in Königsberg I wanted to become strong like them. Though I used to try my strength and attend the gymnasium, nothing came of my desire for some years.

Until I was eighteen I remained delicate. At that age I began to study anatomy. It was thus I ascertained the best means of developing the body, and invented the system of giving each individual muscle a movement, and of so arranging the form of the exercises that when some muscles are brought into play others are relaxed and left without strain.

About fifteen minutes every day was the average time devoted to special exercise at this period. It may be useful to remark that no particular form of diet was adopted. I ate and drank in the ordinary way. It may be said at once that I have no belief in special diet. There is no better guide to good living than moderation. Be moderate in all things, and you need fear no interruption in gaining strength by my system of training. EUGEN SANDOW.

232. Anecdotes and dialogues.

1. A TRAINED FINGER-TIP

The story is told of a superintendent in one of the leading watch-making establishments of the country who, on being shown a steel ball designed for use in a bicycle bearing, and requested to note its accuracy, jocularly remarked, "Why don't you make them round?" "I guess it couldn't be made much rounder," said the maker of the ball. After some banter, the

man of watches took out his lead-pencil and marked three spots, and offered to wager that they were below the radius of the rest of the ball's surface. Recourse being had to a very accurate micrometer, it was found that the spots indicated by the watch-factory superintendent were each about $\frac{1}{10000}$ of an inch low, showing the marvelous sense of touch and accuracy that he had acquired in dealing with small things. It is the development of accuracy of this sort that has made it possible to produce a watch of high grade that will retail for ten dollars, and very fair watches for four or five dollars each.

C. II. COCHRANE: *The Wonders of Modern Mechanism.*

2. CUVIER AND THE GHOST

Cuvier was the first naturalist to make a study of the prehistoric beasts, birds, and reptiles which once inhabited the globe, and to attempt restorations of their complete selves from stray bones and fossil footprints.

Most unpleasant and terrific animals many of them turned out to be; and the idea occurred to a jocular student of the university that it would be good fun to appear at Cuvier's bedside at midnight in the character of the outraged and vengeful ghost of one of them, displeased at the efforts of a puny man to reconstruct its remains.

So said, so done. The clever youth arrayed himself in a frightful costume, with scales and tails and glaring eyes and horns and hoofs, and secretly effecting an entrance into the naturalist's house, stole softly to his chamber. He was sleeping peacefully. The intruder wakened him by setting two hideous fore-hoofs upon the counterpane; then, as he stirred, blinked, and started up, it remarked in hoarse and ghostly tones:

"Cuvier! Cuvier! I've come to eat you!"

But not even when half asleep could Cuvier be mistaken in the distinguishing characteristics of a carnivorous animal. He looked at the monstrous thing again.

"Humph!" he muttered, with sleepy contempt. "Horns—hoofs—gramnivorous. You can't!"

3. MORSE'S POVERTY

In his younger days the great inventor Morse was a portrait-painter. He was a good painter, but the demand for portraits was small. General Strother, of Virginia, says of him:

"He was very poor. I remember that when my second quarter's pay was due, my remittance from home did not come as expected; and one day the professor came in, and said, courteously:

"Well, Strother, my boy, how are we off for money?"

"Why, professor," I answered, 'I am sorry to say I have been disappointed; but I expect a remittance next week.'

"Next week," he repeated, sadly; 'I shall be dead by that time.'

"Dead, sir?"

"Yes, dead by starvation!"

"I was distressed and astonished. I said hurriedly: 'Would ten dollars be of any service?'

"Ten dollars would save my life; that is all it would do.'

"I paid the money, all that I had, and we dined together. It was a modest meal, but good, and, after he had finished, he said: 'This is my first meal in twenty-four hours.'"

4. HOW FARRAGUT REFORMED

"Should you like to know how I was enabled to serve my country?" said Admiral Farragut to a friend.

"Of course I should," answered the gentleman.

"It was all owing to a resolution that I formed when I was ten years old. My father was sent to New Orleans with the little navy we had, to look after the treason of Burr. I accompanied him as a cabin-boy. I had some qualities that I thought made a man of me. I could swear like an old salt, could drink as stiff a glass of grog as if I had doubled Cape Horn, and could smoke like a locomotive. I was great at cards, and was fond of gambling in every shape. At the close of dinner

one day, my father turned everybody out of the cabin, locked the door, and said to me,

"David, what do you mean to be?"

"I mean to follow the sea," I said.

"Follow the sea!" exclaimed father; 'yes, be a poor, miserable, drunken sailor before the mast, kicked and cuffed about the world, and die in some fever-hospital in a foreign clime.'

"No, father," I replied; 'I will tread the quarter-deck, and command, as you do.'

"No, David; no boy with such principles as yours ever came to tread the quarter-deck. You will have to change your whole course of life if you ever become a man.'

"My father left me and went on deck. I was stunned by the rebuke, and overwhelmed with mortification. 'A poor, miserable, drunken sailor before the mast, kicked and cuffed about the world, and die in some fever-hospital!' That's my fate, is it? I'll change my life, and I will change it at once. I will never utter another oath, never drink another drop of intoxicating liquor, never gamble; and, as God is my witness, I have kept these three vows to this hour."

233. The proportion of parts in the following narrative is bad. The more interesting events are neglected, the less interesting given too much attention. Rewrite it in three good paragraphs, reducing the two less important paragraphs and developing the important one.

BILLY'S OUTING

One day last summer our family went for an outing at Clear Pond. We got up bright and early. The sun was just rising when we sat down to breakfast. We were too busy to get much breakfast, but we had some bread and some bacon and a few berries that were left over from supper. We packed up a fine lunch, however. We had six roasted spring chickens, one apiece,

and eggs and sandwiches, and jell cake, and a nice pudding and a watermelon, and a box of preserved ginger.

We had some trouble in getting started. Old Dolly had a sore shoulder, and Father sent Billy over to Mr. King's to borrow a horse. But Billy was barefooted, and when he was coming home with the horse it stepped on his foot and hurt it. So we had to wait for Billy's foot to be bandaged up. I was sent to the store for some liniment, and getting that took time. But by and by we were off, and a gayer party you never saw. Billy got to singing, so that he could forget his foot, he said, and we girls joined in and helped him sing. Mother said that people who sing in the morning may cry before night. But we didn't mind. People came out when they heard us singing, and stood and watched us go by. At one place we had an awful time waiting. Mr. King's horse cast a shoe, and we had to find a blacksmith and have it put on. Father said he would have let Old Dolly go home without a shoe, but he wouldn't treat a neighbor's horse that way. Mother said that Father was too fussy, and Father said he guessed she was right. But he had the horse shod just the same. We waited for the blacksmith, and watched two boys playing with a squirt gun in the smith's tub. They would fight for the gun and then deluge each other with the dirty water.

Well, we got to the Lake about noon, and built a fire and had dinner. It is a lovely place. In the afternoon poor Billy nearly got drowned. We had to work over him about half an hour. I wish I could tell how it happened, but it is time for the clock to strike.

234. Sentences in narration. The most important need in the structure of a narrative sentence is that it should seem a unit. A great many little events can be told in a long sentence, providing they followed each other closely in time. But there should be no crowding of thoughts within the sentence.

We may say in a breath that a man was born in such a year and died in such a year, because the dates of birth and death are the boundaries of a life. But we can hardly say in one breath, "He was born in 1800 and after living in New York for several years and becoming a wealthy young man he married in 1835 and died in 1867." The student must learn to use his judgment as to how much a given sentence should hold.

235. Narrative sentences may be long or short, according to need. A long sentence full of little events may be very useful, since it rapidly covers a good many less important steps in the story. A short sentence is emphatic. Important things that happen suddenly should be stated in a short sentence. Every narrative should be relieved by occasional short sentences.

236. The following narrative sentences lack unity of thought. Improve them in any way you think best. The first can be made a unit by changing "Firing" to "After firing." The second should be rewritten in two sentences.

1. Firing for a short time, I was promoted to be engineer.
2. Her parents were joyful that she had not died, and after two years she could go about without her crutches.
3. Spending the rest of the time in hunting and fishing, we returned home after having a fine time.
4. It seemed necessary to send for restoratives, and the gradual recovery of the fainting people was a joyful thing to see.

5. There was war between the Romans and the Sabines, and when Tarpeia reached the well she saw Tatius drinking.

6. The three fell into the water, but as it was not deep they escaped with nothing but a soaking and a whipping when they got home.

7. Thinking that he had killed him, he went to America, where he eventually became a cowboy in Texas, where he died.

8. We now selected our camping grounds, which were on the east side of the lake which I have been speaking of, in a grove which ran along beside the little stream that flows into the lake above Eagle.

9. Born in Chambersburg, Pa., in 1841, after a common-school education he entered the shops of the Pennsylvania Railroad at Altoona, and quickly mastered the mechanics of railroading.

10. The utensils we took with us were requisite for the cooking of our vegetables, and we would all gather merrily about the fire and watch the logs as they burned brightly.

11. Merrily we started in the morning, and arrived there in the evening.

12. Blackhawk's team ran away starting from the railroad track round the park and they were finally caught in Mr. Weir's back yard, breaking the wagon all to pieces, on Saturday afternoon.

237. Examine the length of the sentences in the following pieces, and point out the difference in effect between the long and the short.

1. Col. William F. Cody declares that one of the bravest acts he has ever seen was at the Battle of New Hope Church, Georgia, on May 27, 1864. At that time Major John M. Farquhar was provost marshal of the third division of the Fourth Army Corps of the Army of the Cumberland. He was detailed by Gen. Thomas J. Wood, commanding the third division, to carry an order to the colonel of the Thirty-second Indiana Volunteer Infantry.

He started to execute the order, but found the way so obstructed by Confederate forces that he could not get through except by making a wide *détour*. There was little time for him to think. The despatch was in his hands. He was responsible for its safe delivery. Failure meant defeat.

In front of him stretched the wall of the Confederate breastworks. Without an instant's hesitation he urged his horse up the side of the breastworks, and under the fire of ten thousand muskets used the top for a bridle-path for a distance of about one hundred and fifty yards, until he found a place where he could continue his journey without danger of being again halted or hindered.

2. In the meantime, fifty or sixty men and boys who ran with the machines, but who had no place in their operation, being the "Bucket Brigade," had formed a line, and were throwing large pails of water in the general direction of the southernmost warehouse, which it was now impossible to save, while the gentlemen of the "Hook-and-Ladder Company," abandoning their wagons, and armed with axes, heroically assaulted the big door of the granary, the second building, whence they were driven by the exasperated Chief, who informed them that the only way to save the wheat was to save the building. Crailey Gray, one of the berated axmen, remained by the shattered door after the others had gone, and, struck by a sudden thought, set his hand upon the knob and opened the door by this simple process. It was not locked. Crailey leaned against the casement, and laughed with his whole soul and body. BOOTH TARKINGTON: *The Two Vanrevels*.

238. Rewrite the following passage in a few sentences, but do not put together ideas that are too unlike. Get rid of as many subjects as possible. Get rid of several verbs by changing them to participles in *ing*. Then compare your version with the printed one and explain what difference there is in the effect.

Tarpeia came down the path. It was narrow. Her earthen jar was balanced on her head. She came to fetch spring water. It was for a household sacrifice. Her father kept the castle of Rome. She was a straight brown girl. Her eyes were eager. Her lips were red. Her arms were strong and round. They were bare to the shoulder.

Often she had seen the golden bracelets which the enemy wore on their left wrists. The enemy were the Sabine men. The Roman men wore no bracelets. The Roman women had none to wear. Tarpeia longed for some bracelets. She came for holy water. She was safe therefore. She saw a Sabine man drinking from the spring. He saw her eyes staring greedily at his bracelet. He asked her if she should like to wear it. She looked back at the castle which her father kept. She nodded. The blood came to her brown face. "If you Sabines will give me what you wear on your left arms," she said, for she did not know the name of gold, "you shall have the fortress to-night, for I will open the gate for you." The Sabine looked at her. He smiled quickly. He promised for himself and his companions.

That night there was no moon. They went up stealthily. The gate was open. Tarpeia was standing there. The Sabines could see her greedy eyes in the starlight. The leader did not take his bracelet from his left arm. He took from that arm his shield. He struck her down with it. All the Sabine men gathered about her. They threw their shields upon her. She died.

239. The tenses of verbs used in narrative must be consistent. If we say *comes* in one sentence, we may say *has come* in the next, but not *had come*. If we begin our story in the past tense, we should not drop into the present and back into the past. The use of the present for the past is not permissible except in moments of suspense or excitement. The safe rule for the beginner is never to use the present for the past.

Correct the tenses in the following by making them all present or all past:

The sling hung over the pipe. I ran my arms through it, and hung at full length, arms and legs free. "Lower away," I say, and my feet, body, head, entered the pipe, and its blackness closes around me. I hear a deep sigh from the crowd as I disappeared.

It was tight on all sides. Even the air I breathe seems cramped. Down—down—down I go, and by and by I stood gasping but safe on the gangway back of the fire.

240. Write twenty-four themes of about three hundred words each, according to the suggestions given below. Except in the case of dialogue, two or three paragraphs will be enough for each theme. Give the most important things the fullest treatment. Observe what has been said of sentences in narration.

Topics:

1. A narrative of the actions of some bird, insect, or animal, from personal observation. Avoid the word "witnessed" for "saw."
2. A narrative of the actions of children at play, from personal observation.
3. A narrative of the actions of some person or persons at work, from personal observation.
4. A narrative of the gathering and breaking of a storm, from personal observation.
5. A narrative of a game, by an eye-witness. Avoid the word "witnessed."
6. A narrative of the actions of persons in a store or on the street, by an eye-witness.
7. A personal narrative of a few exciting minutes: for example, (1) My fall. (2) My runaway. (3) My narrow escape.

8. A narrative of a practical joke.
9. The chief incidents of a day or evening narrated.
10. The chief incidents of a week narrated.
11. The chief incidents of a school year narrated.
12. The chief incidents of a vacation. Avoid the overused word "destination."
13. My autobiography.
14. An incident from the experience of some relative or friend. Be very exact.
15. An incident from American or English history.
16. An incident from Greek, Roman, or Hebrew history.
17. An anecdote of an animal.
18. An amusing anecdote containing dialogue. Avoid "says" for "said."
19. A sad anecdote.
20. A conversation overheard.
21. A probable story, invented.
22. An improbable story, invented.
23. Summary of a good short story from a magazine.
24. Summary of a good novel.

CHAPTER VI

EXPOSITION AND ARGUMENT

241. Exposition is explanation. We are all expounders, for every day we try to make something clear to a person who does not understand. We explain what a word means. We explain why or how something happens. We explain what kinds of a given thing there are. Most of a student's work in a recitation or a test is explanation. In all these cases we are trying to get at the principles which underlie the given facts.

242. Exposition makes use of description and narration, but in theory it differs from both. If you tell the color, shape, size of a watch, you describe it. If you tell why the hands go round, you expound it—or more properly you expound its principle. Exposition deals with principles, rules, laws—things which cannot be seen. Description deals with things that can be seen, and tries to show how they impress the senses. Narration tells a story. Exposition shows why or how the events happened, or tells how such things usually happen. In **231** we had the narrative

of a dinner. In 258 we shall have an exposition of how such dinners are prepared.¹

243. In explanation we usually try to answer one of four questions, namely what? what kinds? how? why? In other words, we try to define, or classify, or explain methods, or explain causes.

244. When we define, we tell what a thing is. If we define "cat," we tell what the word includes, namely all quadrupeds which are carnivorous, have short-whiskered muzzles, have padded feet with five toes on the fore feet and four on the hind, dislike water, and surprise rather than pursue their prey.

We may go on to tell what the given word does not include. We do this when there is danger that the audience will mistake something like the thing for the thing itself. For instance, if we are defining patriotism, it is wise to say that patriotism does not include boasting of our country, or despising other countries.

Then there is another helpful means of defining. This is telling what a thing is like. Electricity is not easily defined, but we know that it is like a current of wind or a current of water. Telling what a thing is like does not adequately define it. In strictness, definition consists in telling what a thing is;

¹ To the teacher. The distinction between description and exposition is of course a rough one. No time should be wasted in trying to distinguish between descriptive exposition and expository description.

but it is usually wise to add something about what it is not, and what it is like.

245. Classification is explanation by dividing a thing into kinds. The cat family includes about forty different species. Scientific classification recognizes larger classes and smaller classes. In biology the usual classes, beginning with the largest, are as follows: Kingdoms, branches, classes, orders, families, genera, species. But there are countless methods of non-scientific classification. President Roosevelt, it is said, told his sons that there are only four classes of boys: tall and short, good and bad. What did he mean? Charles Lamb humorously divided all men into two classes — those who borrow and those who lend. Dr. Holmes speaks of three kinds of intellect: one-story, two-story, and three-story with a skylight. A young student who was somewhat overfed with novels divided all Americans into two classes — those who write novels and those who do not as yet.

246. When we explain "how," we expound a method. Every cooking recipe is an exposition of method. We expound a method of building a fire, or catching a fish, or tying a bow-knot, or flying a kite.

247. When we explain "why," we expound causes. From one point of view there is no difference between the how and the why of a fact, because if we go back far enough in our thinking we can tell

neither why nor how things are as they are. But there is a practical difference between how and why. A cook may be able to tell you how to make bread, but unless he has studied chemistry or biology he cannot tell you why bread rises.

248. When we write expositions, we must keep in mind that we are aiming at principles. If we explain a machine, we must not tell merely how it looks and how much it weighs; we must show how it works. If possible, we should state the chief law which it makes use of. The "Davy lamp," for instance, is built on the principle that a flame enclosed within a wire screen will not ignite the gas called fire-damp. Just how the lamp looks is another matter. If we wish to explain a person's character, we try to set forth the principles of his conduct rather than the color of his skin or the shape of his nose.

249. Read again the extracts given in Chapter I. Say of each whether it is (chiefly) description, narration, or exposition.

250. Read section 256.

Write four expositions by definition. Tell what the thing is. If then you think it will help the explanation, tell what the thing is not, and what it is like. The following list may suggest four subjects.

1. Homesickness. 2. The bear family. 3. The horse.
4. The crow. 5. An ideal class room. 6. Cowardice. 7. Golf.
8. Scholarship. 9. Success. 10. A volcano. 11. A high school.

12. Exposition. 13. A sentence. 14. An independent statement. 15. A protective tariff.

251. Read section 257.

Write four expositions by classification. The following list may suggest four subjects.

1. Species of the oak tree. 2. Varieties of milkweed.
3. Kinds of moths that spin silk. 4. Kinds of students.
5. Kinds of boys. 6. Kinds of football. 7. Three kinds of boats. 8. Kinds of bass. 9. Useful and useless occupations.
10. Men as producers and consumers.

252. Read section 258. Note how difficult it is to explain the method of tying a bow. Write four expositions of method. The following list may suggest four subjects. Choose subjects well within your powers.

1. How to build a fire. 2. How to cook fish in the woods.
3. How to catch trout. 4. How to make bread. 5. How to set a table. 6. How to furnish a "den." 7. How to furnish a living-room. 8. How to keep well in hot weather. 9. How to exercise intelligently. 10. How to study. 11. How a plant grows.

253. Read section 259. Write four expositions of causes. The following list may suggest four subjects. Choose subjects well within your powers.

1. Why the earth quakes. 2. Why leaves are green. 3. Why a fountain plays. 4. Why the United States fought with Spain.
5. Why the days grow longer. 6. Causes of failure in school work. 7. Causes of poverty. 8. Causes of war. 9. Reasons why high schools have fewer students than grammar schools.
10. Reasons why cities are founded by rivers.

254. Read section 260. Write four expositions of

simple machines. Use diagrams if they will help, but do not depend on diagrams. The following list may suggest four subjects.

1. A rat-trap. 2. An egg-beater. 3. A "shoe shiner." 4. A hay knife. 5. A steam-trap. 6. A steel trap. 7. A printing-press. 8. A pump. 9. A carpet-sweeper. 10. A bicycle.

255. Read section 261. Write four expositions of character. Let two deal with persons whom you actually know, and two with persons whose lives you have studied.

256. Expositions by definition.

1. THE CAT FAMILY DEFINED

The felidæ or cat family belong to the order carnivora, and are characterized by a short muzzle and teeth adapted for cutting flesh from the bone, rather than masticating it. There are five toes on the fore feet and four on the hind feet, the nails of all being sheathed. All cats walk upon their toes, which are padded. Their tongues are rough. The felidæ vary in color, from tawny yellow to black. All have whiskers, or "vibrissæ," which aid them in making their way at night. In size the felidæ vary from the lion to the little Indian cat, smaller than the domestic variety. There are forty species, distributed over the entire earth, excepting Australasia and Madagascar. They are found mostly in the tropics. They universally dislike water. They hunt alone, and catch their prey by surprise, not pursuit, as does the wolf. They are entirely carnivorous, and usually when wild refuse to eat what they have not themselves killed.

2. WHAT POVERTY IS

It is a condition in which food, warmth, and clothing, which are necessary for the mere maintenance of the functions of the body in their normal state, cannot be obtained; in which men,

women, and children are forced to crowd into dens where decency is abolished, and the most ordinary conditions of healthful existence are impossible of attainment; in which the pleasures within reach are reduced to brutality and drunkenness; in which the pains accumulate at compound interest in the shape of starvation, disease, stunted development, and moral degradation; in which the prospect of even steady and honest industry is a life of unsuccessful battling with hunger, rounded by a pauper's grave. . . . I take it to be a mere plain truth that throughout industrial Europe there is not a single large manufacturing city which is free from a large mass of people whose condition is exactly that described, and from a still greater mass who, living just on the edge of the social swamp, are liable to be precipitated into it. HUXLEY.

3. THE DEFINITION OF A PATRIOT

A patriot is one who loves his fatherland — his country. People show patriotism in various ways. In time of war, when the national safety is menaced by a public enemy, men are ready to enter the army and to give their lives, if need be, in defence of their country. A true patriot, too, is pleased by everything which reflects credit on his homeland. He is anxious that its public affairs shall be stained with no meanness or dishonor. He is anxious that its government shall always be just and generous in dealing with the governments of other nations. He does not wish an advantage secured from any other nation, especially from a weaker one, by wanton violence or by fraud. He is delighted with every advance of his country in the arts of civilization, and pained at the triumph of evil men or of vicious measures. And he is always ready to do what he can to make his country better or stronger or safer.

We have seen some of the reasons which an American has for being proud of his country. But in order to be a patriot it is not at all necessary to be a boaster. Indeed, a true patriot is so sure of the solid merit of his country that he does not need to say much about it. If a man is in the habit of talking about

his own honesty, it leads others to suspect that perhaps after all he is trying to cover up a streak of dishonesty. At any rate, bragging is a weak and foolish habit. And bragging of one's country is quite as foolish as it is for a boy to boast of his father's wealth or of his sister's beauty.

Neither is it a sign of patriotism to despise other countries. We may love our own the best, but one who does not know that other countries are also great and powerful and famous, is merely very ignorant. If we respect other nations for their good qualities, we are all the better fitted to understand and admire the like qualities in our own.

Sneering at other races is no sign of patriotism. Boys and girls sometimes are apt to think themselves better than one of their mates who was born in a foreign land, and to show their superiority by using for him some sort of foolish nickname. But this is very silly. Is he a German? The Germans have some of the greatest names and have done some of the greatest deeds in all history. Is he an Italian? Italy is a beautiful land, famous for some of the finest painters and musicians, and for some of the wisest statesmen and bravest soldiers of any land. Is he a Jew? The Jews are a wonderful people, and a list of the great men who are Jews would be a very long one. Indeed, one may well be glad and proud to belong to any of these races, or of many others which might be mentioned.

HARRY PRATT JUDSON: *The Young American*.

4. ELECTRICITY IS LIKE WIND

Space is filled with a medium, vastly lighter than air, called the luminiferous ether. It exists not only in space, but permeates all solid and liquid bodies — in fact, everything. This ether is subject to vibrations of inconceivable rapidity. It is these vibrations that convey to our eyes the light of stars across measureless space. A difference in the rapidity of these light vibrations conveys to our eyes the sense of color. At one speed of vibration we see red, at another yellow, and at a third blue, and so on through the intermediate combinations and shades.

The light vibrations in the ether are like the sound vibrations in the air — they go through it without moving it, as a ripple passes over the surface of a lake without disturbing its occupants. The air is, however, subject to violent disturbances in the form of winds, and so the ether is subject to similar disturbances whose manifestations we call electricity. Do you begin to understand? Sound is a wave motion passing through the air. Light is a wave motion passing through the ether. Heat is a more pronounced molecular disturbance of the ether, that may affect the ether within our bodies. Electricity is as the wind of ether — a still more violent disturbance of the molecules, capable of exerting tremendous force, and of passing through solid bodies. It is tasteless and odorless, and in many ways inappreciable to the senses, but it is not at all a mystery. Sound travels without disturbing the air, and light travels without disturbing the ether. On the contrary, wind travels by disturbing the air, and electricity by a disturbance of the ether. By keeping this analogy in mind, that electricity is the onflow of ether, as wind is the onflow of air, we gain a conception of this thing that we cannot see or appreciate in the way that we appreciate sound or light. C. II. COCHRANE: *The Wonders of Modern Mechanism*.

5. DR. ARNOLD'S CONCEPTION OF LIFE

And so, wearily and little by little, but surely and steadily on the whole, was brought home to the young boy, for the first time, the meaning of his life: that it was no fool's or sluggard's paradise into which he had wandered by chance, but a battlefield ordained from of old, where there are no spectators, but the youngest must take his side, and the stakes are life and death. And he who roused this consciousness in them showed them at the same time, by every word he spoke in the pulpit, and by his whole daily life, how the battle was to be fought, and stood there before them their fellow-soldier and the captain of their band. The true sort of captain, too, for a boys' army, one who had no misgivings and gave no uncertain word of command, and, let who would yield or make a truce, would

fight the fight out (so every boy felt) to the last gasp and the last drop of blood. HUGHES: *Tom Brown at Rugby*.

257. Expositions by classification.

1. TWO CLASSES OF ELM

I want you to understand, in the first place, that I have a most intense, passionate fondness for trees in general, and have had several romantic attachments to certain trees in particular. Now, if you expect me to hold forth in a "scientific" way about my tree-loves, — to talk, for instance, of the *Ulmus Americana*, and describe the ciliated edges of its samara, and all that, — you are an anserine individual, and I must refer you to a dull friend who will discourse to you of such matters. What should you think of a lover who should describe the idol of his heart in the language of science, thus: Class, Mammalia; Order, Primates; Genus, Homo; Species, Europeus; Variety, Brown; Individual, Ann Eliza; Dental Formula,

$$i \frac{2-2}{2-2} c \frac{1-1}{1-1} p \frac{2-2}{2-2} m \frac{3-3}{3-3}, \text{ and so on?}$$

What makes a first-class elm? Why, size, in the first place, and chiefly. Anything over twenty feet of clear girth, five feet above the ground, and with a spread of branches a hundred feet across, may claim that title, according to my scale. All of them, with the questionable exception of the Springfield tree above referred to, stop, so far as my experience goes, at about twenty-two or twenty-three feet of girth and a hundred and twenty of spread.

Elms of the second class, generally ranging from fourteen to eighteen feet, are comparatively common. The queen of them all is that glorious tree near one of the churches in Springfield. Beautiful and stately she is beyond all praise. The "great tree" on Boston Common comes in the second rank, as does the one at Cohasset, which used to have, and probably has still, a head as round as an apple tree, and that at Newburyport, with scores of others which might be mentioned. These last

two have perhaps been over-celebrated. Both, however, are pleasing vegetables. The poor old Pittsfield elm lives on its past reputation. A wig of false leaves is indispensable to make it presentable. HOLMES: *The Autocrat at the Breakfast Table*.

2. TWO KINDS OF COURAGE

There are two kinds of courage, moral and physical, and it is absolutely essential for a boy or man to have both if he wishes to keep his own self-respect and to deserve the respect of others.

On the one hand, he must be able to master himself, to master his own passions, and overcome his own weaknesses. This is what we usually mean when we speak of moral courage. It is the courage which is required when a man says "no" to associates who would lead him to do something that is wrong, and who are sure to jeer at him when he declines to be led. It is the courage which keeps a man hard at work amid uncongenial surroundings at irksome labor year in and year out until he finally wins success, while his weaker brethren who lack the staying power, or who have thirsted too much after pleasure, fall by the wayside.

On the other hand, physical courage is the quality which enables the man not so much to master himself as to hold his own among outside rivals or enemies. It is the quality which is indispensable if a man is to be a good soldier, a good policeman, a good fireman, a good sailor; in short, if he is to succeed in anything requiring the qualities of bravery and hardihood. Physical courage is necessary to any man who would make his fellows respect him, but it is nearly useless if unaccompanied by moral courage. It will teach a man to hold his own in a cow camp or a mining town, but it will not save him from losing body and soul in the saloons unless it is backed up by its finer brother quality. PRESIDENT ROOSEVELT, in *The Youth's Companion*.

258. Expositions of methods.

1. HOW THE INDIANS PRODUCED FIRE

The Indians produced fire in the following manner. They first took a dry stick about a foot long and an inch in diameter, and after flattening both sides, so that it was about a fourth of an inch thick, they carefully made a small depression on one of the flat sides, a quarter of an inch from the edge. Opposite this hole a nick was cut in the edge, and was connected with the depression by a small groove. When these preparations were completed, the stick was placed on the ground and firmly held by the knees. Then a slender stick of soft wood, about the thickness of a pencil and from twelve to fourteen inches long, was rapidly twirled back and forth between the open palms in the small depression. In a short time a fine dust was formed at the junction of the two sticks and, passing through the groove, fell in a little heap within the nick mentioned above. Soon the heat caused by the friction set fire to the dust, which was carefully yet quickly transmitted to such inflammable substances as might be near at hand. By this method they were able to produce fire in from one to three minutes. J. H. FASSETT: *Colonial Life in New Hampshire*.

2. COOKERY IN THE FRIENDLY ISLANDS

I would like, for the benefit of such of my readers who have not heard yet of Kanaka cookery, to say that it is simplicity itself. A hole is scooped in the earth in which a fire is made (of wood), and kept burning until a fair-sized heap of glowing charcoal remains. Pebbles are then thrown in until the charcoal is covered. Whatever is to be cooked is enveloped in leaves, placed upon the pebbles, and more leaves heaped upon it. The earth is then thrown back into the cavity, and well stamped down. A long time is, of course, needed for the viands to get cooked through; but so subtle is the mode that overdoing anything is almost an impossibility. A couple of days may pass from the time of "putting down" the joint, yet

when it is dug up it will be smoking hot, retaining all its juices, tender as jelly, but, withal, as full of flavor as it is possible for cooked meat to be. No matter how large the joint is, or how tough the meat, this gentle suasion will render it succulent and tasty; and no form of civilized cookery can in the least compare with it. F. T. BULLEN: *The Cruise of the Cachalot*.

3. THE "SIMPLEST" WAY OF TYING A BOW

There are three or four ways of tying a bow, but the following method is the simplest. Put the tie around your neck with the left-hand end about a couple of inches below the right. Tie in a single knot and bring the left-hand end, which should still be the longer of the two, over so that it covers the right. Make the left-hand loop of the bow with the right-hand end, which should then be at right angles to the left. Then bring the left-hand end up so that it goes right around the left-hand loop. Then fold the left-hand end and push it through the centre loop which has been formed. If this is done properly, the left-hand end makes the right bow of the tie, and all that remains to be done is to pull the under part of the two bows tightly and the tie will be fixed. When you have once tied a bow properly, the matter becomes easier and easier at every attempt. Don't begin by trying to tie a dress tie.

259. Expositions of causes.

1. CAUSES OF VALLEYS AND MOUNTAINS

It is interesting to note the very different explanations of the commonest features of the earth's surface given by the old and by the new theories of geology. In every mountain region of the globe deep valleys, narrow ravines, and lofty precipices are of common occurrence, and these were, by the old school, almost always explained as being due to convulsions of nature. In ravines, we were taught that the rocks had been "torn asunder," while the mountains and the precipices were indications of

“sudden fractures and upheavals of the earth’s crust.” On the new theory, these phenomena are found to be almost wholly due to the slow action of the most familiar everyday causes, such as rain, snow, frost, and wind, with rivers, streams, and every form of running water, acting upon rocks of varying hardness, permeability, and solubility. ALFRED RUSSELL WALLACE: *The Wonderful Century*.

2. THE CAUSE OF COLORS IN THE SKY

If we look at the sky on a perfectly fine summer’s day, we shall find that the blue color is the most pure and intense over head, to one looking high up in a direction opposite to the sun. Near the horizon it is always less bright, while in the region immediately round the sun it is more or less yellow. The reason of this is that near the horizon we look through a very great thickness of the lower atmosphere, which is full of the larger dust particles reflecting white light, and this dilutes the pure blue of the higher atmosphere seen beyond. And in the vicinity of the sun a good deal of the blue light is reflected back into space by the finer dust, thus giving a yellowish tinge to that which reaches us, reflected chiefly from the coarse dust of the lower atmosphere. At sunset and sunrise, however, this last effect is greatly intensified, owing to the great thickness of the strata of air through which the light reaches us. The enormous amount of this dust is well shown by the fact that then, only, we can look full at the sun, even when the whole sky is free from clouds and there is no apparent mist. But the sun’s rays then reach us after having passed, first, through an enormous thickness of the higher strata of the air, the minute dust of which reflects most of the blue rays away from us, leaving the complementary yellow light to pass on. Then, the somewhat coarser dust reflects the green rays, leaving a more orange colored light to pass on; and finally some of the yellow is reflected, leaving almost pure red. But owing to the constant presence of air currents, arranging both the dust and vapor in strata of varying extent and density, and of high or low clouds, which both absorb and reflect the light in varying degrees, we

see produced all those wondrous combinations of tints and those gorgeous, ever changing colors, which are a constant source of admiration and delight to all who have the advantage of an uninterrupted view to the west, and who are accustomed to watch for these not unfrequent exhibitions of nature’s kaleidoscopic color painting. With every change in the altitude of the sun the display changes its character; and most of all when it has sunk below the horizon, and, owing to the more favorable angles, a larger quantity of the colored light is reflected toward us. Especially when there is a certain amount of cloud is this the case. These, so long as the sun was above the horizon, intercepted much of the light and color; but when the great luminary has passed away from our direct vision, his light shines more directly on the under sides of all the clouds and air strata of different densities; a new and more brilliant light flushes the western sky, and a display of gorgeous ever changing tints occurs which are at once the delight of the beholder and the despair of the artist. And all this unsurpassable glory we owe to—dust! ALFRED RUSSELL WALLACE: *The Wonderful Century*.

260. Expositions of mechanical principles.

1. PIERCE’S DARTING GUN

Theoretically, it was an ideal tool for such work, its chief drawback being its cumbrousness. It was known as “Pierce’s darting gun,” being a combination of bomb-gun and harpoon, capable of being darted at the whale like a plain harpoon. Its construction was simple; indeed, the pattern was a very old one. A tube of brass, thickening toward the butt, at which was a square chamber firmly welded to a socket for receiving the pole, formed the gun itself. Within the chamber aforesaid a nipple protruded from the base of the tube, and in line with it. The trigger was simply a flat bit of steel, like a piece of clock-spring, which was held down by the hooked end of a steel rod long enough to stick out beyond the muzzle of the gun three or four inches, and held in position by two flanges at the butt and

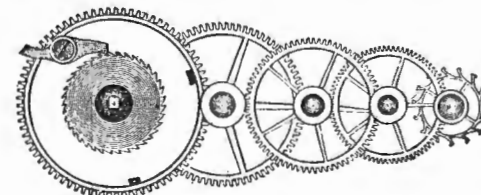
muzzle of the barrel. On the opposite side of the tube were two more flanges, close together, into the holes of which was inserted the end of a specially made harpoon, having an eye twisted in its shank through which the whale-line was spliced. The whole machine was fitted to a neat pole, and strongly secured to it by means of a "gun warp," or short piece of thin line, by which it could be hauled back into the boat after being darted at a whale. To prepare this weapon for use, the barrel was loaded with a charge of powder and a bomb similar to those used in the shoulder-guns, the point of which just protruded from the muzzle. An ordinary percussion cap was placed upon the nipple, and the trigger cocked by placing the trigger-rod in position. The harpoon, with the line attached, was firmly set into the socketed flanges prepared for it, and the whole arrangement was then ready to be darted at the whale in the usual way.

Supposing the aim to be good and the force sufficient, the harpoon would penetrate the blubber until the end of the trigger-rod was driven backward by striking the blubber, releasing the trigger and firing the gun. Thus the whale would be harpooned and bomb-lanced at the same time, and, supposing everything to work satisfactorily, very little more would be needed to finish him. But the weapon was so cumbersome and awkward, and the harpooners stood in such awe of it, that in the majority of cases the whale was either missed altogether or the harpoon got such slight hold that the gun did not go off, the result being generally disastrous. FRANK J. BULLEN: *The Cruise of the Cachalot*.

2. THE PRINCIPLE OF THE WATCH

Every one who aspires to know something of mechanism should acquire a knowledge of the principles on which time-pieces operate, and to this end a brief description is given here. The first thing to be borne in mind is that what is required in a watch is simply some mechanism that will keep going, and turn pointers around on a dial at an even speed. The simplest mechanism that will do this is the best. Some form of power must be used, for no machine will do work without power. A spiral

spring has been found the most convenient form of motor, and it is given power by the daily act of winding it up. In order to make this unwinding of the spring take up as long a period of time as possible, what is known as the "train of wheels" is used. This is shown in Fig. 31, the wheels being arranged in



THEORETICAL WATCH-TRAIN.

a line, for the sake of clearness, instead of crowded together, as in a watch, to save space. In the centre of the large wheel (Fig. 31) we see a little square post which the watch-key grasps when we wind it. Turning this post or arbor tends to wrap the spring around it; and when the spring is wound, it is held in its case—or barrel, as it is called—by the pawl which we see stopping one of the sharp ratchet-teeth in its periphery. In its endeavor to unwind, the spring exerts a pressure of several ounces against this pawl, and as the pawl is fast to the body of the wheel, the tendency is to make the wheel turn around, which is what it does. The wheel would turn around and allow the spring to unwind even more rapidly than it was wound up if it were not checked by delaying mechanism, which we shall describe farther on. At present we must trace the motion through this train of wheels. At the centre of the second, or next to largest wheel (Fig. 31) we see a circular spot that represents the end of the pinion. This pinion is a little toothed axle fast to the large toothed wheel, of which it forms the centre. The teeth of big wheel No. 1 engage the teeth of the pinion of wheel No. 2, and thus drive No. 2 as many times faster than No. 1 as the big wheel is times larger than the pinion. If there are seventy-eight teeth on the big wheel, and

ten teeth on the pinion, the second wheel will have about one-eighth the speed of the first. In like manner the second wheel acts on the third, and the third on the fourth, so that the third wheel revolves sixty times as fast as the first, and so on. Having now reduced the speed of the wheels sufficiently, we must next use a regulating mechanism to check the motion of the whole train, which would still be entirely too fast for our use if left to run, checked only by the friction of its bearings. The mechanism we make use of is the escapement, which is partly shown in Fig. 80, as driven by the fourth wheel.

C. H. COCHRANE: *The Wonders of Modern Mechanism.*

261. Expositions of character.

1. STEVENSON'S CHARM

He was the only man I have ever known who possessed charm in a high degree, whose character did not suffer from the possession. The gift comes naturally to women, and they are at their best in its exercise. But a man requires to be of a very sound fiber before he can be entirely himself and keep his heart single. If he carries about with him a talisman to obtain from all men and all women the object of his heart's desire. Both gifts Stevenson possessed, not only the magic but also the strength of character to which it was safely intrusted.

But who shall bring back that charm? Who shall unfold its secret? He was all that I have said; he was inexhaustible, he was brilliant, he was romantic, he was fiery, he was tender, he was brave, he was kind. With all this there went something more. He always liked the people he was with, and found the best and brightest that was in them; he entered into all the thoughts and moods of his companions, and led them along pleasant ways, or raised them to a courage and a gayety like his own. If criticism or reminiscence has yielded any further elucidation of his spell, I do not know; it defies my analysis, nor have I ever heard it explained.

GRAHAM BALFOUR: *Life of Robert Louis Stevenson.*

2. ULYSSES S. GRANT

It was one of the most picturesque moments in the history of Rome when after the battle of Cannæ was lost and the Roman army almost annihilated — while Hannibal, the Carthaginian general, was measuring by bushels the gold rings of the slain Roman knights — the whole people of the city went out to greet with honor their defeated general Terentius Varro, and to bear him a vote of thanks from the senate for "not having despaired of the republic."

The vast obsequies celebrated all over the land to-day are not in honor of a defeated general, but of a victorious one; yet the ground of gratitude is the same as in that Roman pageant. Our civil war, like that between Rome and Carthage, began in defeat and was transformed into victory, because he whom we celebrate did not despair of the republic. From the time when his successes at Fort Donelson and Vicksburg first turned the tide of adversity, until the day when he received Lee's surrender, it was to him we looked. Nor was this all. There was in all this something more than mere generalship. Generalship is undoubtedly a special gift, almost amounting to genius — a man is born to it, as he is for poetry, or chess-playing, or commerce; and as in those other vocations, so in this, his success in one direction does not prove him equally strong in all. There are many ways in which General Grant does not rank with the greatest of sons of men. He was wanting in many of the gifts and even tastes which raise man to his highest; he did not greatly care for poetry, philosophy, music, painting, sculpture, natural science. The one art for which he had a genius is one that must be fleeting and perishable, compared to these; for the human race must in its progress outgrow war. But a remarkable personal quality never can be ignored; if not shown in one way it will be shown in another; and this personal quality Grant had. Let us analyze some of its aspects.

He was great, in the first place, through the mere scale of his work. His number of troops, the vast area of his operations, surpassed what the world had before seen. When he took 15,000 prisoners at Fort Donelson, the capture was three times

as large as when Burgoyne surrendered, in the only American battle thought important enough to be mentioned by Sir Edward Creasy in his "Fifteen Decisive Battles of the World." When, on July 4, 1863, he took Vicksburg, he received what was then claimed to be the greatest capture of men and armament since the invention of gunpowder, and perhaps since the beginning of recorded history. He captured 15 generals, 31,600 soldiers, and 172 cannon. For victories less than this Julius Cæsar was made dictator for ten years, and his statue was carried in processions with those of the immortal gods. Cæsar at Pharsalia took but 24,000 prisoners; Napoleon at Uln, 23,000; Hannibal at Cannæ, but 20,000. Yet these in Grant's case were but special victories. How great, then, his power when at the head of the armies of the United States! Neither of these three great commanders ever directed the movements of a million men. The mere coarse estimate of numbers, therefore, is the first measure of Grant's fame.

But mere numbers are a subordinate matter. He surpassed his predecessors also in the dignity of the object for which he fought. The three great generals of the world are usually enumerated—following Macaulay—as being Cæsar, Cromwell, and Napoleon. Two of these fought in wars of mere conquest, and the contests of the third were marred by a gloomy fanaticism, by cruelty, and by selfishness. General Grant fought to restore a nation, that nation being the hope of the world. And he restored it. His work was as complete as it was important. Cæsar died by violence; Napoleon died defeated; Cromwell's work crumbled to pieces when his hand was cold. Grant's career triumphed in its ending; it is at its height to-day. It was finely said by a Massachusetts statesman that we did not fight to bring our opponents to our feet, but only to our side. Grant to-day brings his opponents literally to his side, when they act as pall-bearers around his coffin.

The next thing remarkable about him was the spirit in which he fought. He belonged in his whole temperament to the Anglo-Saxon or Germanic type of generals, and not to the French or Latin type.

When we come to the mere executive qualities involved in fighting, we find that Grant habitually combined in action two things rarely brought together,—quickness and perseverance. That could be said of him which Malcolm McLeod said of Charles Edward, the Pretender, "He is the bravest man, not to be rash, and the most cautious man, not to be coward, that I ever saw." He did not have the visible and conspicuous dash of Sherman or Sheridan; he was rather the kind of man whom they needed to have behind them. But in quickness of apprehension and action, where this quality was needed, he was not their inferior, if they were even his equals. He owed to it his first conspicuous victory at Fort Donelson. Looking at the knapsacks of the slain enemy, he discovered that they held three days' rations, and knew, therefore, that they were trying to get away. Under this stimulus he renewed the attack, and the day was won.

Moreover, it is to be noticed that he was, in all his action as a commander, essentially original—a man of initiative, not of routine. He was singularly free from the habit of depending on others.

And to crown all these qualities was added one more, that of personal modesty. When, at Hamburg, Germany, he was toasted as "the man who had saved the nation," he replied, "What saved the Union was the coming forward of the young men of the country." He put down the pride of the German officers, the most self-sufficient military aristocracy of the world, by quietly disclaiming the assumption of being a soldier at all. He said to Bismarck: "I am more a farmer than a soldier. I take little or no interest in military affairs, and, though I entered the army thirty-five years ago and have been in two wars—the Mexican as a young lieutenant—and later [mark the exquisite moderation of that "and later"] I never went into the army without regret, and never retired without pleasure." Such a remark from the greatest captain of the age disarmed even German criticism.

He told Bismarck, as we have seen, that he never entered on a war without regret or retired from it without pleasure. But

he was destined to enter on just one more campaign — against pain and disease combined with sudden poverty. It was a formidable coalition. It is sometimes said that it is easier to die well than to live well; but it is harder than either to grow old, knowing that one's great period of action is past, and weighed down with the double weight of hopeless financial failure and irremediable bodily pain. Either bankruptcy or physical torture has by itself crushed many a man morally and mentally; but Grant's greatest campaign was when he resisted them both. Upon such a campaign as this he might well, as he said, shrink from entering; but having been obliged to enter upon it, he was still Grant. Thousands of Americans have felt a sense of nearness to him and a sense of pride in him during the last few months such as they never felt before. He was already a hero in war to us. The last few months have made him a hero of peace, *miles pacificus*.

It has been already said that the supreme generals of the world were Cæsar, Cromwell, and Napoleon. Grant was behind all three of these in variety of cultivation and in many of the qualities that makes a man's biography picturesque and fascinating. He may be said to have seemed a little prosaic, compared with any one of these. But in moral qualities he was above them all; more truthful, more unselfish, more simple, more humane. He fell short of Washington in this, that he was not equally great in war and statesmanship; but his qualities were within reach of all; his very defects were within reach of all; and he will long be with Washington and Lincoln the typical American in the public eyes. It is this typical quality after all that is most valuable. His fame rests upon the broadest and surest of all pedestals, as broad as common humanity. He seems greatest because he was no detached or ideal hero, but simply the representative of us all.

THOMAS WENTWORTH HIGGINSON.

262. Argument. In exposition we explain principles which are already established. For example,

steam engines exist, and their existence is due to an established principle: namely, that steam expands.

In argument, on the other hand, we have to establish the principle. Here we use explanation in order to **prove** the principle. Argument consists in attempting to prove. It is addressed to an audience that is not satisfied of the truth of a given statement.

The process of argument is therefore that of giving reasons for the arguer's belief. He wishes to make his audience believe as he does. If you see a little child playing with matches, you go to him and try to give him reasons for letting matches alone. You show him that a match can easily be ignited. Then you hold the lighted match near enough to his finger to make him uncomfortable. You then assure him that the match is "bad," and may "burn baby." And possibly you will bring him to believe this — for a short time.

263. Now, it is clear that you cannot convince a reasonable person unless you can present good reasons. Therefore the first step in becoming a master of argument is to get good reasons for your assertions. If you cannot convince yourself that a given proposition is true, it is unwise to try to convince any one else. You must learn to reason well. You must learn to draw sound conclusions. In other words, you must become a *logical* thinker about the matter in hand; a logical thinker is one who draws sound conclusions.

264. Four rules for sound reasoning. There are four rules which will help any person to become a logical thinker. They are: 1. Observe as many examples as possible before drawing a conclusion. 2. Do not mistake what happens to follow for what results. 3. Do not mistake an insignificant resemblance for a significant one. 4. Be sure you know the exact meaning of a word before you employ it in reasoning.

We must now examine the meaning of these rules.

265. Rule 1. Observe as many examples as possible before drawing a conclusion.

If, on seeing a crow for the first time, one should exclaim, "Ah! so crows are black!" he would be reasoning from a particular truth about one crow to a general conclusion about all crows. But it is hardly a safe thing to draw a conclusion from only one particular. There are occasionally such things as white crows, and, happening on such a one, our philosopher might be unlucky enough to say, "Ah! so crows are white!"

A careful thinker tries to avoid hasty conclusions. Before Darwin would express any opinion as to whether earthworms show an instinct in their way of handling leaves he examined two hundred and twenty-seven leaves drawn out of the burrows of worms. There are very few things about which we can be positive. The sun has risen for a great many mornings, and it is highly probable that it will rise

to-morrow; but we cannot be positive; it might not. It is a great lesson that a lad learns when he learns to say "probably" or "possibly." Think of the number of things that have not happened in spite of the fact that we were sure they would happen!

In any class there are several kinds of students. There is the quick student who is usually wrong. There is the slow student who is generally right. There is the slow student who is generally wrong. But mind you—there are very few quick students who are generally right. Quick students are often right when it is merely a question of memory. But when the teachers ask *Why*, it is the slow, thoughtful fellow who finds the correct answer. A good teacher never wishes too prompt an answer to the question *Why*.

The difference between the hasty mind and the careful is well illustrated by the following anecdote:

At an evening party one of the gentlemen said, "I don't believe we appreciate what a steady old slow-coach the human brain is. If, for instance, I ask a question which is entirely new to you, but which your brain mistakes for a query quite similar in construction, it will go ahead and telegraph the wrong reply."

"That sounds interesting," said one of the guests, "but show us an example."

"I will," said the first speaker, "on the condition that you answer it promptly." He smiled, and then, without any haste, quietly asked, "Who saved the life of Pocahontas?"

"John Smith!" roared twenty voices.

"You see," said the questioner.

Examine the following subjects and say whether you have personally observed enough facts in regard to any of them to entitle you to an opinion on it:

(1) Do animals reason? (2) Do ants work for several hours without rest? (3) Does dew fall? (4) Are pickled limes liked by many girls? (5) Is it beneficial to most people to take a cold bath daily? (6) Ought department stores to be prohibited? (7) Do fish hear noises? (8) Do woodpeckers drink sap? (9) Ought a boy of fourteen to choose all his own subjects of study?

266. Rule 2. Do not mistake what happens to follow for what results.

Read aloud the following passage:

Kenelm Digby's treatment of wounds was to apply an ointment, not to the wound itself, but to the sword that had inflicted it, to dress this carefully at regular intervals, and in the meantime, having bound up the wound, to leave it alone for seven days. It was observed that many cures followed upon this treatment.

Did the cures follow *because* of the treatment? Black cats are often seen (in neighborhoods where there are a good many), and sometimes people who see black cats are fortunate on the same day. Have

we a right to infer that the good fortune follows *because* of the black cat? Merchants sometimes place a horseshoe over the door, and after that they make money. Are we warranted in thinking that the money-making *results* from the horseshoe? Blacksmiths make horseshoes, and afterward some lose their money. Do they lose their money *because* making horseshoes earned it?

Read the instances given below, and express your opinion as to the real causes of the facts mentioned.

1. It is not safe to eat baked apples after a hearty supper; for a man who was in the habit of doing so always suffered from indigestion.

2. Bernardin de Saint-Pierre said: "Wherever fleas are they jump on white colors. This instinct has been given them, because it is necessary for us to catch them."

3. At a certain seacoast town it was noted that at the arrival of ships nearly everybody caught cold, and it was generally believed that the arrival of ships produced the disease. A certain physician declared that the colds were due, not to the mere arrival of ships, but to some contagion from the many foreigners. It was also noticed at a later date that ships could not arrive at this port except when the wind was from the northeast.

267. Rule 3. Do not mistake an insignificant resemblance for a significant one. If several things are alike, an important general truth may underlie the resemblance. We owe lightning rods and probably electric lights to the fact that Benjamin Franklin could see resemblances. Read the following memo-

randa from Franklin's journal. Supply at the end a reasonable conclusion to the chain of resemblances.

Electrical fluid agrees with lightning in the following particulars: 1, giving light; 2, color of the light; 3, crooked direction; 4, swift motion; 5, being conducted by metals; 6, crack or noise in exploding; 7, subsisting in water or ice; 8, rending bodies it passes through; 9, destroying animals; 10, melting metals; 11, firing inflammable substances; 12, sulphurous smell.

The electrical fluid is attracted by points. Therefore, probably, . . .

Of course there is always danger of mistaking an insignificant resemblance for one that is really significant. The baby notes that the sunlight is pretty and the candle-flame is pretty, and concludes that because he may reach out his hands safely to one he may to the other. He has not wit enough to bring his finger slowly toward the flame, observing *by experiment* whether the heat increases. Every guess at truth is valuable, because it may be right; but it is valuable chiefly as a basis of experiment. Where we cannot experiment we must be extremely cautious about asserting.

Point out resemblances and say whether they are significant or insignificant, between: (1) oil and water; (2) a cat and a tiger; (3) a dog and a wolf; (4) a bear and a raccoon; (5) the English word *cold* and the Italian word *caldo*, meaning warm; (6) a leaf and a petal.

Point out an insignificant resemblance between the moon and an apple.

What significant likeness between an apple and the moon was perceived by Newton?

Study the following and say whether you think the conclusion warranted or unwarranted. Give reasons for your opinion.

We may observe a very great similitude between this earth which we inhabit and the other planets, Saturn, Jupiter, Mars, Venus, and Mercury. They all revolve round the sun, as the earth does, although at different distances and in different periods. They borrow all their light from the sun, as the earth does. Several of them are known to revolve round their axis like the earth, and by that means have like succession of day and night. Some of them have moons, that serve to give them light in the absence of the sun, as our moon does to us. They are all, in their motions, subject to the same law of gravitation as the earth is. From all similitude it is not unreasonable to think that these planets may, like our earth, be the habitation of various orders of living creatures. REID, quoted by Minto: *Logic*.

What has been said about the importance of seeing resemblances is hardly less true in the case of differences.

State any differences you have ever noted between: (1) edible and poisonous mushrooms; (2) true and counterfeit notes; (3) true and counterfeit coins; (4) doughnuts and crullers; (5) a student working after a heavy lunch, and a student working after a light lunch; (6) a boy who blacks the heels of his shoes, and one who does not.

268. Rule 4. Be sure you know the exact meaning of a word before you employ it in reasoning. Say

exactly what each of these words means — if you can: fair, Christian, democratic, liberty, free-will.

Many words, as you see, are capable of several interpretations; they are *ambiguous*, or possessed of more than one meaning. It is likely that our chain of reasoning will lead to a wrong conclusion unless we give the reader to understand what each important word we use means to us.

Discuss the meaning of the italic words in the following resolutions: (1) Resolved that *department stores* ought to be *abolished*; (2) Resolved that *swearing* is a worse habit than *lying*. (3) Resolved that *insurance* is *gambling*.

269. Examine the following pieces of reasoning. Point out in each case whether the conclusion drawn is impossible, improbable, possible, probable, or highly probable. If it is impossible or improbable, try to show wherein the reasoning is bad.

1. Man is a biped without feathers. A plucked goose is a biped without feathers. Therefore man is a plucked goose.

2. Napoleon's handwriting and spelling were bad. My handwriting and spelling are bad. Therefore I shall become a great general.

3. London is not in the mountains. Paris is not in the mountains. New York is not in the mountains. Chicago is not in the mountains. Therefore we may conclude that large cities are never in the mountains.

4. Grant and Lincoln never went to college. Therefore I do not need to go to college.

5. Many men have become rich without a college education. Therefore I do not need a college education in order to become rich.

6. Athletes sometimes die of overstrained hearts. Therefore it is not wise to have gymnasiums in schools.

7. This child has a rapid pulse. Therefore it has a fever.

8. A boy received an average of 95 per cent in the grammar school. Therefore he will receive an average of 95 per cent in the high school.

9. A chicken can run alone on the day when it is born. A man is a wiser animal than a chicken. Therefore much more can a man run alone on the day when he is born.

10. This boy is careless in his English work. He is careless in his shop work. Therefore he is probably careless in his mathematics.

11. This boy likes English. He likes shopwork also. Therefore he probably likes mathematics.

12. Charles the First was a kind father. Therefore he must have been a good king.

13. This man is a kind father; I cannot believe he is dishonest in business.

14. You say you are not fond of politics. Therefore you are inconsistent in hunting out the political news in the paper.

15. Alexander was a short man. Napoleon was a short man. Grant was a short man. Sheridan was a short man. Great generals are usually short men.

16. Black is white; for rain is black, snow is white, and snow is frozen rain.

17. Correction in itself is not cruel. Children, being not reasonable, can be governed only by fear. DR. JOHNSON.

18. The best of us being unfit to die, what an inexpressible absurdity to put the worst to death! HAWTHORNE.

19. He is free who lives as he wishes to live. No bad man lives as he wishes. Therefore no bad man is free. EPICUREUS.

20. Lavater, the student of faces, said, "The man who constantly interrupts is inconstant and insincere." Therefore interrupters should never be trusted.

21. The elephant says to himself, All boys are bun-giving animals; that animal is a boy; therefore I had better put out my trunk to him.

22. The principal feature in the plan of my attempt to penetrate into the North Polar region, or if possible to cross it, is, in brief, to try to make use of the currents of the sea, instead of fighting against them. My opinion is, as I have already explained on several occasions, that there must somewhere run currents into the Polar region, which carry the floe-ice across the Polar Sea, first northward toward the Pole, and then southward again into the Atlantic Ocean. That these currents really exist all Arctic expeditions prove, as most of them have had to fight against the currents and against the ice drifting southward, because they have tried to get northward from the wrong side. I think a very simple conclusion must be drawn from the fact that currents and drifting ice are constantly coming from the unknown north, viz.: currents and perhaps also ice must pass into this same region, as the water running out must be replaced by water running in. This conclusion is based upon the simplest of all natural laws; but there seem to be people who will not admit the necessity of this.

DR. F. NANSEN, quoted in Hibben's *Inductive Logic*.

23. I find from experiments that humble-bees are almost indispensable to the fertilization of the heart's-ease, for other bees do not visit this flower. . . . Humble-bees alone visit red clover, as other bees cannot reach the nectar. . . . Hence we may infer as highly probable that, if the whole genus of humble-bees became extinct or very rare in England, the heart's-ease and red clover would become very rare, or wholly disappear. The number of humble-bees in any district depends in a great measure upon the number of field-mice, which destroy their combs and nests; the number of mice is largely dependent, as every one knows, on the number of cats. DARWIN.

24. In the first place, 227 withered leaves of various kinds, mostly of English plants, were pulled out of worm-burrows in several places. Of these, 181 had been drawn into the burrows by or near their tips, so that the footstalk projected nearly upright from the mouth of the burrow; 20 had been drawn in by their bases, and in this case the tips projected from the burrows;

and 26 had been seized near the middle, so that these had been drawn in transversely and were much crumpled. Therefore 80 per cent (always using the nearest whole number) had been drawn in by the tip, 9 per cent by the base or footstalk, and 11 per cent transversely or by the middle. This alone is almost sufficient to show that chance does not determine the manner in which leaves are dragged into the burrows.

DARWIN: *Vegetable Mould and Earthworms*.

25. The first clear statement of the evidence for a former ice age was given, in 1822, by a Swiss engineer named Venetz. He pointed out that, where the existing glaciers have retreated, the rocks which they had covered are often rounded, smoothed, and polished, or grooved and striated in the direction of the glacier's motion; and that, far away from any existing glaciers, there were to be seen rocks similarly rounded, polished, and striated; while there also existed old moraine heaps exactly similar to those formed at present; and that these phenomena extended as far as the Jura range, on the flanks of which there were numbers of huge blocks of stone, of a kind not found in those mountains but exactly similar to the ancient rocks of the main Alpine chain. Hence, he concluded that glaciers formerly extended down the Rhône valley as far as the Jura, and there deposited those erratic blocks, the presence of which had puzzled all former observers.

ALFRED RUSSELL WALLACE: *The Wonderful Century*.

270. **Briefs.** A brief is the outline of an argument. It presents that side of the question which the debater maintains. It consists of *complete statements*. When a brief is well prepared, the complete argument can easily be written out. It is always well to spend a great deal of time on the brief. The writer should be sure that it states his honest convictions, carefully considered and tested. A simple form of brief would run as follows:

QUESTION: *Resolved*, That it would be better for us to study all lessons at school.

BRIEF FOR THE AFFIRMATIVE

- I. We should study more effectively. For: (a) We should have fixed hours and be free from interruptions. (b) We should study during the day, while our minds are freshest. (c) We should study more earnestly when everybody is studying. (d) We should receive all proper help from reference books. (e) The teacher would show us how to study.
- II. Our health would be better. For: (a) We should not overwork by trying to spend more time on lessons than we could afford. (b) We should have our evenings for recreation and sleep. (c) We should be free from worry.

271. Write a brief after the model given above. If you can honestly take the other side of the question there stated, write a brief for the negative. If you cannot, choose another subject. One connected with school is advisable. Perhaps you can honestly take the affirmative or the negative of one of the following:

1. There should be no final examination in this class.
2. Students in this class should be allowed to assist each other in preparing the lesson.
3. The school-day in this school is too long.
4. We should have chapel exercises less often.
5. This school should have a lunch room.
6. The lunches at this school should cost less.
7. Coffee should be served in our lunch room.
8. Each student in this school should be required to take instruction in physical culture.
9. This class should have fewer pupils in it.
10. Whispering in this class is necessary.
11. Every student in a high school should be given instruction in public speaking.
12. This city should provide free text-books for high school students.

272. Having prepared the brief very carefully, develop it into a written argument. Let the paragraphs represent the main divisions of your argument.

273. The student should write as many briefs and arguments as time allows. But he should choose his subjects with great care, considering whether he can master it in the time at his command. If he cannot come to an honest conclusion, the best he can do is to write what may be called an "Exposition pro and con." By this I mean a statement of arguments on both sides, without a final expression of opinion.

274. Write arguments or else "Expositions pro and con" on the following topics:

1. Is it wrong to bet?
2. Should a man ever shoot a burglar?
3. Is it wise to give money on the street?
4. Should a city distribute free bread to all who ask it?
5. Is it right to discard old friends?
6. Does paying a fare entitle one to a seat?
7. Is it ever right to deceive?
8. Are there any customary lies which are right?
9. Is football as rough as pugilism?
10. Should every boy try to go to college?
11. Is it right to play cards?
12. Is it right for any one to smoke?

275. **Oral debates.** In an oral debate, both sides of a question are represented. There are usually three speakers for the affirmative and three for the negative. These agree as to the wording of the question. The first speaker on a side is called the leader of that side.

Three judges are usually chosen, who shall determine which side presents the better argument. The six debaters agree as who these judges shall be.

Sometimes the judging is left to the entire audience, the presiding officer asking the audience to vote as to the relative merits of the arguments presented. The six debaters agree as to the amount of time allowed each speaker.

The usual order of procedure is for the leader of the affirmative to open the debate. He is followed by the leader of the negative, who replies to the arguments of the affirmative leader, and advances negative arguments of his own. Affirmative and negative alternate in like manner till all have spoken. Finally the leader of the affirmative is usually allowed a short speech in which to close the debate.

The speakers of each side meet before the debate and decide upon a certain distribution of forces. Each agrees to emphasize one part of the argument. This avoids wasteful repetition.

Oral debate gives a chance to put into practise all that the debater knows about sound and unsound reasoning. Half his task is to reply to the speakers who precede him. He must refute all arguments which are unsound. He points out that his opponents have generalized too hastily, or have mistaken what merely follows for what results, or have mistaken an unimportant resemblance for an important one, or have used words in a wrong sense. But he should never attempt to refute a statement which in his heart he believes to be sound. He must frankly grant the other side every point that it proves.

It is very common for students to speak for a given side of a question when they do not really believe in that side. This should never be done unless the audience clearly understands that the debate is merely "expository," and that neither side has made up its mind. But this is not true debate. A debate ought to represent the speaker's honest convictions. And it is well for young debaters to take subjects on which they have a right to an opinion. Those topics are therefore the best which deal with the daily life of the speakers.

EXERCISES IN SPELLING

Note. All illustrative sentences are to be studied, and afterwards written from dictation. When sentences are not provided, the student should invent oral sentences to illustrate the proper use of each word.

276. The Indians brought *their* tents, *their* ponies, *their* squaws, and *their* children *too*. They came *there* in June. They pitched *their* tents *there*, and *there* they stayed in *peace*.

277. *Then* they burned the *prairie*. They burned it farther *than* ever before. It was a *great* fire. The burned portion extended *two* miles *to* the east, *to* the river, and *forty* miles to the west.

278. *Four* times eleven are *forty-four*. That makes a good many chapters *for* one book. Please let us *hear* one chapter of it, or at all events a *piece* of one. And promise to let us *hear* some more *to-night*, too.

279. The vowels are *a, e, i, o, u*.

The consonants are *b, c, d, f, g, h, j, k, l, m, n, p, q, r, s, t, v, w, x, y, z*.

A word of one syllable is a monosyllable, as *hope* or *hop*.

A word of more than one syllable is a polysyllable.

A diphthong is two vowels pronounced like one, as *ea* in *hear*, or *ie* in *thief*.

A prefix is a syllable *put before* the main body of a word, as in *re-enter*.

A suffix is a syllable put after the main body, as in *looking*.

280. Rule 1. Monosyllables ending with a single consonant, preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.

For example, when verbs of one syllable show *a, e, i, o, or u* before a final *b, d, g, m, n, p, r, s, or t*, we add :

bing, bed	ming, med	ring, red
ding, ded	ning, ned	sing, sed
ging, ged	ping, ped	ting, ted

Thus we get :

hop	hopping	hopped
shop	shopping	shopped
rid	ridding	[rid]
sham	shamming	shammed
wag	wagging	wagged
plan	planning	planned
pin	pinning	pinned.

281. I am very fond of my terrier. Whenever I go *driving* or *riding* he always comes *hopping* around, *hopping* to be taken up. Lately he has been *ridding* the barn of rats. One day I heard him barking piteously. I went to the barn and found him caught beneath the *underpinning*. He seemed *pinned* down fast, but I got him out finally. He still held fast to

a big rat, on which he had *waged*, and was still *wag-
ing*, war. The rat now *shammed* death, but his
shamming was of no avail. The terrier finished the
rat, and *hopped* up into my lap for approval, *wagging*
his tail joyfully.

282.	mob	mobbing	mobbed
	rob	robbing	robbed
	rub	rubbing	rubbed
	bid	bidding	[bid]
	plod	plodding	plodded
	prod	prodding	prodded
	sod	sodding	sodded
	bag	bagging	bagged
	gag	gagging	gagged
	lag	lagging	lagged.
283.	nag	nagging	nagged
	sag	sagging	sagged
	tag	tagging	tagged
	beg	begging	begged
	peg	pegging	pegged
	log	logging	logged
	lug	lugging	lugged
	tug	tugging	tugged
	ban	banning	banned
	fan	fanning	fanned.
284.	man	manning	manned
	pan	panning	panned
	tan	tanning	tanned
	pen	penning	penned

	sin	sinning	sinned
	spin	spinning	[spun]
	tin	tinning	tinned
	win	winning	[won]
	dun	dunning	dunned
	gun	gunning	gunned.
285.	pun	punning	punned
	run	running	[ran]
	sun	sunning	sunned
	flap	flapping	flapped
	map	mapping	mapped
	nap	napping	napped
	rap	rapping	rapped
	sup	supping	supped
	tap	tapping	tapped
	wrap	wrapping	wrapped.

286. In like manner make two words from each of the following: dip, flip, grip, rip, nip, sip, tip, jam, slam, bar, mar, tar, war, bat, fat, mat, pat, pit.

287. Rule 2. Polysyllables accented on the last syllable, ending in a single consonant preceded by a single vowel, double the final consonant before a suffix beginning with a vowel.

For example, to verbs accented on the last syllable, showing a single vowel before *l*, *n*, *r*, or *t*, we add: ling, ning, ring, ting; led, ned, red, ted.

begin'	begin'ning	[began]	[begin'ner]
equip'	equip'ping	equip'ped	

occur'	occur'ring	occur'ed
prefer'	prefer'ring	prefer'ed
omit'	omit'ting	omit'ted
compel'	compel'ling	compel'led
control'	control'ling	control'led

288. If the verb is not accented on the last syllable, only *ing* or *ed* is added.

e'qual	e'qualing	e'qualed	} but equalling and equalled are permitted.
suf'fer	suf'fering	suffered	
of'fer	of'fering	of'fered	
ben'efit	ben'efiting	ben'efited	
kid'nap	kid'naping	kid'naped	} but kidnapping and kidnapped are permitted.

289. Rule 3. Final silent *e* is usually dropped before a suffix beginning with a vowel.

hope	hoping	hoped
slope	sloping	sloped
ride	riding	[rode]
plane	planing	planed
wage	waging	waged
shame	shaming	shamed
pine	pinning	pinning
come	coming	[came]

290. We *planned* to have our boards *planed* at the *planing* mill. You remember the mill situated on that *sloping* hillside, just where it *sloped* down to the creek. But our *planning* came to nothing, for the

planing mill burned down. We formed a chain of men and handed buckets of water from the creek, but half of each pailful *slopped* out in the process.

291. The young officer was *pinning* for war, and hoping to receive orders to the front. He saw a messenger *coming* on horseback, *riding* like the wind. It was as he *hoped*. He was ordered to active service in the war which his countrymen were *waging* with the enemy. The time had come for which he had *pinning* so long. He need no longer lie inactive, *shaming* the uniform he wore.

292.	lose	losing	[lost]
	loose	loosing	loosed
	choose	choosing	[chose]
	pursue	pursuing	pursued
	write	writing	written
	dine	dining	dined
	owe	owing	owed
	rely	reliable	
	blame	blamable	

293. One of the party, *choosing* to *lose* his supper rather than run the risk of *losing* the game he was *pursuing*, still *pursued* the partridges through the pines. *Owing* to the lateness of the hour, we made for camp. The hunter returned late, and came into the *dining*-room. He *loosed* the buckle of his game bag, and set his gun, Old *Reliable*, in the corner. He had no birds.

294. *Writing* the first draft is comparatively quick work, but when your paper is all *written* it has to be *revised*. *Revising* is slow work. But we cannot *choose*. We must revise our themes or *lose* our hard-earned credits.

295. Exceptions to Rule 3. Words ending in *ie* drop *e* and change *i* into *y*: die, dying; lie, lying; tie, tying. Words ending in *ge* or *ce* keep *e* before *able*, *ably*, and *ous*: change, changeable; notice, noticeable; peace, peaceable; outrage, outrageous; courage, courageous.

296. Rule 4. Final silent *e* is usually kept before a suffix beginning with a consonant.

entirely = entire + ly
 extremely = extreme + ly
 likely = like + ly
 lonely = lone + ly
 lonesome = lone + some
 lovely = love + ly
 merely = mere + ly
 safely = safe + ly
 sincerely = sincere + ly

CHIEF EXCEPTIONS: acknowledgment, argument, awful, judgment, truly, wholly.

297. Rule 5. Final *y* preceded by a vowel is kept before any suffix; but if preceded by a consonant, *y* is changed to *i*.

journeys, monkeys, chimneys, alleys, valleys
 busy, business

easy, easily
 friendly, friendliness
 ready, readiness
 babies, ladies, buggies, cries, studies, enemies
 hurry, hurried, hurriedly

EXCEPTION 1. Final *y* is kept before *i*: study, studying.

EXCEPTION 2. The plural of family and personal names merely adds *s*, as: the Henrys, the Macys.

298. Observe that the same form is sometimes a plural noun and sometimes a singular verb.

Use each of the following both as verb and as noun: cries, lies, spies, ties, supplies, allies, journeys.

299. Rule 6. Nouns ending in *o* preceded by a consonant add *es* to form the plural. Other nouns ending in *o* add *s*.

mosquito, mosquitoes	tomato, tomatoes
negro, negroes	veto, vetoes
potato, potatoes	cameo, cameos

EXCEPTION: pianos.

Note that the commonest plurals under this rule end in *oes*.

300. Rule 7. *E* comes after *c* when the sound of the diphthong is \bar{e} . *I* follows all letters but *c* when the sound of the diphthong is \bar{e} .

receive, deceive, perceive, conceive.
 believe, relieve, grieve, thief, niece, fierce.

The words *rice* and *slice* will fix the rule in mind.

EXCEPTIONS: weird and seize.

301. Al and ful.

always = al + ways

although = al + though

already = al + ready = by this time

All ready is not a compound, but two words.

All right is not a compound, but two words.

useful = use + ful

skillful = skill + ful [skilful is also correct]

fulfil = ful + fil

302. They say the boat is *all ready* for use. Everything seems to be *all right*. Indeed, the workmen have *already* gone. They seemed to be *skillful* fellows, and have been able to *fulfil* their promises to the very day.

303. ness = quality of.

likeness = like + ness = quality of being like

meanness = mean + ness = quality of being mean

leanness = lean + ness = quality of being lean

keenness = keen + ness = quality of being keen

evenness = even + ness = quality of being even

righteousness = righteous + ness = quality of being righteous

drunkenness = drunken + ness = quality of being drunken

stubbornness = stubborn + ness = quality of being stubborn

openness = open + ness = quality of being open

thinness = thin + ness = quality of being thin

304. ly = like, or in a manner like.

manly = man + ly = like a man

lovely = love + ly = like love = deserving love

cruelly = cruel + ly = in a cruel manner

hurriedly = hurried + ly = in a hurried manner

gratefully = grateful + ly = in a grateful manner

equally = equal + ly = in an equal manner

formerly = former + ly = in a former time

skillfully = skillful + ly = in a skillful manner

[skilfully is also correct]

especially = especial + ly = in an especial manner

similarly = similar + ly = in a similar manner

305. accidentally = accidental + ly = in an accidental manner

originally = original + ly = in an original manner

exceptionally = exceptional + ly = in an exceptional manner

occasionally = occasional + ly = in an occasional manner

incidentally = incidental + ly = in an incidental manner

finally = final + ly = in a final manner

generally = general + ly = in a general manner

physically = physical + ly = in a physical manner

naturally = natural + ly = in a natural manner

really = real + ly = in a real manner

306. **Ante** = before. **Anti** = opposed to.

antecedent = ante + cedent = going before, or what went before

antiseptic = anti + septic = not poisoned; opposed to septic

antislavery = anti + slavery = opposed to slavery

307. 1. An *antislavery* man never inquired into the *antecedents* of a runaway negro. 2. Doctors immediately give *antiseptic* treatment to a wound whose *antecedent* condition is found to have been septic.

308. **Bene** = well or kindly. **Male** = ill or unkindly.

benediction = bene + diction = speaking well or kindly = a blessing

malediction = male + diction = speaking ill or unkindly = a curse

malefactor = male + factor = ill-doer

benefaction = bene + faction = a thing well or kindly done

benefit = bene + fit = a thing well or kindly done

beneficial = bene + ficial = doing well to

309. For the *benefit* of those who wish to be re-

lieved of toothache, it may be said that *maledictions* on the tooth do not help you much. Going to a dentist is more *beneficial*. You may at first regard him as a *malefactor*, but the relief he affords you will come like a *benediction*.

310. **Co, col, com, con, cor** = together.

co-operate = co + operate = operate together

collect = col + lect = choose and bring together

commit = com + mit = send together

connect = con + nect = join together

correct = cor + rect = rule together = make right

correlate = cor + relate = relate [things] to each other

311. *Collect* and *correlate* your thoughts. *Commit* them to paper. *Connect* your sentences smoothly. *Correct* the whole theme.

312. **De** = concerning or down. **Dis** = not.

describe = de + scribe, to write concerning

descent = de + scent = going down

destroy = de + stroy = pull down

dissent = dis + sent, not to agree

disappear = dis + appear, not to appear

disease = dis + ease = not ease = painful condition = unsound condition

dissatisfy = dis + satisfy = not to satisfy

disappoint = dis + ap + point = not + to + the

point = to fail to come to the given point

313. Please write to John and *describe* your *descent* of the mountain, for he *dissents* from my view of it. I certainly saw you *disappear* as if you had dropped dead from heart disease. He seems *dissatisfied* with my story. Please do not *disappoint* me. Do not *destroy* my reputation for truthfulness.

314. **Fore** = before. **For** = not, against, completely.

forefather = fore + father = a father before = ancestor

foremost = fore + most = most before = farthest ahead

foregoing = fore + going = going before

forefinger = fore + finger = finger before = first finger

forehead = fore + head = front part of head

foresee = fore + see = see before

forbid = for + bid = bid against = command against

forgive = for + give = give completely = pardon

forlorn = for + lorn = completely lost = very lonely

315. **In, im, ir** when prefixed to adjectives = not.

innocent = in + nocent = not harmful

immediately = im + mediately = not mediately = directly

immense = im + mense = not measured = very large

irregular = ir + regular = not regular

irresistible = ir + resistible = not resistible

316. We now reached the cliff and *immediately* beheld an *immense* expanse of sunlit water, stretching away from the *irregular* shore line. It was so hot that we felt an almost *irresistible* desire to plunge into the water. But we knew that the *innocent* looking white shore was a mass of perilous quicksand.

317. **Inter** = between, among. **Intro** = within.

interline = inter + line = to write between lines

introduce = intro + duce = to lead within

interrupt = inter + rupt = to break between

interrogation = inter + rogation = asking among = asking of

318. 1. When we *interline*, we *introduce* words between two lines. 2. We may *interrupt* a sentence with the *interrogation* mark, thus: "Shall we do nothing? plan nothing? attempt nothing?"

319. **Mis** = wrong.

misunderstand = understand wrong

mistake = mis + take = take wrong

misspell = mis + spell = spell wrong

misstate = mis + state = state wrong

320. I will speak distinctly, so that you shall not *misunderstand* me, or *mistake* the sound of the word. Be careful to *misspell* nothing, and to *misstate* nothing in your definition.

321. **Ob, oc, op** = against.

obstacle = ob + stacle = thing standing against

occasion = oc + casion = thing falling against =
chance

occur = oc + cur = to run against = to happen

opposite = op + posite = placed over against

322. Every *occasion* should be a help rather than an *obstacle*. Things often *occur* which seem likely to prove hindrances but which prove the very *opposite*.

323. **Per** = through. **Pre** = before. **Pro, pur** = forward.

persistent = per + sistent = standing through

perspiration = per + spiration = breathing
through = sweating

precede = pre + cede = to go through

proceed = pro + ceed = to go forward

pursue = pur + sue = to follow forward

324. Though we were streaming with *perspiration*, our *persistent* guide insisted that we should *proceed*, for he said the heat was due to one of those sultry pauses which *precede* storms. So we *pursued* our way.

325. **Peri** = around. **Para** = beside or against.

perimeter = peri + meter = a measure around

parallel = para + llel = beside one another

periphrastic = peri + phrastic = saying in round
about manner

paragraph = para + graph = a writing beside.

1. The sides of a square are *parallel* to each other.
2. The *perimeter* of a figure one inch square is four inches.
3. His style is not direct but *periphrastic*.
4. A *paragraph* first meant the mark ¶ placed at the beginning of a section, and then the section itself.

326. **Se** = apart. **Pre** = before.

separate = se + parate = made ready apart

prepare = pre + pare = make ready beforehand

preparation = pre + paration = a making ready
beforehand.

327. 1. There is *a rat* in the word *separate*.
2. Let us finish our *preparations* for the day's sport. Will, please *separate* those tangled fish-hooks. John, *prepare* a *separate* place for the powder.

328. **Re** = again or back.

recommend = re + commend = to commend
again

recollect = re + collect = to collect [forgotten
things] again

re-collect = re + collect = to collect [anything]
again

re-enter = re + enter = to enter again

re-elect = re + elect = to elect again
 recreation = re + creation = creation again = a
 refreshing

329. Do not *recommend* those woods too highly, Tom. Don't you *recollect* the time we went there for a little *recreation*? Do you *recollect* the bear that surprised us, and how we dropped our berry-pails and hastened to *re-enter* the woods? and how we stole back later to *re-collect* the berries from the ground?

330. Sc.

science = knowledge
 conscience = con + science = knowledge with
 one's self
 conscientiously
 descend = de + scend
 fascinating

331. The *science* of entomology is a *fascinating* study to one who works at it *conscientiously*. Do not say that it hurts your *conscience* to kill butterflies. They die painlessly if the proper means are employed.

332. Sur = over. Sub, sue, sub, sug = under.

surmount = sur + mount = to mount over
 surpass = sur + pass = to pass over
 surrender = sur + render = render one's self
 over

surround = sur + round ¹
 succeed = suc + ceed = go under = undergo =
 win through
 sufficient = suf + ficient = making under =
 making enough support under = being
 adequate
 support = sup + port = carrying under

333. A brave man will never *surrender*. He will *surmount* obstacles, *surpass* himself, and *succeed* in spite of all hindrances that may *surround* him.

334.	-ance	-ence
	perseverance	obedience
	appearance	interference
	abundance	independence
	predominance	intelligence
335.	-ant	-ent
	descendant	dependent
	defendant	independence
	dominant	eminent
	predominant	pre-eminent
	repentant	intelligent
	pleasant	obedient
	infant	correspondent

336. Review. Write the present and past participles of the following verbs:

¹ This word once meant to overwhelm, from the Latin *super* and *unda*, to pour waves over. But the *super* or *sur* has now lost the sense of over.

benefit	interline	receive	lose
co-operate	introduce	believe	loose
commit	mistake	deceive	lie
correlate	misstate	perceive	cry
describe	occur	conceive	tie
disappoint	precede	relieve	write
foresee	proceed	grieve	owe
forbid	separate	seize	bite
forgive	prepare	reprieve	requite
forget	fascinate	heave	pursue
expire	provide	retrieve	connect
perspire	succeed	leave	provide

337. Miscellaneous words :

miniature	pleasurable
Parliament	athletics
condemn	academy
column	religious
system	sacrilegious
enemy	declaration
imagination	explanation
character	vegetable
pleasant	repetition

dilapidate = di + lapi + date = throw stones down

advise (verb) advice (noun)

practise = noun or verb (Standard)

practise = verb } (Century)

practice = noun }

practice = noun or verb (Webster)

338. I should be glad to *accept* your kind invitation for Monday, *except* that I shall be out of town before then.

339. The medicine did not seem to *affect* him. It had no *effect* at all.

340. 1. The salt water *aggravates* the pain, but it cleanses the wound. 2. *Nagging* is very *irritating*.

341. When the workmen *altered* the church they were not allowed to change the position of the *altar*.

342. A *beech tree* grew near the *beach* of the sea.

343. A shortcake is best when *buried* in *berries*.

344. The sailor secured a *berth* in a ship on his *birthday*.

345. There is trouble when the *air-brake* on a train *breaks*.

346. The *calendar* for the new year is out.

347. *Cereals* are grains, named from *Ceres*, the goddess of grain.

348. If your *character* is sound, your *reputation* will probably be good.

349. *Shakspeare* called the trees "bare ruined *choirs*, where late the sweet birds sang." A *quire* is twenty-four sheets of paper.

350. A *course* of study is a path of learning. *Course* comes from the Latin word *curro*, to run.

351. A *continual* dropping will wear a stone. A *continuous* dropping would be a stream.

352. The king's *council* consisted of fifteen men. The prisoner's *counsel* gave him some good *counsel*.

353. *Funny* things make us laugh. *Odd* or *strange* things may or may not.

354. The girl hung her *mantle* on the *mantel*.

355. Grim *necessity* makes it *necessary* for the poor to fight for the *necessaries* of life.

356. Don't say a *party* when you mean one *person*.

357. The *principal* officer of a school is called the *principal*. The *rules* he makes are the *principles* on which the school is conducted.¹

358. The bear was killed by falling on a sharp *bare stake*. That night the settlers had *bear steak* for supper.

359. *Quite* and *quit* are related to each other in sense. Each has the idea of completeness. A person who is *quite* well is entirely well. In America *quite* sometimes means "rather," but this is not the best usage. *Quite a distance* is not so good as *some distance*. *Quite a way* is not so good as *some distance*. *Quite a few* is poor English for *a number*, or *several*.

The following bulletin by King Edward's physicians shows the correct use of *quite*:

London, June 28. — The king passed a very comfortable day, and his progress continues to be quite satisfactory.

360. In the following words two nouns unite in one compound noun, the first being used as an ad-

¹ Note that *rule* and *principle*, which mean about the same thing, both end in *le*. I am indebted to Miss Daly's *Advanced Rational Speller* for this helpful observation.

jective. Note that these words are written "solid," that is, without a hyphen.¹ Write them from dictation.

Bandbox, baseball, bathroom, bathtub, bedclothes, bedroom, beefsteak, beehive, birthday, bookcase, broomstick, bulldog, buttonhole, churchyard, daylight, daytime, earthquake, eyebrow, eyelid, eyesight, farmhouse, farmyard, fireplace, football, foothold, footprint, framework, graveyard, handkerchief, handwriting, headache, headlight, horseradish, landlady, landlord, landscape, moonrise, necktie, newsboy, oatmeal, pancake, pasteboard, pigskin, pincushion, pineapple, pocketbook, postmaster, railroad, railway, roadside, schoolboy, schoolfellow, schoolgirl, schoolhouse, schoolmaster, schoolroom, seashore, seasick, snowball, staircase, sunbeam, sunbonnet, sunlight, sunrise, sunset, sunshine, sunstroke, teacup, toothache, waterfall, workshop.

INDEX

The numbers refer to sections

- A.**
- a*, 199.
Abridgments, 20, 23; exercises, 23.
Absolute construction, 175.
accept, except, 338.
Adjectives, reference of, 172; with link-verbs, 152-161; extravagant, 217.
Adverbs, with link-verbs, 153-161; beginning independent statements, 44.
affect, effect, 339.
after, 178.
Afterthoughts, punctuation of, 57, 59.
aggravate, 340.
Agreement, 125-135.
ain't, correct equivalents for, 89, 90.
all day, all the morning, etc., 198.
Aldrich, Thomas Bailey, 30.
and, punctuation before, 48, 50, 61, 62.
Anecdotes, 19, 226, 232.
Apostrophe, the, 91, 148-151.
Argument, 262-275; how related to exposition, 262; need of sound reasoning in, 263; four rules for sound reasoning, 264-268; briefs, 270; expositions pro and con, 273; oral debates, 275; exercises, 265, 267, 268, 269, 271, 272, 274.
Aristotle, 68.
around, 180.
Arrangement of words in the sentence, 162-168, 176; of parts in the theme, 220, 270.
Article, ellipsis of, 193, 199.
- as*, influence of, on punctuation, 63.
at, 181.
Audience, the, 214; see also under Effectiveness.
awful, awfully, 161.
- B.**
- bad, badly*, 159.
Balfour, Graham, 261.
Barnum, Phineas T., 68.
Beard, Daniel C., 12.
because, 55.
beside, besides, 182.
between, 183.
Bible, 62, 63, 68.
Blackie, John Stuart, 68.
Blaisdell, Albert F., 23.
Brackets, 75.
Bryant, William Cullen, 28.
Bullen, Frank T., 204, 230, 231, 258, 260.
Burroughs, John, 67, 201, 215, 230.
but, preposition, 184; conjunction, 48, 49, 61, 62.
- C.**
- can*, 123.
Care, 14, 15.
Carlyle, Thomas, 205.
Character, expositions of, 254, 261; in school work, 18.
Child's fault in punctuation, 38-42, 60.
Choice of words, 214-217.
Clauses, dependent, 54-59; relative, 58; punctuation of relative, 65.
Clearness, 4, 6, 7, 8, 15; as affected by punctuation, 60-67; injured

[The numbers refer to sections]

- by ellipsis, 197; as affected by arrangement of words, 162-168, 176; furthered by specific words, 215; furthered by sound thinking, 263, and definition of words, 268.
- Clews, Henry, 23.
- Cochrane, C. H., 232, 256, 260.
- Coherence, see Order of Words, and Reasoning, sound.
- Collective nouns, 128, 133.
- Colon, 73, 78.
- Color, in description, 201, 220.
- Comma, not to be used for period, 38-42, 60; general uses of, 60; general rule for, 67; with dependent clauses, 57, 63; with *and* or *but*, 50, 61, 62; in series, 64; with vocatives and parentheses, 65; exercises, 68-72.
- Composition, English, defined, 1-3, 10.
- Compound, sentences, 50, 61, 62; words, 360.
- Conciseness, see Abridgment and Summary; in the sentence, 20, 21; in telegrams, 31.
- Condensed statements and commands, 62.
- Conjunctions, independent, 46, 61, 62; dependent, 51-53, 63; position of, 176.
- Contractions, legitimate, of verbs, 89-100.
- Contrast, in descriptions, 220.
- Conversation, see Dialogue.
- Correctness in the sentence, 84-200.
- Crawford, Francis Marion, 23.
- D.
- Daly, Ida M., 357.
- Dana, Richard Henry, 205.
- Darwin, Charles, 269.
- Dash, 78.
- Debates, 275.
- Definition, exposition by, 244, 250, 256.
- Dependent, statements, 51-59; punctuation of, statements, 57, 63; conjunctions, 51-53.
- Description, 201-220; deals with sense impressions, 201; requires close observing, 201, 202; detailed and impressionistic, 203; the point of view in, 203, 204; order in, 205-207; sentences in, 210-212; words in, 213-218; exercises, 202, 206, 207, 208, 220.
- Diagrams, in expository description, 254, 260.
- Dialogue, 227.
- Digests, see Summary.
- E.
- Ease, see under Order of Words, and Variety in Sentences.
- effect, affect*, 339.
- Effectiveness, 10-12.
- Ellipsis, 197.
- Emerson, Ralph Waldo, 64, 68.
- Epictetus, 269.
- Equivalent, correct, of *ain't*, 89, 90.
- except, accept*, 338.
- Exclamation point, 79.
- Exposition, 241-261; the same as explanation, 241; how different from description and narration, 243, 248; by definition, 244, 250, 256; by division, 245, 251, 257; of methods, 246, 252, 258; of causes, 247, 253, 259; of machines, 254, 260; of character, 255, 261; exercises in, 250-255.
- Extravagance of speech, 217.
- F.
- Farragut, David, 239.
- Fassett, J. H., 258.
- feel*, with adjective or adverb, 154.
- Fictitious narrative, 229.
- Figures of speech, 218.

[The numbers refer to sections]

- Indention, 17.
- Independent statements, punctuation of, 38-50, 60, 61.
- Infinitive, split, 164; participle distinguished from, 174.
- Interrogation mark, 80.
- Italics, 148.
- J.
- Johnson, Samuel, 65, 68, 269.
- Judson, Harry Pratt, 256.
- K.
- Kingsley, Charles, 68.
- L.
- Landscapes, 220.
- Larcom, Lucy, 19.
- lay*, 106.
- Leaders, 76.
- Letters, writing of, 24-32; business, 26; formal invitations, acceptances, and regrets, 27; notes to stranger, 28; notes to acquaintances, 29; intimate notes and letters, 30; telegrams, 31; the envelope, 32; exercises, 31.
- lie*, 105.
- like*, 187.
- Lincoln, Abraham, 29 [Gettysburg address, page 23].
- Link-verbs, pronouns after, 135.
- Logical reasoning, 263-268.
- Longfellow, Henry Wadsworth, 64.
- Loomis, Charles Battell, 217.
- M.
- Macaulay, Thomas Babington, 68.
- Manuscript, preparation of, 15, 16.
- mauve*, 214.
- may*, 123.
- me, it's*, 135.
- Mixed constructions, 81.
- Modifiers, reference of adverbial,
- First person in narration, see Narration, personal.
- for*, 55; influence of, on punctuation, 63.
- Forms of discourse, see Description, Narration, Exposition, Argument, Letter-writing, Abridgment, Summary.
- Franklin, Benjamin, 267.
- from*, after *different*, 185.
- funny*, 353.
- Future, the, 111-122; pure, 112-115; compliant, 116-118; determined, 119; in questions, 121.
- G.
- Garrison, Wendell Phillips, 19.
- Gender and the genitive, 150.
- General vs. specific words, 213-217.
- Generalization, hasty, 265.
- Genitive, 149-151.
- Grammar, review of, 84-200.
- Grant, Ulysses S., 19.
- H.
- Hamerton, Philip Gilbert, 201.
- Handwriting, 15.
- Harrison, Frederic, 205.
- Hawthorne, Nathaniel, 205, 230, 269.
- Hemans, Felicia Dorothea, 68.
- Hewett, William T., 68.
- Hibben, J. H., 266.
- Higginson, Thomas Wentworth, 261.
- Holmes, Oliver Wendell, 30, 257.
- Honesty in school work, 18.
- Hubert, Philip G., Jr., 23.
- Hughes, Thomas, 256.
- Huxley, Thomas Henry, 256.
- Hyphen, 360.
- I.
- Idiom, 177-200.
- Implied reference, 172.
- in, into*, 186.

[The numbers refer to sections]

162-168; adverbial with infinitive, 164.

Moore, Thomas, 68.

N.

Nansen, Fridtjof, 269.

Narration, 221-240; how different from description, 221; historical, 222, 230; need of interest in, 223; proportion of parts in, 224, 225, 231, 233; anecdotes, 226, 232; the "point" in, 226; dialogue in, 227; fictitious, 229; personal, 230, 231; sentences in, 234-238; tenses in, 239; exercises in, 240.

Naturalness, 5, 9.

necessaries, 355.

nice, *nicely*, 158.

no, punctuation of, 65.

"Nominative" absolute, 175.

not, position of, 167.

Noun, absolute, 175; collective, 128; forms of, 147-151.

O.

of, possessive, 149-151; uses summed up, 188; not to be added to *off*, 189.

off, 189.

Omission, faults of, 197.

on, 190.

only, position of, 166.

onto, 191.

or, does not begin sentences, 56.

Oral composition, 19, 202, 204, 206.

Order of words, 162-168, 176.

P.

Paragraphs, 17, 220, 271.

Parenthesis, how punctuated, 65; marks of, 74.

Participles, distinguished from infinitives, 174; reference of, 173.

Period, 60, 61; see Independent statements.

Perry, Oliver Hazard, 68.

Persons, in description, 205, 220.

persenche, 214.

Phrases, distinguished from statements, 34-37.

Pictures, in description, 203, 220.

Plural, of nouns, 147; of letters and figures, 148.

Point, of view, 203, 204; of a story, 226; at issue, 268.

Position, of adverbial modifiers, 162-168; of *only*, 166; of *not*, 167; of conjunctions, 176.

Possessive forms of nouns, 149-151.

Precision, 214.

"Predicate nominative," 135.

Prepositions, correct use of various, 178-186.

Present, historical, 239.

pretty, *prettily*, 160.

Proportion of parts in theme, 224, 225, 231, 233.

Pronouns, personal beginning independent statements, 41, 42; agreement of verb with, 127, 129, 130, 133, 134; after *is*, 135; after prepositions, 136-145; "reflexive," or self, 146; reference of, 169-172.

Punctuation, 33-80; of phrases, 34-37; child's fault in, 38-42, 60; rules for period and comma, 61-67; colon, 73; curves, 74; brackets, 75; stars and leaders, 76; semicolon, 77; dash, 78; exclamation, 79; question mark, 80; exercises, 68, 72.

Q.

Question mark, 80.

quite, 369.

Quotation marks, in dialogue, 278.

R.

Reasoning, sound, 263-268.

Reference, of pronouns, 169-172;

of adjectives, 172; of participles, 173, implied, 172.

Relative clauses, punctuated, 65.

Reid, Thomas, 267.

Repetition, see Wordiness.

Reproduction, 13; exercises, 19.

Revision, 15, 19, footnote.

Rhetoric, 10.

Roosevelt, Theodore, 257.

Ruskin, John, 68.

S.

Sandow, Eugen, 231.

say, 110.

Semicolon, 77.

Sentence, defined, 33-59; correctness in, 84-200; unity of form in, 81; unity of thought in, 210, 211, 234, 236, 238; long *vs.* short, 235, 237, 238.

Series, commas in, 64.

Shah, misunderstood message of, 15.

Shakspere, William, 64, 68.

set, 108, 109.

shall and *will*, 111-122.

should, 122.

since, influence of on punctuation, 63.

sit, 107.

Slang, 88, 217.

so, punctuation before, 47.

sounds, with adjective or adverb, 155.

Specific *vs.* general words, 213-217.

Spelling, assistance in studying, 18; exercises, 276-360.

Stanley, Henry M., 23.

Stars, 76.

Statements, independent, 38-50; dependent, 51-59.

Stevenson, Robert Louis, 30.

Subjunctive, 124.

Summary, 20; exercises, 23.

Subject of sentence, not to be ended by comma, 67.

Synonyms, for *and* and *but*, 62.

T.

Tautology, 20, 21.

Technical terms, 214.

Telegrams, 31.

Tennyson, Alfred, 68.

than, 142, footnote; 192.

the, 198.

Thayer, William M., 231.

Themes, daily, 50, 59, 83; see "exercises" under Reproduction, Abridgment, Summary, Letter-writing, Description, Narration, Exposition, Argument.

there are, 126.

Thoreau, Henry D., 66.

U.

Underscoring, 148.

Unity, in form of sentence, 81; in thought of sentence, in paragraph, 220.

upon, 190.

Usage, good, 12, 13, 24; grammatical, 84-200; vulgar, 86; literary, 87; conversational, 88.

V.

Variety in sentences, 235, 237, 238.

Verbals, distinguished, 174; position of adverb with, 164.

Verbosity, 20, 21.

Verbs, forms of, 89-124; contractions of, 89-100; contractions of future, 111-122; principal parts of forty, 101, 102; agreement of with subject, 125-135.

Vocatives, how punctuated, 65.

W.

Wallace, Alfred Russell, 259, 269.

want, prepositions after, 193.

Warner, Charles Dudley, 19.

Well, punctuation after, 65.

[The numbers refer to sections]

[The numbers refer to sections]

<p><i>were</i>, subjunctive, 124. West, Benjamin, 23. Whittier, John Greenleaf, 64. <i>why</i>, punctuation after, 65. Wilkeson, Frank, 230. <i>will</i> and <i>shall</i>, 111-122. <i>with</i>, not a conjunction, 132. Words, too many, 20, 21; precision in choice of, 214; sensuous, 215;</p>	<p>general and specific, 215; good taste in choice of, 217. Wordsworth, William, 68. <i>would</i>, 122.</p> <p style="text-align: center;">Y.</p> <p><i>Yes</i>, punctuation after, 65. Young, Edward, 68. <i>Youth's Companion, The</i>, 19.</p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------