LESSONS IN ENGLISH,

ADAPTED TO THE STUDY OF

AMERICAN CLASSICS.

A Text-Book for High Schools and Academies.

BY

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TO

My faithful teachers, my kind co-workers,
my dear and steadfast friends,

Mr. and Mrs. T. W. T. Curtis,

with grateful appreciation of their unfailing kindness,
helpfulness, and sympathy.

Think for a moment of that great, silent, resistless power for good which might at this moment be lifting the youth of the country, were the hours for reading in school expended upon the undying, life-giving books! Think of the substantial growth of a generous Americanism, were the boys and girls to be fed from the fresh springs of American literature! It would be no narrow provincialism into which they would emerge. The windows in Longfellow's mind look to the east, and the children who have entered into possession of his wealth travel far. Bryant's flight carries one through upper air, over broad champaigns. The lover of Emerson has learned to get a far vision. The companion of Thoreau finds Concord suddenly become the centre of a very wide horizon. Irving has annexed Spain to America. Hawthorne has nationalized the gods of Greece and given an atmosphere to New England. Whittier has translated the Hebrew Scriptures into the American dialect. Lowell gives the American boy an academy without cutting down a stick of timber in the grove, or disturbing the birds. Holmes supplies that hickory which makes one careless of the crackling of thorns. . . . .

What is all this but saying that the rich inheritance which we have is no local ten-acre lot, but a part of the undivided estate of humanity?

HORACE E. SCUDDER, *American Classics in School.*

PREFACE.

THE interest recently awakened in the study of English is, doubtless, due, in a great measure, to the fact that the works of the best English and American authors are now published in convenient and attractive form, and at prices which bring them within the reach of all.

It is almost universally conceded that the best teaching of English is that in which precept and example are most happily combined. The testimony of teachers who have long been striving to attain this end is that far better results are reached by the use of supplementary reading than were possible before the days of cheap editions. The pupil has constantly before him specimens of classic English, and is trained to test their excellence by applying the principles which he has learned. This method not only strengthens his mental grasp upon the abstract principles, but unconsciously develops a critical literary taste. Power of thought and facility of expression are acquired with comparatively little effort. More than this, the opening of so many lines of thought and investigation does much towards forming the basis of a broad, general culture.

These are not simply theories. They have been tested by actual experience. The question is not, therefore, Shall we use these books in our high-school classes? but rather, *How* shall we use them to the best advantage?

In attempting to solve this problem, the necessity for a simple but comprehensive text-book has become apparent to many teachers. There are good text-books on Rhetoric and excellent works on Composition; but most of them contain more than is needed for the lower classes in our

high schools, and much of the matter is too philosophical for immature minds. So, too, there are voluminous biographies of our noted writers, but no one book that brings within the reach of every pupil the main facts in regard to the lives and works of several authors. As a matter of school economy, therefore, a new book on the study of English seems desirable.

The author's apology for presuming to meet the necessities of the case is that, for several years, she has been trying to teach English without a text-book, doing a laborious amount of dictation work and copying with the hektograph. Realizing that a simple and practical hand-book of the essentials of English would be a help to many teachers, she has been induced to publish the details of her method.

Many books have been consulted during the preparation of this volume, but special mention should be made of the help afforded by Guest's "Lectures on the History of England"; "The Handbook of the English Tongue," by Angus; Swinton's "New Word-Analysis"; the Rhetorics of D. J. Hill, A. S. Hill, Hart, and De Mille; "Errors in the Use of English," by Hodgson; "Mistakes in Writing English," by Bigelow; Wilson's "Treatise on Punctuation"; and Whitney's "Language and the Study of Language."

The author extends her thanks to the teachers associated with her in the English department of the Hillhouse High School, for their cordial co-operation; and to her friend, Miss S. S. Sheridan, for many helpful suggestions.

She also gratefully acknowledges her obligations to Mr. S. T. Dutton, Superintendent of the Public Schools of New Haven, for kind encouragement during the progress of the work; and to Prof. T. R. Lounsbury of Yale University, for invaluable assistance in the critical revision of the manuscript.

S. E. H. L.

NEW HAVEN, CONN., November, 1887.

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INTRODUCTION.

SUGGESTIONS TO TEACHERS.

To the many teachers who have, by years of patient toil and experiment, achieved success in this department of school work, it may seem presumptuous to suggest methods of teaching English. It is certain, however, that there are not a few, of less experience but of equal enthusiasm, who will welcome a definite plan of work and a few practical hints. To such this chapter is addressed.

As will be seen from the following plan, this text-book is intended to be used in connection with a critical study of some of the best American authors. The choice of books for reading must, of course, depend largely upon circumstances, upon the taste of the teacher, and the capacity of the class.[1] The plan provides for instruction extending through the pupil's first year in the high school and half of the second, although a full two years' course is strongly recommended. Even without a text-book, all the proposed work except the study of Bryant has been completed in a year and a half, and with very gratifying results. It is believed that by the aid of this hand-book, still more may safely be attempted.

[1] If preferred, any other authors may be substituted for those named in the plan.

PLAN FOR LESSONS IN ENGLISH.

First Year. (40 *Weeks.*)

History of the English Language.
Saxon and Classical Elements.
Figures of Speech.
Common Errors in the Use of English.
Punctuation and Capitals.
Letter-Writing and Composition.

LITERATURE.

IRVING	Life.	
	The Voyage.	From "Six Selections from Irving's Sketch-Book," edited by Homer B. Sprague.
	Rip Van Winkle.	
	Legend of Sleepy Hollow.	
	Westminster Abbey.	
LONGFELLOW	Life.	
	Courtship of Miles Standish.	Riverside Literature Series, No. 2.
	Twenty Shorter Poems.	Riverside Literature Series, No. 11.
WHITTIER	Life.	
	Snow-Bound and Among the Hills.	Riverside Literature Series, No. 4.

Second Year, First Term. (20 *Weeks.*)

Diction: Purity, Propriety, Precision.
With critical study of words from the dictionary and other books of reference.
Sentences: Rules for Construction.
Letter-Writing and Composition.

LITERATURE.

HAWTHORNE	Life.	
	Essay on Hawthorne by J. T. Fields.	Modern Classics,[1] No. 28.
	Tales of the White Hills.	
	Legends of New England.	
	Introduction to Mosses from an Old Manse. (Selections.)	
HOLMES	Life.	
	Favorite Poems and My Hunt after the Captain. (Selections.)	Modern Classics, No. 30.
LOWELL	Life.	
	The Vision of Sir Launfal.	Modern Classics, No. 5.
	Favorite Poems. (Selections.)	
BRYANT	Life.	
	Thanatopsis and Other Favorite Poems. (Published by Ginn & Co.)	

At first sight, the arrangement of subjects may seem illogical. It should be understood, however, that it is not the intention to have the class "go through" the chapters of the book consecutively, but to fit all the parts of the work into one harmonious whole. The plan presupposes that, before entering the high school, the pupil has learned the essential facts concerning the structure of the English language. Some of the chapters — for example, "Punctuation and Capitals" and "Common Errors in the Use of English" — will, therefore, not be new to him; but every teacher appreciates

[1] Hawthorne's Biographical Stories, Grandfather's Chair, The Wonder Book, and Tanglewood Tales are now published in the Riverside Literature Series, and may be substituted, if preferred.

the fact that instruction in these particulars must needs be "line upon line, and precept upon precept." In the second year of the course and even later, they may very profitably receive attention. It is recommended that drill in these essential elements of good writing and speaking be given, a little at a time, in connection with other and more entertaining features of the work. Let each principle be enforced by illustrations and practical applications. Teach pupils to punctuate *as they write*, not after they have written. In this way, the correct use of capitals and marks of punctuation becomes a matter of habit rather than of obedience to certain arbitrary rules. The necessity for persistent attempts to correct prevailing errors of speech is too well understood by teachers to need any comment here.

Practice in writing should be constant. If possible, let the pupil do some written work in class each day. Where there is a large number of pupils under the care of one teacher, daily practice in writing may not be feasible; but it is urged that every teacher make the most of her opportunities in this direction. The chapters on Letter-Writing and Composition contain suggestions for five-minute exercises, to be introduced at the *beginning* of the recitation. Vary these exercises, so as to have something fresh and interesting every day. The careful teacher will plan her work for at least several days in advance, so as never to be at a loss for expedients to occupy the time to the best advantage. Much is gained by occasionally allowing the pupils to correct each other's written work; but, as a rule, the corrections should be made by the teacher. When the thought, rather than the arrangement, is to be considered, it is well to have some of the exercises read aloud and criticised by the class. Pupils should be encouraged to copy their corrected compositions into a note-book, for future reference. Insist upon neat and careful writing, even in these brief exercises.

It is intended that the study of literature be taken up as early in the course as is practicable and continued in such a way as to supplement the technical part of the instruction. To illustrate: the life of Irving may be studied immediately after the pupil has learned the history of the language. Then, while he is learning to distinguish Saxon words, he should read at home or at school as much as he can about Irving's life and works. The references given at the close of each biographical sketch are intended to aid in directing home reading. The sketches are purposely meager in details, containing little of anecdote and nothing regarding the characteristics of the authors, the intention being to have the outline filled out from the pupils' own researches, under the guidance of the teacher. The dates are given mainly for reference. Teachers will use their own discretion in determining how many of these it is worth while for the scholar to commit to memory.

After allowing a reasonable time for home reading, let the pupils tell in class what they have learned in this way. If access to these references be impossible for the scholars, as will be the case in many schools, the teacher must try to supply the want of a circulating library. An interesting incident in the life of the author may be related by the teacher or written for the class, they being required to reproduce it as their composition work for the day.

Finally, the pupil should write for himself a biography of the author. It is excellent practice to change the sketch from the topical form, as here given, to the chronological order of events. Good results are obtained by having parts of this work done by the class as a whole, the teacher writing upon the blackboard at the dictation of various pupils. For example, let them all think of an introduction which shall not begin with, "Washington Irving was born in New York, April 3, 1783." The class decides which is the best of several forms proposed, and the teacher then writes it, the class dictating the details of arrangement and punctuation. By thus doing the work for them, while apparently leaving it in their own hands, the teacher may emphasize directions previously given as to margins, paragraphing, etc.

One of the simpler sketches, perhaps "The Voyage," may now be read with special reference to the principles already learned. At the outset, teachers should seek to remedy defects in the mechanical part of the reading. Doubtless it ought not to be necessary to spend time in the high school upon drill in the elements of good reading; but doubtless, also, the necessity for such drill is recognized in most high schools. The teacher ought to insist upon such a style of reading as will show appreciation of the thought. The mind must be trained to *look ahead* and catch the sense before the sound is uttered. Cultivate natural, conversational tones and inflections. The entire sketch should be read by the pupil at home, so that he may be familiar with it in its unity and be able to reproduce it either orally or in writing, before beginning to study it in detail.

Some of the points which should be considered in the critical study of the sketch are the following: —

FIRST. *Construction.* Misunderstanding as to the relations of words in a sentence may make the meaning so obscure that a proper reading will be impossible. The teacher should be sure that such misunderstandings are corrected. Occasionally have a sentence analyzed or ask for the syntax of words in peculiar constructions.

SECOND. *Derivation and Definition.* Apply the rules for distinguishing Saxon words. Substitute occasionally Saxon words or phrases for synonymous terms of foreign origin. Show the class how to use the dictionary, and see that they form the habit of consulting authorities whenever, in any of their studies, they come upon a word whose pronunciation, use, and meaning they do not know. Never accept from pupils a definition which does not accord with the *office* of the word defined. Require them to define verbs as verbs, adjectives as adjectives, etc.

THIRD. *Allusions*, personal, local, historical, literary, etc. Direct pupils in their search for information. Show them the use and value of the gazetteer, the encyclopædia, the dictionaries of mythology, biography, and etymology, the hand-book of quotations, the dictionary of phrase and fable. See that they learn to consult a book by the help of its index.

As the work progresses, each new principle learned should be applied to the work in literature. A knowledge of the common rhetorical figures is indispensable to an intelligent appreciation of what is read, and ac-

cordingly the subject is introduced into the first year's work, in simplified form and with copious illustrations. It is recommended that Simile and Metaphor be thoroughly understood before a second sketch is read, and that the entire chapter on Figures be taken up before any poetry is studied in class.

Before attempting to study any sketch or poem, the class should acquire a good general knowledge of the *subject* of the piece. For example, before reading "Westminster Abbey," they should learn the history and associations of the building, and be able to draw a plan of it and to describe its most interesting features. They should have access to a guide-book of London, with a map showing the location of the Abbey. If possible, bring within their reach such books as "Old and New London," Dean Stanley's history of the Abbey, and Hare's "Walks in London." Show them the illustrations in Knight's "Old England," or, better still, photographs of all the places of interest referred to in the sketch. They will then be prepared to walk with Irving through the shadowy cloisters and among the graves of the mighty dead and to appreciate in greater measure his reflections upon the vanity of human greatness.

The teacher should be careful not to tell the pupils too much. This line of work offers peculiar temptations to the enthusiastic teacher, who is likely to forget that the main object is not to make the recitation a brilliant one. Let each pupil feel that he must contribute his share towards the general interest.

Require pupils to commit to memory and recite in class choice extracts from the various authors whose

works are studied. Encourage them to do even more of this memorizing than is required. The habit of storing the mind with beautiful and noble thoughts, expressed in fitting words, cannot be too highly commended.

For the second year's work, it is expected that teachers will use substantially the same methods as those suggested for the beginning of the course. In schools where there are several classes in the same grade and but meager facilities for reference, the work may be so planned as to secure rotation of subjects. One class may begin Diction and enjoy a monopoly of the reference books required, while a second takes up the chapter on Sentences, and a third studies the life and works of Hawthorne.

These suggestions answer, at least in part, the inquiries which have, from time to time, been made as to the details of this method of studying English. It is hoped that they will prove of assistance in the use of these Lessons.

how do you do elizabeth she caught her uncle by his august coat tail and in a piteous voice besought him to come and pull on the rope pull on a rope elizabeth said uncle daniel who was a very slow man why should I pull on a rope my dear oh come quick hurry faster toms down in the well cried bess tom down a well how did he get there he went down for the teapot sobbed bess the silver teapot and we cant pull him up again and hes cramped with cold oh do hurry uncle daniel leisurely looked down at tom then he slowly took off his coat and as slowly carried it into the house stopped to give an order to his coachman came with measured tread to the three frightened children then took hold of the rope gave a long strong calm pull and in an instant tom dripping with coolness arose from the well.

REFERENCES.

Hand Book of Punctuation. Turner.
Treatise on Punctuation. Wilson.
Hand Book of Punctuation. Bigelow.
Essentials of English. Welsh.
Practical Rhetoric. Clark.

CHAPTER IX.

LETTER-WRITING.

To the Teacher: —

It is recommended that Letter-Writing be taken up very early in the course and that frequent practice be given in connection with other kinds of composition-writing. The "Five Minute Exercises" will furnish suggestions for making the practice both pleasing and profitable.

In the small space which can here be devoted to the subject, it is impossible to quote examples. The teacher should read to the class good specimens of the various kinds of correspondence, selecting them, to a great extent, from the authors studied in class. Encourage pupils to express themselves in an easy, natural style. Read to them some of Thackeray's letters and show them the illustrations. By all means, let them read some of the famous "William Henry Letters," by Mrs. Diaz.

Importance of Practice in Letter-Writing. — Letter-Writing is, perhaps, the most important division of composition work, since it is the most practical. After you leave school, you may never be called upon to write a formal essay or a fictitious story; but all through life there will be occasions for writing letters of business and of friendship. It is, therefore, very important that you should know what are the requisites of a good letter. We shall consider two divisions of the subject: —

1. **The Form of a Letter.**
2. **The Essential Qualities.**

FORM OF A LETTER.

Parts of a Letter. — In considering the form of a letter, we notice first the parts of which it is composed. They are as follows: —

I.	The Heading.	1. Place. 2. Date.
II.	The Introduction.	1. Address. 2. Salutation.
III.	The Body of the Letter.	
IV.	The Conclusion.	1. Complimentary Close. 2. Signature.
V.	The Superscription.	1. Name. 2. Place.

The Heading. — The Heading may occupy only a single line; but if the name of the place be given in detail, it is better to write the place on one line, and the date on the line below. The place for the Heading is on the first line or two of the page, and well towards the right-hand edge. On a sheet of commercial note paper the first line is an inch and a half from the top of the page. If you use unruled paper, leave about the same space above your heading. In business letters and in any letter written to a stranger, you should be particular to give not only the name of the city or town from which you write, but also the street and number, if it be a city, or the county, if it be a village. If you prefer to do so, you may omit the details from this part of the letter and give them at the close, following the signature.

Examples of Headings. — In the following examples, pay particular attention to the punctuation.

1.

Boston, Mass., May 20, 1887.

2.

High School, New Haven, Conn.,
December 21, 1886.

3.

734 Broadway, New York,
April 5, 1887.

4.

Ridgefield, Fairfield Co., Conn.,
Nov. 16, 1885.

The Address. — In writing to any person who is not an intimate friend, you should place at the beginning of your letter his name and address, followed by such a Salutation as *Dear Sir*, *My dear Sir*, etc. These particulars make up the Introduction. The Address should begin on the line below the date, and at the left-hand side of the page, about half an inch from the edge of the paper. This half-inch margin at the left should be kept on every page of the letter.

The Address may consist of one, two, or three lines, according to circumstances. In writing the name of a business firm, we do not use the plural Misters, but

write instead *Messrs.*, which is an abbreviation of *Messieurs*, the plural of the French *Monsieur*. In formal letters which are not of a strictly business character, the Address is often placed at the close of the letter, in two lines, written below the Signature and at the left-hand side of the page. In familiar letters, it is customary to omit altogether the formal Address.

The Salutation. — The form of the Salutation will, of course, vary according to your relations with your correspondent. *Dear Sir*, the Salutation commonly used in business letters, is understood to be an expression of respect rather than of affection. Remember that *Dear Madam* is the corresponding form to use in addressing a lady who is a stranger to you. The French *Madame* is applied only to a married woman, but it is proper to address a lady as *Dear Madam*, whether her title be Mrs. or Miss. In writing to a business firm, your Salutation may be *Dear Sirs* or *Gentlemen*. If you wish to address an association or committee composed of women, the proper Salutation is *Ladies*. In writing the Salutation, begin with a capital the first word and the word which stands in place of the person's name. For example, *Dear Friend*, *My dear Friend*, *My own precious Mother*, *My dear Uncle John*. It was formerly the custom to begin each word of the Salutation with a capital letter, but this is not now authorized by the best usage. The place for the Salutation is one of the points concerning which letter-writers may, to some extent, use their own taste. If there is no Address, the Salutation begins at the marginal line and on the line below the date. If the Address is given, the Salutation is commonly placed on the line below and a little to the right of the point where the last line of the Address begins. Some writers invariably place the Salutation at the marginal line and begin the body of the letter upon the same line, using a dash to break the connection. It is well to follow this usage when the Address contains more than two lines. In punctuation, also, usage varies. You will be safe, however, in observing the same distinction that is made before long and short quotations. If you are writing a brief note, place a comma after the Salutation; if a long letter, use instead a colon. If the Body of the letter begins upon the same line with the Salutation, the comma or the colon should be followed by a dash.

EXAMPLES OF INTRODUCTIONS.

1. NOTE.

Mr. S. T. Dutton,
Supt. of Schools, New Haven, Conn.

Dear Sir,
In reply to your note, etc.

2. NOTE.

Messrs. Houghton, Mifflin & Co.,
4 Park St., Boston, Mass.

Gentlemen, — Please accept my thanks, etc.

3. Letter.

My dear Friend:

My thoughts often, etc.

4. Letter.

Ginn & Co., Publishers,
13 Tremont Place,
Boston, Mass.

Dear Sirs:—Will you oblige me by, etc.

The Body of a Letter. — As is shown in the preceding examples, the main part of the letter may begin either on the same line with the Salutation or on the line below, under the point where the Salutation ends. Do not begin the Body of a letter with "I," if you can help it. While it is not a violation of rule, it is not in the best taste to make yourself so conspicuous. You can probably change the arrangement of the sentence so as to begin with some other word. Remember that the frequent repetition of "I" makes the writer appear to have an exalted idea of his own importance. In writing a letter, observe the same directions about margins and paragraphs as are given among the rules for composition-writing. Do not close a letter abruptly. The last paragraph should be a sort of prelude to the Conclusion.

The Complimentary Close.—The Conclusion is made up of two parts, — the Complimentary Close and the Signature. By the Complimentary Close, we mean the

concluding words of respect or affection, such as *Sincerely yours, Very truly yours, Respectfully yours, Your sincere friend, Your loving father.*

Only the first word should begin with a capital. The place for the Complimentary Close is on the line below the concluding words in the main part of the letter. A comma should always be placed after the Complimentary Close.

The Signature. — The place for the Signature is on the line below the Complimentary Close. You should sign your name in full, in preference to writing only your initials or some pet name. If you are writing to a stranger, be careful to sign your name in such a way that he will understand how to address you in reply. Business men would be spared many embarrassments and vexatious delays if people were more considerate about signatures. Suppose that a firm doing a large business receive a letter of inquiry signed J. M. Hall. If the person is unknown to them, they may have to guess from the penmanship whether the writer is a man or a woman. If the latter, they cannot tell whether the title should be Miss or Mrs. A careful letter-writer would sign the name so that there would be no embarrassment. Notice carefully the different forms: —

1. *James M. Hall.*
2. (*Master*) *James M. Hall.*
3. (*Miss*) *Julia M. Hall.*
4. (*Mrs.*) *Julia M. Hall.*

5.

Julia M. Hall.

Please address
Mrs. Arthur E. Hall,
475 Crown St.

The first is understood to be the signature of a man; the second, that of a boy; the third, that of a girl or an unmarried woman; the fourth, that of a widow; the fifth, that of a married woman whose husband is living.

In the last of the following examples, the writer, who has a Christian name that may belong to either a man or a woman, is thoughtful enough to give his address, so that there can be no misunderstanding.

EXAMPLES OF CONCLUSIONS.

1. *With kind regards, I remain*
Sincerely your friend,
Elizabeth Kellogg.

2. *Yours with sincere esteem,*
Henry H. Chapman.
To
Mr. Edwin P. Morse,
Granville, New York.

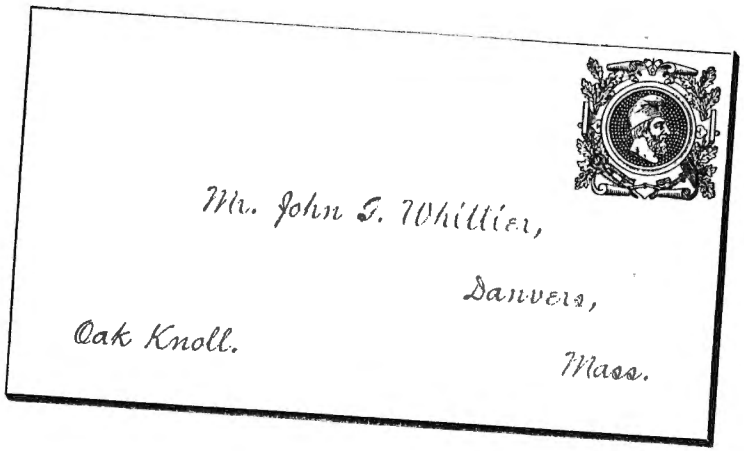
3. *Ever, my dear Longfellow, faithfully your friend,*
Charles Dickens.

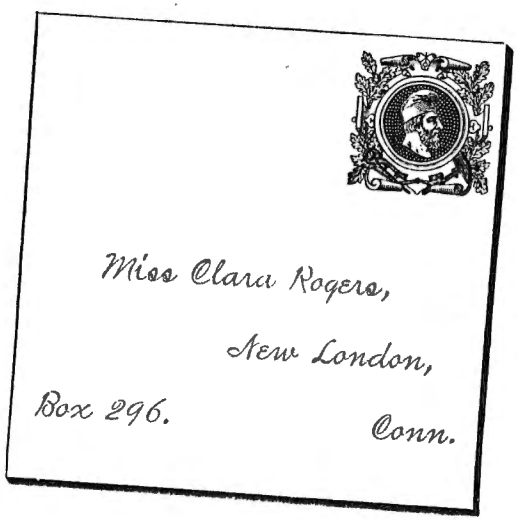
4. *I am*
Very respectfully yours,
Evelyn W. Manchester.
Please address
Mr. E. W. Manchester,
No. 4 Temple Place,
Liverpool, England.

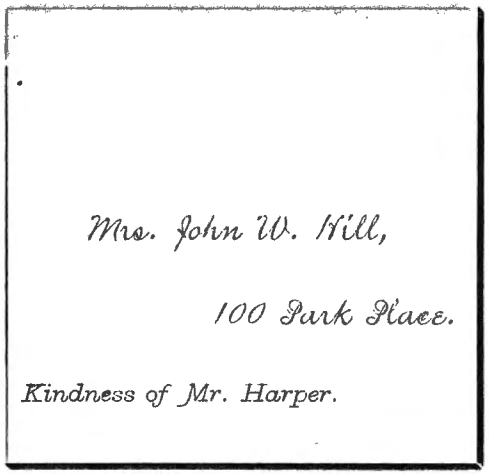
Postscripts. — A postscript is usually an admission of the writer's carelessness. It has been said that the most important part of a woman's letter is always found in the postscript! Some writers are not content with one, but tack on several after-thoughts in this easy fashion. This habit is a bad one. The postscript is properly used when you wish to express something which is foreign to the subject of the letter, so that it would seem out of keeping with the rest if it were inserted in the main part of the communication.

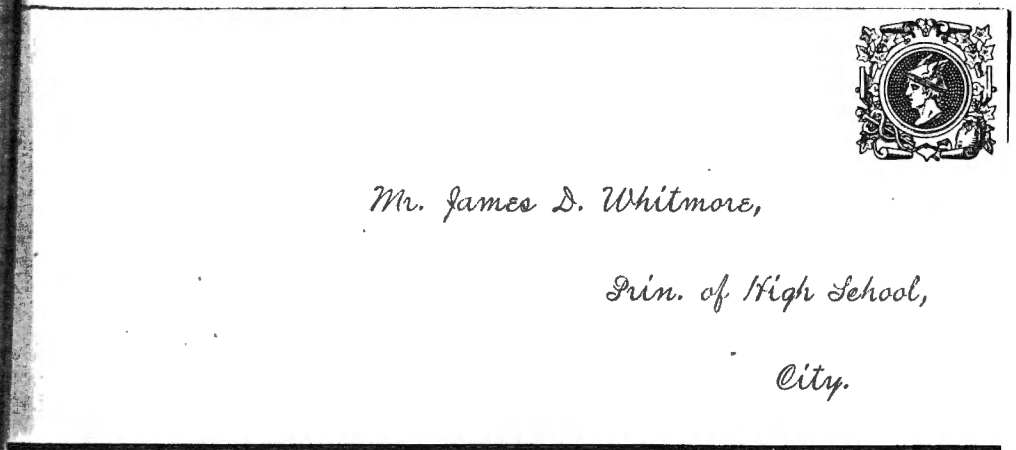
The Superscription. — The Superscription includes the particulars which you write upon the envelope. It is commonly arranged in three lines, but sometimes in four. The name should be written on an imaginary line drawn across the middle of the envelope. Place it so that there will be about as much space at the right of the name as at the left, unless the envelope is very long in proportion to the width, in which case the greater space should be at the left. Arrange the successive lines so that the initial letter of each shall be farther to the right than that of the preceding line. Keep uniform spacing between the lines. Do not rule the lines with a pencil. If you cannot write straight, slip inside the envelope a card ruled with heavy black lines to serve as a guide. You should gradually accustom yourself to do without help of this kind. As a matter of convenience to post-office clerks, it is well to write the street and number, or the number of the post-office box, in the lower left-hand corner. Write the Superscription in your clearest and best style. Remember always to place the stamp on the upper right-hand corner of the envelope.

EXAMPLES OF SUPERSCRIPTIONS.









Notes. — Notes may be classified as formal and informal. Formal notes include business notes and social notes. Informal notes are simply short letters of friendship. Social notes are such as pertain to the etiquette of social life and include polite notes of invitation, ac-

ceptance, regret, condolence, and congratulation. Such notes should be written in the third person. The time and place of writing are written below the body of the note and at the left-hand side. The day of the week is usually mentioned, and the year omitted.

SPECIMENS OF FORMAL NOTES.

1.

Mrs. Chandler requests the pleasure of Miss Whitney's company on Wednesday evening, at a little gathering in honor of Professor Thomas.

286 Prospect St.,
Monday, June 13.

2.

Will Miss Wayland be kind enough to excuse Harry Brown from school at eleven o'clock this morning, and by so doing greatly oblige his mother,

167 Michigan Ave., *Sarah L. Brown.*
Monday Morning.

3.

Mr. and Mrs. Lincoln regret that a previous engagement will prevent their acceptance of Mrs Freeman's kind invitation for Thursday evening.

84 University Place,
Tuesday, Nov. 5.

4.

Mr. Franklin presents his compliments to Miss Shelton, and begs her to accept this little remembrance, with his best wishes for the New Year.

724 Highland St.,
Jan. 1, 1885.

ESSENTIAL QUALITIES OF A GOOD LETTER.

1. Good Taste. — Remember that paper and envelopes may be "in the latest style" and yet in very bad taste. Indeed, it may be said that, as a rule, persons of refinement pay very little heed to the changing fashions in stationery. Never choose writing-paper which is highly colored, showily decorated, or in any way conspicuous. If you wish to use stationery which is always in good taste, select heavy paper, either plain white or of a delicate pearl or cream tint, and without ornament of any kind. Use envelopes to match. For "polite correspondence," unruled paper is preferable to ruled. If you cannot write straight without a guide, place under the page a sheet of paper ruled with lines heavy enough to show through. Practice will enable you to write as well without the lines as with them. For business letters, the cheaper grades of ruled white paper may be used, with envelopes to fit the paper. Avoid the use of bright-colored inks and fancy varieties of sealing-wax.

2. Neatness. — Remember that character is judged by little things. Many a position of trust and honor has been lost because the applicant's letter was not

neatly written. A soiled, blotted, or scribbled letter indicates that the writer is careless, slovenly, and *selfish;* since he has not sufficient regard for the feelings of his correspondent to take a reasonable amount of time and pains in writing the letter. Cultivate a neat and clear hand-writing, without flourishes or oddities of any kind. If you make mistakes, or if accidents occur, copy and re-copy, if necessary, until you have a neat letter. In business letters especially, write as plainly as you know how to write. A business man cannot be expected to spend time in deciphering hieroglyphics. Fold your letter neatly, with the first page inside.

3. Carefulness. — Be thoughtful about the arrangement, the punctuation, the spelling, and the grammar. Some of these are, in themselves, little things, but neglect of them is usually interpreted as proof of the writer's ignorance. Habitual disregard of these "little things" will stamp you as an *illiterate* person. By careful attention to these particulars, in every letter which you write, you will soon acquire a fixed habit of writing letters in proper form.

4. Promptness. — Letters in general should be answered as soon as possible after they are received. Business letters, in particular, demand immediate attention. If you need to take time for consideration, you should at once acknowledge the receipt of the letter and explain the cause of your delay. Otherwise, your correspondent may assume that you have not received the letter, and may be put to the trouble of writing you another on the same subject. If you have ever waited several days for a reply which you expected

by return mail, you will realize how important it is that every one should form the habit of prompt attention to his correspondence. In these matters, the best direction that can be given is to obey the Golden Rule.

5. Definiteness. — Doubtless you have sometimes been disappointed by receiving a letter which was not, in any true sense, a *reply* to the one which you had written, it may have been weeks before. Your correspondent had evidently laid aside or destroyed your letter and forgotten everything except its general purport. As a consequence, he failed to answer important questions and to reply to urgent suggestions of yours. Such an experience should teach you that if you attempt to answer a letter, you should have it before you and read it carefully, in order to bring yourself into sympathy with the writer. Then you should be certain that your letter is a clear and definite reply to the one received.

6. Purpose. — In business letters state clearly and concisely your purpose in writing. Come to the point as soon as possible. A business man has no time to waste in reading long preambles and explanations. Be sure to state all the particulars which your correspondent needs to know, and to arrange them in the form which will be most convenient for him. In letters of friendship, also, let your purpose be apparent. Have something to tell, and tell it so that your letter will be worth reading and worth keeping. Remember that a purpose need not be great in order to be good. A letter that is written with no purpose would better have been left unwritten. One of the silliest things that

you can do is to open a correspondence "just for fun." It will surely result in waste of time, and perhaps in something worse.

7. Courtesy. — Cultivate, in writing as well as in speaking, courteous habits of expression. A letter need not be brusque or in any way suggestive of rudeness, simply because it is a business letter. In letters of friendship, remember not to devote the entire space to chat about yourself and your concerns. Remember that a friendly correspondence is a conversation on paper. You should show a kindly interest in whatever concerns your friend's happiness. Never forget to make inquiries such as you would expect him or her to make concerning your own occupations, your health, your plans, your friends. Try to put yourself in the place of your friend, and you will be sure to say nothing that can offend him. Do not fill your letter with apologies. They are dull reading, at the best, and you ought to have something better worth writing. Answer letters promptly, and you will not need to apologize for delay. Write with care, and there will be no occasion to ask pardon for bad writing and spelling.

8. Naturalness. — Avoid anything like affectation. The charm of a good letter lies in its naturalness. The most delightful letters are those which show most strongly the personality of the writer — the letters of which we say, "Isn't that just like her?" or, "It seems as if I could hear him tell it." Try to write as you would talk to the person whom you are addressing on paper. Write in simple and sincere fashion about matters in which you are both interested. Don't try to

write "like a book"; don't be silly; don't be sentimental. Avoid the use of hackneyed phrases. Fresh and original expressions, used instead of the stiff, formal phrases with which most letters open and close, have a pleasing effect. If they are in themselves graceful and natural, they brighten what might otherwise be a very commonplace letter. Do not fall into the habit of invariably using certain forms. Adapt yourself to the varying conditions under which you write, the person whom you are addressing, and the nature of the letter.

9. Caution. — Remember that while the "idle words" which you speak may soon be forgotten, those which you write may some time appear as evidence against you. Letters have frequently proved to be very dangerous witnesses. The expression of your thought "in black and white" may, therefore, be a serious matter. For this reason, you should use caution in writing letters. Never send a letter without first reading it carefully and asking yourself whether you would be willing to have the letter preserved and perhaps read by other eyes than those for which it was intended. Do not, on the ground of caution, ask your correspondent to destroy your letter. Such a request is commonly equivalent to a confession that you are ashamed of its contents. Never write a letter which you would rather not have your father and mother read.

MISCELLANEOUS HINTS.

1. In writing from large cities like New York, Boston, Chicago, and Philadelphia, it is unnecessary to insert the name of the state in the Heading of the letter. Remember never to omit the name of the state from the Superscription.

2. Avoid the use of the adjective *dearest* in the Salutation. *My dearest Friend* loses its force when used without discrimination; and *My dearest Mother* is absurd, since it seems to imply that you have several mothers.
3. Do not call a letter a *favor* or say that it *came to hand.*
4. In letters of friendship, do not use such abbreviations as are allowable in business letters; for example, *rec'd. y'rs, resp'ly. Aff' yours* is not a very *complimentary* close.
5. In closing a letter to a stranger, you may say *I am*, but not *I remain.* The latter form should be used if you have had previous correspondence with him, so that there is at least a slight acquaintance.
6. Do not forget to date your *notes*, as well as your letters. The date on what seemed at the time of writing a very insignificant note may make the communication interesting and valuable at some future time.
7. In addressing a letter to a married woman, do not use her husband's title. Such forms of address as Rev. Mrs. Bigelow, Mrs. Dr. Edwards, and Mrs. President Cleveland are not in good taste.
8. Do not use the sign ♯ before the number of the house or of the post-office box. It adds nothing to the plainness of the address.
9. Do not use the word *Addressed* in the Superscription of a note.
10. Do not use titles indiscriminately. It is in better taste to write *Mr.* before the name than to use the title *Esq.* at the end. *Mr.* John Craddock, *Esq.*, is almost as bad as *Dr.* Homer Franklin, *M.D.*
11. Do not use postal cards for anything but brief business notifications. They are not intended for friendly correspondence. If you ever make use of them in writing to friends, omit the usual affectionate forms of Salutation and Conclusion.

12. Remember that it is not regarded as polite to seal a note which is delivered for you by a friend.
13. In a short letter to a friend, you may leave the second page blank and finish the letter on the third page. Do not, however, in a long letter, fill the third page and then come back to the second.
14. Never write part of your letter in vertical lines. Eccentricities of this kind are always in bad taste. Do not write the closing words of your letter across the top of the first page or in the margins.

FIVE-MINUTE EXERCISES.

1. Write a note to a relative or a friend, returning thanks for a present which he has just sent to you.
2. Write a letter, renewing your subscription to "The Youth's Companion," "Wide Awake," or "St. Nicholas." Tell how much money you inclose and in what form.
3. Write a formal note in the name of your mother, inviting your teacher to take tea at your home. Name the day and hour.
4. Write an informal note inviting a friend to take a ride with you. Appoint the time or leave it to your friend's convenience.
5. Write to a school friend who has met with an accident or an affliction. Express your sympathy and offer your help.
6. Write an informal note congratulating a friend on his having won a prize at school.
7. Write to Messrs. Houghton, Mifflin & Co., Boston, Mass., ordering one of the "Atlantic" Portraits for your school-room.
8. Write a Christmas greeting to an absent friend.

9. Order from James Vick, Rochester, N. Y., flower seeds, bulbs, etc., making a list of the varieties which you wish to purchase.
10. Write to a bookseller, ordering a list of books.
11. Write a note requesting an interview. State clearly the time and place.
12. Write to the publisher of a daily or weekly newspaper, asking him to discontinue sending the paper to you.
13. Write to a merchant in another city, asking for samples and prices of goods.
14. Write a formal note inviting an acquaintance to a social gathering at your home.
15. Write a formal note accepting an invitation to dinner.
16. Decline an invitation to accompany a friend to a concert.
17. Write an informal note to a friend in a distant town, inviting him or her to make you a visit.
18. Write an informal note announcing some good news.
19. Write a note to accompany a Christmas gift which you send to a friend.
20. Write a note asking a person to contribute money to some good cause.
21. Write to some noted man, asking for his autograph.
22. Write a note of congratulation to some American author, on his birthday.
23. Write a note asking a stranger to exchange with you stamps, coins, or curiosities.
24. Write a note commending some book which you have recently read.
25. Apply for a situation as clerk, book-keeper, or teacher. State briefly your qualifications.
26. Write an informal note asking a school friend to join you in an excursion of some kind.

27. Write a note of apology to your teacher, for some thoughtless act.
28. Write a note from a father asking the teacher to excuse his son's absence from school.

NOTE. — *Do not write:* —

Please excuse my son's absence yesterday. He had the toothache, *and oblige* MR. BLANK.

29. Write a note to some person of influence, asking for a recommendation with a view to obtaining a situation.
30. Write a note to a business man, introducing a friend who is a stranger in the city.

SUBJECTS FOR LETTERS.

1. An answer to an advertisement for a clerk or a teacher. State your qualifications and experience, and the salary which you expect. Give references.
2. Write to your father, supposing him to be away from home. Tell him all the home news.
3. A vacation letter, describing the place where you are supposed to be visiting and the persons whom you meet. Tell what you do and think.
4. A series of short letters from a boy or girl away at boarding school. These may take the form of a diary for one week, if you choose.
5. A letter purporting to be from a grandfather or grandmother to their grandchildren, giving some account of "the days when I was young."
6. Describe a real or an imaginary voyage across the Atlantic.
7. Write letters from various interesting places; for example, Rome, Venice, Athens, Jerusalem, Alaska, Brazil, Nineveh, India, China, Mexico.
8. Give an account of a visit to the poet Whittier.
9. Write an account of a visit to "Sunnyside" and the grave of Irving.

10. Write about a visit to Cambridge, to the homes of Lowell and Longfellow, the site of Holmes's birthplace, Harvard College, the Washington Elm, Longfellow's grave, etc.
11. A visit to Concord, to the haunts of Hawthorne, Emerson, and Thoreau.
12. A visit to the White Mountains; the Great Stone Face; the Willey House, etc.
13. Write a letter to a little child, in such language as a child would understand.
14. A letter purporting to be from a dog or a cat to his master or mistress.
15. A letter purporting to be from an aged doll.
16. A confidential letter from a child to Santa Claus.
17. A reply from Santa Claus.
18. A letter from Ichabod Crane, giving his opinion of Katrina's treatment of him, and relating his adventures after leaving Sleepy Hollow.
19. A letter sealed in a bottle washed up by the sea.
20. Write to the School Committee, suggesting improvements that might be made in the school building.
21. A letter purporting to come from a person living on another planet.
22. A letter dropped from a balloon.
23. Letters found in strange hiding-places: a secret drawer; an old trunk; a ginger jar; a hollow tree-trunk; the lining of an old coat or dress.
24. Write to a teacher, explaining the method of studying English which is used in your school and telling what you think are its advantages.
25. Write to a friend announcing the death of Longfellow and giving an account of the funeral.

CHAPTER X.

COMPOSITION-WRITING.

TO THE TEACHER:—

The author's intention is to furnish in this chapter some practical hints concerning such a graded course in Composition-Writing as may profitably be pursued in connection with the study of American classics. It must be evident that only an outline of the plan can be given within the limits of a single chapter. Each teacher is expected to adapt the work to the needs of her individual pupils, according to her own best judgment.

It will be noticed that the plan calls for but little original work during the first year. The wisdom of this arrangement will doubtless be apparent to all who have had any experience in teaching pupils from fourteen to sixteen years of age. The simple announcement that a composition of so many pages, upon a particular subject, must be handed in upon a certain day in the near future is enough to cast a gloom over the sunniest school-room.

If we inquire why this is so, we shall probably find that the chief reasons are the following:—

1. The pupils have few ideas of their own.

2. They are now old enough to realize the crudeness of their own thoughts as compared with the thoughts of their elders. As a natural consequence, expression is less spontaneous with them than it was when they were younger. The ideas which they have seem to them not worth presenting.

3. They have but little command of words. The narrow limits of their vocabularies prevent their making a wise use of the help which they might otherwise, and very properly, get from books. They know that they should not copy the author's words, yet do not understand how to clothe the thought in a new dress.

It is, therefore, recommended that throughout the first year attention be devoted mainly to the reproduction of thought. By constant and varied practice of this kind, the pupils learn how beautiful and interesting even common things appear when sketched by a skillful word-painter. Their own powers of observation are quickened by noticing the results of the careful observation of others. Ingenuity, accuracy, and aptness of expression are developed. The taste is educated by a critical study of cultured idiom and graceful diction. Abundant material is provided, so that the pupil is not, at the outset, discouraged by having "nothing to write."

It is safe to say that no one will be successful as a teacher of Composition who cannot do easily the work which she exacts from the class. She should be able not merely to *tell* them how to write, but to *show* them how. A little help of this kind over the hard places will rob composition-writing of many of its terrors.

Most of the exercises which are quoted as examples were written by pupils, and appear "with all their imperfections thick upon them." They are to be regarded, not as models, but as helps to the beginner.

The "Suggestions" throughout the chapter will, it is hoped, be serviceable to young teachers.

GENERAL DIRECTIONS FOR THE PREPARATION OF COMPOSITION EXERCISES.

1. Writing-Materials. — Use white paper of Commercial Note size, rather than fancy note-paper. Write plainly, with *black* ink.

2. The Subject. — Write the subject on the first line, which is commonly about an inch and a half from the top of the page. Arrange the subject so that the spaces at the right and left of it shall be equal. Begin with capitals all the important words in the subject, — the nouns, pronouns, verbs, adjectives, and adverbs.

3. Place of Beginning. — Leave one blank line after the subject. Upon the next line below, one inch from the left-hand edge of the paper, begin to write the body of the composition.

4. Margins. — Begin each new paragraph one inch from the left-hand edge of the sheet. On all other lines leave a uniform margin of half an inch at the left-hand side. Leave no margin at the right of the page. Beginners, who find it difficult to keep the margins uniform, may be allowed to rule lightly two pencil lines to serve as guides. Draw the lines parallel to the edge and at the distances mentioned. Erase the lines carefully before the composition is handed to the teacher.

5. Paragraphs. — Group in one paragraph the sentences which are most closely related to one another. For example, if the subject is "Books," include in one paragraph all that you have to write upon the topic "Ancient Books"; in another, your thoughts on "Good Books," etc. Do not arrange each sentence as if it were a paragraph. Take up a book and notice the margins at the beginning of paragraphs and the spaces between sentences. Notice, also, what an advantage it is to have a page of reading broken into paragraphs.

6. Pages. — Begin the composition on the first or outside page and leave the fourth page blank. If you have more than three pages, write the fourth page on a new sheet, which should be placed inside the first one. Number the pages at the top, if the composition is a long one. Write your name at the top of each new

sheet after the first. The teacher will find this a convenience if the papers become disarranged while she is correcting them.

7. Closing. — Do not close a composition with an apology for having written so little or so poorly. Try to make the last sentence a forcible one, and when it is finished, *stop*. Do not add "Finis" or "The End."

8. Folding. — Having arranged the sheets carefully, according to directions, fold the paper once lengthwise.

9. Superscription. — Taking up the folded exercise and opening it as if to read the first page, notice which half of the blank outside page is towards your left hand. Upon this half, write the superscription, the first line about an inch and a half from the top of the page. The superscription should be in three lines, — Subject, Name, and Date; for example: —

The Advantages of Studying English.
Charles R. Jefferson,
May 20, 1887.

Do not write on the outside "Composition." Your teacher will understand that you intend it for one.

10. In General. — Write neatly, without flourishes. If erasures are necessary, make them with a sharp penknife. Do not write in above the line words which you have carelessly omitted. Copying the exercise again may teach you to be more careful. Remember that it is disrespectful to hand to your teacher a soiled or scribbled exercise.

COMPOSITION.

First Year.

Divisions of the Subject. — In all written composition, two things are to be considered. They are: —

First. The Thought. *Second.* The Expression.

The first is, of course, the more important. What we say is of more consequence than how we say it. Nevertheless, in studying Composition, we shall reverse this order and consider first, Expression; because we shall find it easier to put into other words the bright and good and beautiful thoughts of other people, than to create such thoughts for ourselves.

REPRODUCTION.

Any expression of another's thoughts in our own words is a Reproduction. It may be only a phrase, a clause, or a sentence; and, on the other hand, it may be a long story or essay.

Varieties of Reproduction. — There are three special forms of Reproduction, — Paraphrase, Abstract, and Amplification.

PARAPHRASE.

A Paraphrase is a reproduction in which the same thought is expressed in equivalent words. If the original article be written in verse, the thought expressed in prose is a paraphrase. Retaining the original thought, we change the style by substituting our own expressions for the author's. A paraphrase is

therefore, a sort of translation from another's speech into our own.

Ex. From his half-itinerant life, he was a sort of walking gazette.

Paraphrase. — He spent nearly half his time in going about from house to house, and so he became a kind of travelling newspaper.

How to Write a Paraphrase.

1. Read the selection carefully, looking up the definition of any word whose meaning is not clear to you. You must understand exactly what the author means before you undertake to express his thought. If he uses figurative language, study his figures so as to be able to give the same idea in plain language.

2. Taking one sentence, or, if it be a story, one paragraph at a time, make a list of the expressions which you wish to vary. There will necessarily be some words which you cannot change without spoiling the sense. A little study will show you which words and phrases may safely be "translated."

3. Select other words and phrases to substitute for those on your list. The Dictionary will help you in this. Try to select the best word. Take time to think whether the word will fit into the place which you intend it to occupy.

4. Reproduce the selection. It is proper in translating from a foreign language into our own, to make what is called "a free translation," changing not merely the expression, but also the construction. So, in this kind of translation, we should not paraphrase word by word, imitating closely the author's construction. We may sometimes secure variety by changing from the form of indirect discourse to that of conversation, or we may change a declarative sentence to the interrogative or the exclamatory form.

Cautions.

1. Be careful not to keep the words of the author except where it is unavoidable. The best paraphrase is that which most closely follows the *thought* of the original, while bearing the least resemblance to it in *form*.

2. Do not assume that you have only to substitute the definition of a word for the word itself. Ludicrous effects are sometimes produced in this way; as for example, the following: —

Irving: — "The foxglove hang its blossoms about the nameless urn."

Paraphrase: — "*The handsome biennial plant* droop its flowers around *the vessel of various forms without a name.*"

3. In changing poetry to prose, carefully avoid any suggestion of rhyme. Avoid also the use of such words as *morn*, *eve*, *o'er*, *ere*, *methinks*, etc., and such inverted constructions as are peculiar to poetry.

The Study of Synonyms. — Exercise in Paraphrase necessarily involves some general knowledge of synonyms. (See "Precision," Chap. VI.) If there are several words which have nearly the same meaning, we cannot invariably substitute any one of them for any other without spoiling the sense. We need to learn, therefore, the exact meaning of each word.

Advantages of Exercise in Paraphrasing. — This kind of Reproduction furnishes excellent practice in writing.

1. It teaches us to notice how words are used by careful writers. It often happens that we have to let a word or a phrase stand just as it is in the original, because the author has chosen the best possible expression for his thought.

2. It increases the number of words at our command. If we learn three ways of expressing an idea where we knew only one before, we are richer by just so much.

3. It enables us to make a proper use of another's thought in our own writings.

ORAL EXERCISE.

Suggestion. — The teacher may select from the lesson for the day certain expressions for the class to paraphrase. This should be a feature of every literature lesson. Three or four pupils may be called upon to reproduce the same thought, the class deciding which is the best form. It is well to begin with short extracts; as, for example: —

— "strode with a martial air."
— "an insuperable aversion to all kinds of profitable labor."
— "the general purport of this legendary superstition."
— "russet beard flaked with patches of snow."

WRITTEN EXERCISES.

I. Short Paraphrases.

Suggestion. — At first only a single sentence should be assigned for the writing. The paraphrases may then be read and criticised by the class. After a little practice of this kind, the teacher may distribute to the class slips of paper, on each of which she has written a sentence from the lesson. Each pupil then writes his paraphrase of the sentence given him. If the sentences are chosen with a view to variety, the exercise may be made very interesting as well as profitable. *Insist upon promptness in reproduction.*

The following are examples of sentences which have been used in such an exercise: —

"The cognomen of Crane was not inapplicable to his person."

"The idol of to-day pushes the hero of yesterday out of recollection; and will, in turn, be supplanted by his successor of to-morrow."

"Like an awakened conscience, the sea was moaning and tossing;
Beating remorseful and loud the mutable sands of the sea-shore."

"Once more he cudgelled the sides of the inflexible Gunpowder, and, shutting his eyes, broke forth with involuntary fervor into a psalm-tune."

"And dread Olympus at his will
Became a huckleberry hill."

II. Extended Paraphrase.

A paragraph of prose or a stanza of poetry may now be reproduced. Remember to avoid the original forms of expression.

Appropriate Selections.

The opening lines of "Rip Van Winkle," containing Irving's description of the Catskills.

Ichabod Crane's School-Room.

The closing paragraph of "Westminster Abbey."
The opening lines of "The Courtship of Miles Standish."
An August Noon, from Prelude to "Among the Hills."
The Morning after the Snow-Storm, from "Snow-Bound."
The Music of the Organ, from "Westminster Abbey."

The Miscellaneous Exercises at the close of the chapter on Figures of Speech will furnish material for exercises of this kind. For example, the following extracts: —

26, 52, 56, 57, 58, 63, 70, 76, 79, 81, 85, 86, 90, 91, 92, 93, 94, 95, 96, 97, 98, 101, 105, 107, 108, 116, 120, 124, 131, 133, 136, 140, 145, 149.

A stanza from "The Psalm of Life," or "The Builders."

III. Paraphrase of Poems.

The following are some of the poems which may be used for this exercise: —

LONGFELLOW.

Resignation.
The Builders.
The Ladder of St. Augustine.
The Village Blacksmith.
The Day is Done.
Charles Sumner.
Travels by the Fireside.
In the Churchyard at Tarrytown.
Last four stanzas of "The Golden Milestone."
The Children's Hour.
Something Left Undone.
Aftermath.
Description of "The Wayside Inn."

WHITTIER.

The Frost Spirit.
A Dream of Summer.

The Angel of Patience.
The Huskers.
The Pumpkin.
Gone.
Seed-Time and Harvest.
The Barefoot Boy.
Parts of the "Last Walk in Autumn."
Skipper Ireson's Ride.
The Pipes at Lucknow.
The Red River Voyageur.
Lines for the Agricultural Exhibition at Amesbury.
The Changeling.
The Robin.

ABSTRACT.

An Abstract is a *condensed* statement of another's thought. The most important ideas are presented and in the same order as in the original, but the details are omitted. A condensed report of a lecture or a sermon is an abstract. It differs from Outline in being expressed in complete sentences.

Ex. "In the old days (a custom laid aside
With breeches and cocked hats) the people sent
Their wisest men to make the public laws;
And so, from a brown homestead, where the Sound
Drinks the small tribute of the Mianas,
Waved over by the woods of Rippowams,
And hallowed by pure lives and tranquil deaths,
Stamford sent up to the councils of the State
Wisdom and grace in Abraham Davenport." *Whittier.*

Abstract. — More than a hundred years ago, it was the custom to choose the wisest men to make the laws; so Stamford sent Abraham Davenport to the Legislature.

This tells *who* was sent, *from where*, *to where*, *when*, and *why*. If we arrange these points in the proper order, we shall have an Outline.

1. When.
2. Why.
3. From where.
4. Who.
5. To where.

Advantages Derived from Practice in Writing Abstracts. — The chief benefit of this kind of reproduction is that it teaches us to select the really important ideas from the article which we have to condense. It helps us, too, to see clearly the relations between different parts of a sketch or story. A third advantage is that it helps us to cultivate a clear, concise, and forcible style. Young writers are likely to use too many words to express an idea. For this reason, practice in writing abstracts is of special importance in the early part of our work in Composition.

How to Write an Abstract.

1. Read carefully the whole of the sketch or story or poem which you have to condense. Be sure that you understand the relation of parts and the order of events, so that you can tell the whole story to a friend who asks what you have been reading.

2. Make an Outline of the story. This should be brief, consisting of not more than five or six topics or heads, expressed as concisely as possible. Take care to select the most important topics and to arrange them in the right order.

3. Consider the relative importance of the topics, and decide about how much time and space you can

afford to devote to each. A very common mistake, in the writing of Abstracts, is that of reproducing too many details in the early part of the work and making the last part very much more condensed.

4. Express clearly, definitely, in complete sentences, but concisely, what you wish to say upon each of the topics. Avoid rhyme, and do not borrow the author's language except where it is unavoidable.

EXERCISE IN WRITING ABSTRACTS.

I. Condense a long sentence.

Ex. Thus one object of curiosity succeeded another; hill, valley, stream, and woodland flitted by me like the shifting scenes of a magic lantern, and one train of thought gave place to another till, at length, in the after part of the day, we entered the broad and shady avenue of fine old trees which leads to the western gate of Rouen, and a few moments afterward were lost in the crowds and confusion of its narrow streets. "The Norman Diligence." *Longfellow.*

Making the Outline. — We notice that the most important topics are the following: —

1. What we saw.
2. When we arrived.
3. In what place.
4. How our journey ended.

If we wish to make the outline still more concise, we may write it in this way: —

1. What.
2. When.
3. Where.
4. How.

The Abstract. — The scenery and the thoughts suggested by it continually changed. Late in the day, we passed

through a shady street leading to the gate of Rouen. We were soon bewildered in the cramped and crowded thoroughfares of the city.

II. Write an Abstract from a paragraph or from a short anecdote.

Suggestion. — Pupils may decide what topics to select, the teacher guiding the selection, expression, and arrangement. Or, each pupil may make his own outline, and the class may decide which is the best, all using that one as the basis of the abstract.

Paragraphs for this exercise may be selected from the reading books. Short anecdotes from "The Youth's Companion" furnish excellent material for the writing of Abstracts.

General directions for Outlines of longer selections.

1. Select but a few general topics. These may be subdivided if necessary.

2. Express each topic briefly, but definitely.

3. See that the list of topics includes the whole subject, without repetition of the same thought in two or more of them.

4. Arrange the topics carefully.

5. Whenever possible, select for your first topic what will make a suitable Introduction; and for the last, one which will be a good Conclusion. The intervening topics may be called the Discussion.

III. Write an Abstract of a story told in either prose or poetry.

Suggestion. — The story should commonly be selected from one of the authors whose works are studied in class.

The teacher may, however, find it profitable to vary the style of selections, choosing occasionally a good story from "St. Nicholas" or "Wide Awake," "Harper's Young People," or "The Youth's Companion."

The first exercise of this kind should be written in class. Select a story with which all are familiar. Let pupils dictate as to choice, form, and arrangement of topics, and the space to be devoted to each. Then let each topic in turn be developed by the class.

The following outline for "Rip Van Winkle" was prepared in this way: —

I. Introduction.
1. Where — village, houses.
2. Who — ancestors, character.
3. Family — wife, children.
4. Farm — former and present condition.
5. Occupations — amusing children,
attending to business of others,
gossiping at the inn.

II. Discussion.
6. Expedition — why, when, where.
7. What He Saw — strange acquaintance,
amphitheatre.
8. What He Did — the flagon, its effects.
9. Awakening — dog, gun, feelings.
10. Return — homeward way, the house,
the inn, the people,
his reception, perplexity, recognition,
his daughter, his wife.

III. Conclusion.
11. Later Life — where, occupations.
12. Fame — influence of the story.

This may be condensed, combining, for example, topics 6, 7, and 8; also 11 and 12; 1, 2, 4, and 5.

SUBJECTS FOR ABSTRACTS.

IRVING.

The Adventures of Ichabod Crane.
The Quilting Bee.
Rip Van Winkle's Awakening.

LONGFELLOW.

Priscilla's Wedding.
The Lover's Errand.
The Blind Girl of Castèl-Cuillè.
The Wreck of the Hesperus.
Rain in Summer.
The Emperor's Bird's-Nest.
Sandalphon.
Paul Revere's Ride.
The Bell of Atri.
Kambalu.
Lady Wentworth.
The Monk of Casal-Maggiore.
The Leap of Roushan Beg.

WHITTIER.

The Quaker Household.
Farm-Life in Winter.
The Garrison of Cape Ann.
The Prophecy of Samuel Sewall.
The Swan Song of Parson Avery.
Cobbler Keezar's Vision.
The Wreck of Rivermouth.
The Brother of Mercy.
Kallundborg Church.
King Solomon and the Ants.
The Legend of St. Mark.
April.
Kathleen.
Mary Garvin.
The Witch's Daughter.
The Well of Loch Maree.

Biography. — The writing of Biography may properly be included under Abstract, since we must, of necessity, condense the story of an author's life, as told by others.

Advantages. — Besides fixing in our minds the main incidents in the life of an author, this kind of reproduction affords good practice in the making of Outlines.

The Outline. — If we examine the sketch of Irving's life, as given in Chapter XI., we shall notice that it is an Abstract, the outline being made up of the topics which are given as headings. Having written this in the form of an Outline, let us see if we can make any changes in the order of topics. We notice at once that there is no Introduction or Conclusion; so those may be supplied. We may properly make some mention of his works before we reach the end of the sketch of his life. We may even refer to his death before we say anything about his boyhood. Biographical sketches of prominent men who have recently passed away often open with a reference to the death, since it is that event which calls public attention to the life. Notice whether it is possible to combine any two topics. Supply omitted topics, such as Personal Appearance, Character, etc.

Suggestion. — The teacher may direct pupils in the reconstruction of this Outline, so as to make one which shall give the events in order of time. This is a valuable exercise, since in this way pupils learn to associate the works of an author with persons and places and events.

The Introduction. — Nothing is more monotonous than a series of biographies all of which begin with,

"Washington Irving was born in New York, April 3, 1783." Study variety of expression, with a view to making a pleasing Introduction. We realize how important first impressions are. Perhaps you have sometimes decided not to read what had been recommended to you as a good book, simply because you do not like the way in which it begins. You cannot "get interested" in the story. You will understand, then, why we must try to have something fresh and interesting for the first topic. Let us notice some of the ways in which we may begin a sketch of Irving's life.

1. Near the banks of the Hudson River, in the pleasant village of Irvington, stands a quaint stone cottage built in the Dutch style and overgrown with ivy. Many a traveler stops to gaze at the house, and many a question is asked of the townspeople concerning the former owner of the estate. We, too, shall be interested to know more of the place; for this is "Sunnyside," the home of Washington Irving.

2. Once upon a time, there was a little boy who couldn't have as much fun as he wished, simply because all the people around him entertained very strict ideas as to how young people should behave. This poor lad, for whom I have a great deal of sympathy, was the youngest of eleven children. His name was Washington Irving.

3. An old lady once made the remark, "Yes, George Washington was a great man, but I never knew a child named after him that amounted to a row of pins."

"Why, Grandma," said a gentle voice, "you must have forgotten Washington Irving. I'm sure he was a worthy namesake."

"Irving?" said the old lady, "the only Irving that I know anything about is that play-actor, and his name's

Henry. Do tell us who Washington Irving is and what he's done!"

Conclusion. — Careful attention should be paid to the Conclusion. At any entertainment, we expect the best things to come at the end of the programme, because the mind naturally lingers upon what comes last. So in the writing, we should aim to make the last paragraph the most effective one. In this, as in the Introduction, try to be, to some extent, original. Do not write just what everybody else would be likely to write.

As has been suggested, it is not necessary that the concluding topic be "Death and Burial." "Character," "Fame," and "Influence of His Writings" are appropriate topics for the Conclusion.

Suggestion. — In the same way, the biographies of Longfellow and Whittier may be reproduced.

Autobiography. — Write a sketch of your own life, making the Outline first. The following autobiography will furnish some hints concerning choice of topics.

My Biography.

Fearing that some of the most important events of my life will never be presented to the public if I leave the task of writing them to other persons, I have decided to write my biography myself, in order that none of the incidents of my life may escape the public notice.

As some disputes may arise among future biographers, in reference to my birth-place, it may be well to inform any who feel interested, that the city of Bridgeport was so honored, although the greater portion of my life has been passed in our beautiful "City of Elms."

I have no remembrance of the first two or three years of my life, but I presume that I had my fair proportion of baby troubles and pleasures and swallowed the usual quantity of catnip-tea and soothing-syrup.

My mother says that I was good when I was young. I hope I was, but am afraid that I have got bravely over it. . . .

When I was five years old, I commenced to attend school, where I learned to read, write, spell, and on Wednesday afternoons to make patchwork and pin cushions. There were fifteen scholars in the school, but only two besides myself in the lowest class. These two were boys, and my highest aim was to be a little in advance of them in Lovell's First Reader.

We did not have such recesses as we do here, where we tiptoe down stairs, take a sniff of fresh air, and tiptoe back again, all in five minutes; but at eleven o'clock, we rushed out into the yard and amused ourselves until a quarter of twelve. *We* played "May-pole" and "Miss 'Ginia Jones," and the boys played marbles and ball, and sometimes condescended to take the part of "man of the house," and assist us in our house-keeping arrangements. Sometimes, too, the boys were Indians, who attacked a traveling party consisting of six or seven girls, two kittens, a rag doll, and whatever else we could find that would answer the purpose; and although there was no loss of life in these skirmishes, there was no lack of noise. They imitated the war-whoop to perfection, and made a noise resembling the war-drums by jumping on the cellar doors; and we pretended to be frightened out of our senses, and begged for mercy for ourselves and our children, which favor the Indians consented to grant, doubtless remembering that "discretion is the better part of valor," and that if they were too savage, they would be reported to the teacher.

It was about this time that I attended my first party. The girls were all in a flutter of excitement, and held numerous whispered conferences, but succeeded admirably in keeping the victim of the surprise in ignorance of their plans. I could scarcely wait until the evening came; but it did come at last, and I went, wondering what the party would be like, and whether I should enjoy myself or not.

My father was to come for me at nine, and until that time games were played, and then supper was announced. I remembered my mother's injunction, and ate just a very little of the cakes and candies. I well remember telling my father when he came that I "couldn't go home until the party was *out*," which unsophisticated remark greatly amused some ladies who overheard it.

I soon left that part of the city, and parted from my friends and schoolmates, to form other acquaintances and find other friends in new circles. Some of those little friends whom I left then, have now become, in their own eyes, young ladies, and have entirely forgotten me; some have left the city, and I have lost sight of them, and a few have been taken by death; but from whatever cause it may be, we are separated forever, as a school, and we shall no more "keep house" in the woodshed, no more play Indian massacre on the cellar doors — together.

But in my new home I found new friends, who gradually took the places of my former companions; and although I did not entirely forget my associates, I ceased to miss them. I now attended a public school, which I found very pleasant, and in which I made great improvement.

As my illustrious career in this institution will soon close, and as some of the particular points of my life's history have now been given to the world, I think I may safely leave the rest with my biographer, hoping that he will not permit this history of my early years to perish.

AMPLIFICATION.

Amplification is the opposite of Abstract. An Amplification is an *expanded* statement of another's thought. Things left unsaid or only hinted at in the original are fully and positively expressed in the Amplification. The details are carefully given and the imagination is allowed free play.

Ex. A ship was lost at sea.

Amplification. — Many years ago, on a beautiful September morning, a ship sailed out of the harbor of New York, bound for the East Indies. She was loaded with the products of American industry and was expected to bring back a cargo of coffee and spices. The captain was a young man full of energy and ambition. He was the only son of a widowed mother. On board were two passengers, a boy and a girl, the children of a missionary in India. They had been at school in America, but had been summoned to their distant home by the news that their mother grieved so sorely over the separation from her children that her life was in danger. The days sped on and lengthened into weeks, but the good ship did not reach her port. Months passed, but no tidings of the missing vessel came to either shore. On one side, an aged woman, watching for a sail that never came, cried to the sea, "Bring back my boy." On the other side, a dying mother moaned, "Give back my dear ones." But the sea gave no sign. Years have rolled away, and both mothers have gone where there is "no more sea"; but still the waves hide their cruel secret.

Advantages of Amplification. — The chief advantage of Amplification is that it is a step towards original composition. It *suggests* ideas and leaves us to think

them out more fully — to develop the meaning in our own way. It is like taking a pencil sketch which some one else has made, and producing from it a finished picture, using our own taste as to the colors and tones, the lights and shades.

How to Amplify a Selection.

1. Read the selection carefully until you are so familiar with the story that you can tell it in your own words.

2. Write an orderly list of the points or incidents of the story as told by the author.

3. Make a list of the things which are omitted; as, for example, place, time, name of person, occupation, history, events leading to the incident, consequences, conclusion. Try to supply in this way whatever the original story leaves to the imagination of the reader.

4. From the two lists, make a complete Outline, observing the directions previously given.

5. Study the Outline with reference to relative importance of the topics, and decide about how much space to devote to each.

6. Expand each topic in the best words at your command, carefully avoiding the forms of expression in the original.

7. Be careful to connect the topics in such a manner that the story shall not seem disjointed. Read over what you have written, noticing whether the transition from one topic to another seems abrupt. If it does, you must try to connect the parts more smoothly. This

may often be done by using such expressions as "nevertheless," "on the other hand," "meanwhile," "however," "in spite of all this," "and so."

EXERCISE IN AMPLIFICATION.

I. Amplify a Sentence.

Suggestion. — The teacher should question pupils regarding the successive steps in making the Outline. Let the class make the selection of topics, the teacher writing them upon the blackboard in the order named. The arrangement may then be criticised and corrected. Let the whole class write from the same outline. The reproductions may be read aloud, in order to see how different stories may be produced from the same list of topics.

Examples of Sentences.

A kitten went to school.
A man was accidentally killed.
A little boy saved his father.
Spring is coming.
"Make hay while the sun shines."
The king walked through the city in disguise.
"A stone that is fit for the wall is never left in the way."

From Miscellaneous Examples of Figures, the following extracts: —

1, 10, 14, 17, 20, 32, 37, 38, 45, 69, 71, 72, 83, 84, 102, 117, 118, 129, 139, 142, 147.

II. Amplify a Paragraph.

Suggestion. — Select from the lesson a descriptive paragraph, and let the pupils write a short story to fit the scene.

Any of the following extracts from the Examples of Figures may be assigned for amplification: —

13, 43, 62, 79, 81, 96, 100, 105, 110, 119, 127, 132, 133, 136, 148, 149.

III. Amplify a Story told in Poetry.

Specimen of Reproduction of this kind: —

The Old Knight's Treasure.

The original poem, by Henry Morford, may be found in Baker's Premium Speaker, Part IV. p. 57.

Amplification. — The wind moaned mournfully through the forest trees and round the grim old castle, standing high on a hill, from which the Rhine, many miles distant, was just visible. At the back of the castle, the forest extended almost to the wall; but in front, there was nothing to obstruct the view down to the beautiful river. It was a grand, lonely place; grand in its site, and lonely, cut off as it was from all the world, by the seemingly limitless forest.

The nature of the place was indicative of the character of its owner. He was isolated from all mankind by an impenetrable forest of reserve, and that he was proud and stern was the verdict of all who had ever seen him. But there had been days when old Sir John was very different. The servants could remember the time when he had been a kind and jovial master, never passing them without a word of encouragement; when he had been happy in the love of a gentle wife and a bright-eyed little son.

Those days had long been over. All the light-heartedness was changed into gloom, and stern commands came in place of kind words. People thought that he had already outlived his usefulness; and his heirs, especially, were longing for his death. For did he not own lands enough to make them

all rich? And what good did luxuries do him? He was a soured, discontented old man, they thought, and did not deserve all his good things. But little did poor old Sir John care for the silver that shone on his side-board and the elegant furnishings of his rooms. They could give him little comfort, since he had lost all that he loved in the world.

He sat in his own room brooding over the fire. Who could tell what his thoughts might be? One of the servants would have said that he was thinking of his hoarded treasures; for ever and anon he would look at a huge chest standing by his bed, and every one knew that this chest contained the most valuable of all the old knight's possessions. What it held was the greatest of the many mysteries of his life; for no one knew more than was whispered by the servants. They encouraged the idea that it contained gold and priceless stones; for on its cover were inscribed these words: "Remember all, whate'er befall, save this whatever else be lost."

Rising from his chair, Sir John walked to the window; and as he looked up at the stars, "the forget-me-nots of the angels," he wished that he might feel as calm and untroubled as they looked, and prayed that he might soon be released from his loneliness.

It was not long that he had to wait. A week from that night, after a chill and cheerless day, he lay on his stately bed for the last time; and this time he was as calm as the stars.

Oh, how heartless the heirs seemed, hardly restraining themselves till the prayers were over! All waited with the greatest eagerness for the mysterious chest to be opened. Hastening into the room where it was kept, they crowded around it while nail after nail was loosened. At last the cover was lifted off, and each tried to catch the first glimpse of the riches within. Suddenly they drew back, staring in each other's faces in speechless amazement and anger.

The chest contained only the toys of a boy; the top, whip, cord, and kite, all placed tenderly side by side, by the father who had been called harsh, cold, and heartless. So had the lonely man cherished, all these years, the memory of the bright little boy who had promised so much and had left him so early.

POEMS FOR AMPLIFICATION.

Longfellow.

The Phantom Ship.
The Skeleton in Armor.
The Castle by the Sea.
Sir Humphrey Gilbert.
Excelsior.
The Norman Baron.
The Old Clock on the Stairs.
The Arrow and the Song.
The Statue over the Cathedral Door.
Selection from the "Building of the Ship."
Twilight.
Gaspar Becerra.
The Warder of the Cinque Ports.
Killed at the Ford.
Morituri Salutamus: "In mediæval Rome," etc.
Evangeline: "Once in an ancient city," etc.
The Revenge of Rain-in-the-Face.
Haroun al Raschid.
Daybreak.
The Cumberland.

Whittier.

Maud Muller.
Telling the Bees.
The Gift of Tritemius.
Barbara Frietchie.
Abraham Davenport.
In School-Days.
The Sisters.

COMPOSITIONS FROM PICTURES.

As the next step towards original composition, we may write stories or descriptions from pictures. The topics are now suggested, not by words, but by *forms*.

The following story was written from a picture representing a boy in a row-boat to which a kite is attached by a long string. A ship appears in the distance.

How Johnny Clark was Cured of Being a Sailor.

One afternoon, Johnny Clark, a thrifty farmer's son, made up his mind to go to sea. He had been reading an exciting sea tale, and, inspired with a desire to become a gallant sailor lad, he determined to start that evening. Accordingly, towards evening, he packed up a few clothes in a red handkerchief, and after dark, slipped out of the door without letting his parents know anything about his plan.

He had pocket-money enough to carry him to the nearest sea-port. Here he found a three-masted schooner wanting a cabin boy; and being glad of the opportunity, he shipped.

Now it was that poor Johnny's troubles began; for, after being a day at sea, he began to be sea sick. He was kicked around by the captain and mate, and more than once wished that he was at home.

But to pass on to the main part of the story. Johnny had been on the water two months when his ship was wrecked in the Pacific Ocean. A great water-spout struck the vessel, and everybody but Johnny being on deck, all were washed overboard. The ship was going through the water at a terrific rate of speed at the time she was struck; and, of course, Johnny could do nothing to aid the men. Now he was in a pretty fix. He was soon out of sight of the men in the water, and seeing a small island almost directly ahead, he put the wheel over a few points, and soon the ship struck on the island.

Johnny's next thought was of getting aid or being taken off the island. For four days he watched, and on the fifth day he hit upon a means of escape. Taking the long-boat, he put some provisions under the seat, and after constructing a kite, he obtained a ball of strong twine from the cabin, and then put up the kite. Hitching the end of the kite-string to the bow of the boat, he shoved off. He had been on the ocean but a few hours when he espied a ship coming to his assistance. The captain said that he had seen the signal and was glad to help the boy out. Johnny was very thankful when he found himself on his way home, and when he arrived there he concluded that he would never again go to sea.

Suggestion. — For the first exercise the teacher may select a picture large enough for all to see. Let the class tell what the picture *shows* and what it *suggests* to their minds. From these hints, a plan for the story may be written and afterwards developed by each pupil in his own way. After a little practice of this kind, the teacher may distribute to the pupils pictures which she has cut from old books and papers. Care should be taken to select *such as tell a story*. Instruct pupils to write first the plan and then the development. Later, let them write *descriptions* from pictures.

INVENTION.

We may now attempt to invent thought for ourselves, instead of reproducing the thoughts of other persons, expressed in various ways. It will be easier at first, to write upon subjects which will exercise the imagination.

Caution. — In this species of composition, be careful not to give your imagination too much liberty. The charm of this kind of writing consists in making the story seem not only probable, but natural.

The following composition is founded upon fact, but is largely imaginative: —

The Story of a Lead Pencil.

I am only a stubby little pencil, but I was once as long as the best and newest of you. I was not battered as I am now, but fresh and new, with a nice little rubber cap on my head. But my owner was often hungry (they had a long session at his school), and so he chewed and chewed upon the rubber until it disappeared. I had a name, too, — "Dixon. M." — printed in fine gilt letters on my side; but the name can scarcely be deciphered now.

Perhaps you'd like to hear my story. Well, one morning I was having a comfortable though rather dull time on a shelf in Atwater's store, when in came a boy. He paid seven cents for a pencil, and by good luck (for him, not for me!) had me given to him.

He slipped me under the strap which held his books and started off. I looked about me a little, and discovered that my companions in bondage were a Cæsar, an Algebra, and a little green book only part of whose name I could see. It looked like "Snow —." In a few minutes we entered a large building, and I presently discovered that I was in a school-room.

Oh, such fun as I have had since then! My owner and I have not learned much, but I tell you we have enjoyed ourselves. Twice a day we have climbed up long flights of stairs to a little room where we always arrived much pressed for breath, owing to the good times we had had on the way.

The happiest days of my life have been spent in this little room. Once or twice the teacher caught us at our tricks, — a neighboring pencil and me, — but she always laid the blame to the boy, so it didn't worry me much. One morning I

was obliged to scribble on a bit of paper, "she has got her eye on us." It didn't seem to me quite respectful to use a small *s* for that kind of a "she," and I didn't approve of using "got" in that way; but how was I to help myself?

Ah, well! those bright days are over. I no longer enjoy myself, but am thrust into the bottom of a deep, dark pocket, in company with a knife, a few nuts, some pieces of crayon to pelt boys with on the way up-stairs, and a sticky lump of gum which my owner chews on the rare occasions when he is studying. He says he can think better if he moves his jaws. Queer; isn't it?

My master owns a brand-new pencil now. I heard him say, I suppose in excuse for his treatment of me, "We're going to have Examinations, and I've got to *cram*. So I'll get a new pencil and turn over a new leaf."

Subjects for Imaginative Writing.

Soliloquy of a School Clock.
Story of a Penny.
The Adventures of a Pin.
The Lost Diamond.
What the Sparrows Told.
My Experience as an Agent.
What the Wind Sang.
Story of an Old Shoe.
Adventures of an Apple.
Adrift on the Lake.

FIVE-MINUTE EXERCISES.

Note. — The following exercises are intended to be introduced as frequently as possible in connection with daily recitations. Some of them may require more than five minutes. The teacher will, of course, extend the time if necessary.

For additional exercises, short Paraphrases, Abstracts, and Amplifications may be written.

1. Write correctly, as regards capitals, spelling, punctuation, and arrangement, a selection which the teacher has written upon the blackboard or printed by the hektograph.

Suggestion. — Let the selection contain quotations, and let it be written without punctuation or proper arrangement.

Ex. What are you doing here asked my guardian trying to learn myself to read and write said krook and how do you get on slow bad returned the old man impatiently its hard at my time of life it would be easier to be taught by some one said my guardian ay but they might teach me wrong said the old man with a wonderfully suspicious flash of his eye I dont know what I may have lost by not being learned afore I wouldnt like to lose anything by being learned wrong now.

2. Write a paragraph from the teacher's dictation.

Suggestion. — This may be an extract from the lesson, or some anecdote suggested by recent reading. If the former, pupils may exchange papers and correct the spelling, punctuation, arrangement, etc.

3. Write in good English what you know about some allusion in the lesson.

Suggestion. — This exercise is doubly valuable, since it tests the accuracy of the pupil's knowledge, as well as his power of expression. For a review lesson, a longer time may profitably be devoted to work of this kind. The topics may be written upon cards and distributed to the class. After allowing a reasonable time for writing, let the pupils exchange papers or change places at the blackboard and correct one another's work.

Examples of Topics: "Sword of Damascus," "Rare Aladdin's wondrous cave," syllogism, the Mayflowers, "the Truce of God," Luther, mausoleum, Mary and Elizabeth,

Plymouth Rock, the gardens of the Incas, "Pisa's leaning miracle," "Bertha, the beautiful spinner," "Mouse-Tower on the Rhine," "the crazy queen of Lebanon."

4. Write sentences containing certain specified grammatical forms, etc.

Suggestion. — Pupils who have not had the benefit of good elementary drill in English construction will find this exercise somewhat difficult. For such, it will be well to begin with one or two required forms and gradually increase the number. The expressions should be underlined and numbered, as they need not be introduced in the order specified.

Ex. Write a sentence containing (1) the name of an American author, (2) the title of one of his best-known works, (3) a relative pronoun, (4) an interjection, (5) a proper adjective, (6) a predicate nominative, (7) a verb in the passive voice, (8) *that* used as an adjective, and again (9) as a conjunction.

Specimen: Ah! (4) I see that (9) you are reading "The Sketch-Book," (2) which (3) is, I am told (7), the masterpiece (6) of that (8) pioneer of American literature, Washington Irving (1).

5. Write a short story which shall include a given list of words, not necessarily in the order mentioned.

Suggestion. — If these words are selected by the teacher from a simple story, they will probably be such as the pupil can readily combine. The original story may be read to the class after they have shown what they can do with the words.

Ex. boy, dog, drowned, school, saved, afternoon, reward, truant, river, well-treated.

ONE RESULT OF A JANUARY THAW.

On a pleasant, mild *afternoon* in January, a *boy* took a neighbor's big Newfoundland *dog* that was friendly to him,

and went to the *river* to skate. In order to do this, he played *truant* from *school*, and by this act nearly lost his life. At this time, what is known as "the January thaw" had just set in, and the ice, which the day before had been very thick, had melted considerably. Not noticing this, the boy, after skating for some time along the shore started on a trip across the river followed by the dog. When he was about half-way across, the ice suddenly broke, and boy and dog fell in. The boy, being exhausted from skating, sank immediately and would have been *drowned*, had not the good dog, who had always been *well-treated* by the boy, brought him to the surface and *saved* his life. Carlo, the dog, was looked upon as a hero. His master was the forced recipient of a large *reward* for the dog's services. The boy learned two lessons that day that were of great importance to him through life.

6. Write an explanation of some quotation, telling where it may be found, by whom it was said, in what connection, under what circumstances, etc.

Suggestion. — A single quotation may be given to the whole class, or quotations written on cards may be distributed.

Examples of quotations which may be used for this exercise are the following: "Not Angles, but Angels"; "Why don't you speak for yourself, John?"; "All the sons were brave, and all the daughters virtuous"; "Look, you can see from this window my brazen howitzer"; "You too, Brutus!"

"Do not fear! Heaven is as near
. . . by water as by land."

"Our fathers find their graves in our short memories."

"If you wish a thing to be well done,
You must do it yourself, you must not leave it to others."

7. Write upon some topic of local or current interest.

Suggestion. — The newspapers will furnish an abundance of subjects. Pupils may have an occasional *newspaper exercise*, each expressing in his own words something which he has read in the papers. The teacher should direct pupils in their choice of topics.

Examples of Topics: The Graduating Exercises of our School; Last Night's Fire; The Toboggan Slide; Do We Need a Public Library? A Distinguished Guest; Death of a Noted Man; Rumors of War; The President's Wedding; A Valuable Discovery; A Cyclone, etc., etc.

Questions bearing upon school life may be discussed in this way.

Ex. Why do scholars dislike composition-writing? Is it wrong to learn my lessons on Sunday? Prompting; A plea for short lessons; Feelings of a tardy pupil; What I think about the habit of chewing gum; The advantages and disadvantages of studying alone.

8. Write an advertisement, expressed clearly and concisely.

Suggestion. — The pupils may find faulty examples and bring them to the class, writing upon the blackboard the original form and making their own corrections, the teacher suggesting further improvements.

Ex. Wanted, — a rent; state particulars as to size, location, etc.

For sale, — a house, a horse and carriage, groceries, dry-goods, etc.

Lost, — a ring, money, pocket-book, cane, keys, dog, etc.

Wanted, — a situation as clerk, book-keeper, gardener, teacher, etc.

9. Write a telegram, limit ten words.

Suggestion. — The teacher may write or dictate a long message, and require the class to condense it within the assigned limits.

Ex. We should like to have you come home as soon as you possibly can and bring Mary with you, if she can be spared. Father is dangerously ill, the doctor says. *Do* come as soon as you receive this.

Condensed: Come home with Mary at once. Father is dangerously ill.

10. Reproduce some anecdote bearing upon the lesson.

Suggestion. — This may be written for the class or told to them by the teacher or by a pupil.

Ex. The relations between the Normans and the Saxons. See dialogue between Gurth and Wamba, in the first chapter of "Ivanhoe." Selections from "Knickerbocker's History of New York." Stories from English History, referring to characters mentioned in "Westminster Abbey." Anecdotes from "Old Colony Days," "The Blue Laws," and Abbott's "Miles Standish." Anecdotes from the biography of an author.

11. Describe in your own language some character about whom you have read.

Ex. Priscilla, John Alden, Katrina, Miles Standish, Herr Van Tassel, Brom Bones, Ichabod Crane, Rip Van Winkle's Wife, Uncle Moses Whittier, The Quaker Mother, Miss Livermore.

12. Write exercises on Figures of Speech.

Suggestion. — The reading lesson for the day will commonly furnish abundant material for work of this kind. The

following are some of the exercises which may be made interesting and profitable: —

(*a*) Write Euphemisms for the following: —

She is conceited. He is a liar and a thief. The man was intoxicated. Your daughter is lazy and stupid.

Ex. He was turned out of office. Euphemism: He was relieved from further attendance upon the arduous duties of the position.

(*b*) Change sentences from the literal form to the metaphorical.

Ex. When we are older we shall enjoy the results of the time now devoted to study. Metaphorical: In life's midsummer we shall reap the harvest from the seed which we are now sowing.

(*c*) Change from Metaphorical to Literal.

Ex. He urged some tardy loiterer along the flowery path of knowledge.

Literal: He whipped some lazy boy in order to make him study.

(*d*) Write Similes and Metaphors comparing the following subjects: —

Old Age — Sunset; Life — Ocean; the Body — Machine; Kindness — Dew; Clouds — Snowdrifts; Life — Race; Trouble — Storms; Happiness — Sunshine.

Ex. Simile: Old age should be like the sunset hour, a beautiful, peaceful season which comes between the cares of the day and the sleep of the night.

Metaphor: He had already reached the sunset of life, and was watching its brightness gradually fade into the shades of evening.

(*e*) Write sentences containing Personification.

Personify by the use of adjectives or pronouns: winter, hope, night, ocean, time, earth, snow.

Ex. Jolly old Winter is on his way and will soon be here.

Personify by use of verbs: liberty, health, moon, mountains, sky, nature, grief, sun, beauty, fashion.

Ex. Liberty veiled her face while the tyrant spoke.

(*f*) Write an Apostrophe.

A poem containing apostrophe may be read to the class and reproduced by them before they attempt to write an original address.

Subjects: To the Moon; To a Daisy; To a Brook; To the Ocean; To a Sleeping Child; To a Dead Bird; To the Wind; To a Mosquito; To Our Dead Heroes.

(*g*) Write sentences containing Antithesis.

The following are subjects which may be contrasted: Day and Night; Summer and Winter; Riches and Poverty; Idleness and Industry; City and Country; Cheerfulness and Grumbling; I Can't and I'll Try; Work and Play; Now and Then

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Second Year.

To the Teacher: —

The Composition work of the first year may be reviewed by having the pupils write an occasional Paraphrase, Abstract, or Amplification, in connection with the second year's work in Literature. The biographies of Hawthorne, Holmes, and Lowell should be reproduced in the manner suggested for that of Irving. There should be occasional practice in Letter-writing. The main object of the second year's work in Composition should be to teach pupils to think for themselves and to arrange their thoughts in clear and logical order. It is, therefore, recommended that throughout the second year, less time be devoted to Reproduction and more to Invention. From the various lists of Composition Subjects, the teacher may select such as are suitable for the class, leaving the more difficult subjects for the work of the third year.

I. COMPOSITIONS UPON OBJECTS.

In most of your practice in Composition, thus far, you have used the thoughts of others as the basis of your work. Now you must learn how to write without so much help of this kind. It is well to begin by writing about simple things concerning which you have some knowledge. The first thing to be done is to find out how much you know about the subject.

Collection of Material. — As soon as the subject is assigned, you should begin to study it, noting down your thoughts as they occur to you. One topic will naturally suggest another; and if you keep the subject in mind and make a memorandum of each thought, you will soon be surprised to find that you have more material than you can conveniently use. If you do not make a note of your thought at the time it occurs to you, you will be very likely to forget it when you are ready to write. As far as possible, depend upon your own knowledge. If you need to learn more than you already know about the subject, consult authorities concerning the points on which your knowledge is deficient, but never copy the language of those authorities. Make the information so thoroughly your own that you can easily express it in your own words. Then make brief notes which will help you in writing. You should, if possible, collect your material several days before writing the composition.

Suggestion. — For the first exercise of this kind, let the material be collected by the class and the memoranda written upon the blackboard by the teacher, in the order in which the thoughts are presented. The teacher may, as she writes, offer suggestions as to the best form of topics. She may also show how one line of thought leads to another, and how a topic may branch into various sub-topics.

The following is a copy of such an Outline, written by the teacher from the dictation of the class. The topics are given in the order in which they were presented.

Subject: Paper.

I. MANUFACTURE.

1. Where. 2. How. 3. By whom. 4. When. 5. Extent. 6. Description of factory. 7. Improvements.

II. COMPOSITION.

1. Rags. 2. Straw. 3. Manilla hemp. 4. Wood fibre. 5. Rice. 6. Bamboo. 7. Old paper.

III. INVENTION.

1. When. 2. By whom. 3. Where. 4. Importance.

IV. MODERN USES.

1. Common uses. 2. Car wheels. 3. Bottles. 4. Pails and pans. 5. Collars and cuffs. 6. String. 7. Tissue flowers. 8. Lamp-shades. 9. Uses in China and Japan. 10. Boats. 11. Carpets. 12. Napkins. 13. Money. 14. Gun-wads.

V. APPEARANCE.

1. Sizes. 2. Color. 3. Ruling. 4. Thickness. 5. Variety of aspects.

VI. KINDS.

1. Fancy note. 2. Writing pads. 3. Wall. 4. Wrapping. 5. Drawing. 6. Card-board. 7. Blotting. 8. Tissue. 9. Foreign varieties. 10. Parchment. 11. Rice. 12. Tracing. 13. Filter. 14. Papier maché. 15. Oiled. 16. Carpet. 17. Printing.

VII. ADVANTAGES.

1. Variety of uses. 2. Lightness. 3. Strength. 4. Cheapness. 5. Use of waste material. 6. Convenience. 7. Warmth.

VIII. EARLIEST FORMS.

1. Papyrus. 2. Chinese. 3. Substitutes for paper — wax tablets, clay tablets, leaves, stones, etc.

IX. ORIGIN OF THE WORD.

1. Derivative meaning. 2. Present application.

X. (Suggested by the teacher). CURIOSITIES.

1. Longest roll of paper ever made. 2. Experiments to test the strength of paper. 3. Describe a collection of interesting relics made of paper; for example, a papyrus roll taken from the wrappings of a mummy; a Japanese fan with a romantic history; a leaf from an illuminated missal made by Saxon monks; a wasp's nest; a costume worn at a paper carnival, etc. 4. Mother's Rag-Bag — what goes into it, and what comes out. Perhaps you can make a humorous composition, by exercising a little ingenuity in the arrangement of your lists of articles, trying to have as great a variety as possible. To make it more fanciful, you might have for the title of your sketch "The Enchanted Bag," and leave the reader to guess what kind of a bag you mean.

Selection and Arrangement of Material. — When you have thought out a subject in this way and made a list of the topics which have occurred to you, you will realize at once that you have enough material for a dozen compositions. You must, therefore, decide which of the topics to select and in what order to consider them. A single topic with its subdivisions will often furnish abundant material; as, for example, in the above Outline, any one of the topics except the ninth.

Writing the Composition. — Never attempt to write a composition of this kind without first making a complete Outline. When your material is carefully selected and arranged, the writing of a composition will be comparatively easy. Take one topic at a time and develop it in the best words at your command. If necessary, write and re-write that one topic until you are sure that you cannot improve upon the expression. In this manner, develop the entire outline and neatly copy the exercise.

The following subjects may be outlined and developed in the manner suggested for the subject "Paper": —

Almanacs.	Grass.	Slang.	Pencils.
Umbrellas.	Flowers.	Homes.	Tongues.
Time-pieces.	Cats.	Agents.	Eyes.
Words.	Dogs.	Fashions.	Ears.
Books.	Windows.	Glass.	Writing Machines.
Ornaments.	Hands.	Candy.	Mantel-pieces.
Calendars.	Doors.	Names.	Birds' Nests.
Shells.	Trees.	Letters.	Advertisements.
Neckties.	Hats.	Signs.	Handkerchiefs.
Inventions.	Heroes.	Houses.	Fireplaces.
Games.	Bells.	Lamps.	The Indians.
Gigglers.	Grumblers.	Iron.	Pictures.

II. NARRATIVE OR STORY.

In this kind of composition, the writer relates some incident or series of incidents. We shall consider three special forms of Narratives: —

1. **Personal Narratives,** founded upon incidents in the writer's own experience.

2. **Historical Narratives,** founded upon events in history.

3. **Fiction** or **Romance,** founded upon imaginary incidents.

Personal Narratives. — As the easiest form of the Personal Narrative, you may now write some true story about yourself: something which you have seen or done. Remember that the interest of such a story depends almost as much upon the way in which it is told as upon the incident itself. Try to make it fresh and interesting instead of trite and commonplace. Remember that, in order to do this, you need not use "big words" or adorn your style with elaborate figures. In language, as in dress, a simple style is often the most elegant. The stories which make the strongest impression upon us — whose humor awakens our mirth and whose pathos brings the tears to our eyes — are commonly those which are told in simple, unaffected style. Be clear, exact, and truthful in all your statements. Aim to tell the story in such a way that the incident shall be vividly presented to the reader. The frequent use of "I" in a personal narrative makes the writer appear egotistical. This effect may often be avoided by introducing a part of the story in conversational form.

Subjects for Personal Narratives.

How I Ran Away.
An Eventful Day.
A Journey.
Making Believe.
A Visit to the Country.
Keeping a Diary.
Some of My Treasures.
Afraid of the Dark.
Having a Tooth Pulled.
A True Story of a Dog.
What I Used to Think.
My Experience in Housekeeping.
Recollections of School Days.
A Ride in the Street Car.
Some of My Early Amusements.
Sitting for a Picture.
Our Family Picnic.
My First Gunning Expedition.
Learning to Swim.
My First and Last Cigar.
Our Family Cat.
My First Day at School.
My First Impressions of Death
One Saturday Afternoon.
My Bicycle and I.
My First Pair of Skates.
My First Disobedience.
The Story of Our Hired Man.
My Best Day Last Vacation.
A Fishing Excursion.
What Happened on My Way to School.
My First Experience with the Telephone.
My Earliest Recollections of Sunday School.
My First Attack of Homesickness.
Story of a Winter Evening.

Historical Narratives. — The Historical Narrative is, of necessity, a reproduction. It is commonly either an Abstract or an Amplification of what has been told by others. Imaginary incidents are often combined with historical events, making what is called an *Historical Romance*. Many of Sir Walter Scott's "Waverley Novels" are of this character. So, too, are James Fenimore Cooper's stories of Indian life. In writing an abstract of a story taken from history, be careful to select the most important incidents and to make a clear and connected outline. In amplifying, be sure that the details which your imagination supplies are in keeping with the scene, the time, the characters, and the spirit

of the story which you are relating. If you invent conversations, let the language be such as would be natural and appropriate for the persons whom you imagine to be talking.

Suggestion. — The teacher may relate the bare facts of some historical incident and then read to the class an Amplification of the same story. For example, one of the stories from Hawthorne's "Grandfather's Chair" or a good historical sketch from the "St. Nicholas." Point out the merits of the Reproduction and call attention to any incongruities or anachronisms that may appear. Require pupils to make first an Outline of the narrative, in order to preserve the proper relations of parts.

Subjects for Historical Narratives.

The Landing of the Pilgrims.
The Boston Tea-Party.
The Capture of André.
The Battle of Lexington.
The Regicides.
The Flight of Mahomet.
A Story of Venice.
Execution of Joan of Arc.
The Princes in the Tower.
A Gladiatorial Combat.
The Battle of Waterloo.
The Battle of Hastings.
The Destruction of Pompeii.
A Boy Hero.
The Story of the Charter Oak.
Story of One of the Salem Witches.
The Fountain of Perpetual Youth.
The Discovery of the Mississippi.
King Alfred and the Cakes.
Pocahontas.
The Crusade of the Children.
Cœur-de-Lion and the Minstrel.
The Taking of Babylon by Cyrus.
Story of a Child Queen.
Death of Julius Cæsar.
The Battle of Gettysburg.
Cornelia and Her Jewels.
The Story of Paul Revere.

Incidents from the lives of Washington, Lincoln, Grant, and Garfield; of Nero, Julius Cæsar, Cleopatra, Charlemagne, Queen Elizabeth, Mary Queen of Scots, Napoleon, and other characters.

Fiction. — You are now required to exercise your imagination, depending entirely upon your own taste

and ingenuity in making up the story. Before attempting to write, you should make a "plot" or plan of the story. Do not allow your imagination to take too wild flights. Except in a fairy story, confine the incidents within the realm of probability.

Suggestion. — Select some story with which all are familiar; as, for example, "Cinderella," "Blue Beard," "Little Red-Riding-Hood," or "Robinson Crusoe," and let the pupils analyze it, so as to understand what is meant by a "plot." Require them to prepare a plot of each story which they write.

Exercise in Fiction. — As the first exercise of this kind, you may take one of the nursery rhymes and invent a story which shall have the same general plot, but be in detail as different as possible from the original. Some of the rhymes which may be used in this way are the following: —

Old Mother Hubbard.
Little Tommy Tucker.
Jack and Jill.
The Old Woman in the Shoe.
Little Jack Horner.
The Queen of Hearts.
The Man in the Moon.
Mistress Mary, Quite Contrary.
The Old Woman Who Lived under the Hill.
The Bachelor Who Went to London to Get Himself a Wife.

Subjects for Fictitious Narratives.

Story of a Fan.
The Wishing Stone.
The Land of Nod.
A Remarkable Dream.
The Magic Ring.
The Brook's Story.
The Lost Letter.
Story of a String of Beads.
Nan's Crazy Quilt.
Lost at Sea.
The Enchanted Garden.
Adventures of an Umbrella.
The Mirror's Reflections.
Story of a Cedar Chest.
The Blackboard's Complaint.
How Johnny Went to See Jumbo.

The Sad Fate of a Wayward Chicken.
Legend of a Boy Who Was Never in Mischief.
What Came of Borrowing a Hammer.
A Hero Unknown to Fame.
A Letter from a High School Mouse.
Old Father Time's Treasure House.
What Came of Robbing a Bird's Nest.
The Man Who Never Smiled.
Soliloquy of a School Desk.
Why Toads Have No Tails.
The Girl Who Had "No Time."
The Little Girl Who Wouldn't Say "Please."
Recipe for Composition Cake.
What the Wind Sang.
The Land Where the Lost Things Go.
How Jack Learned the Multiplication Table.
A Visit to the King's Palace.
How I Caught a Burglar.
A Day with Hawthorne at the Old Manse.
How Samuel Alexander Persimmon Was Cured of a Bad Habit.

III. DESCRIPTION.

Description is a more difficult kind of composition than any which you have yet attempted. It aims to portray objects in such a manner that they shall appear to the reader exactly as they do to the observer. A good description is a clear, vivid, and accurate word-picture. If you notice how much your enjoyment of a book depends upon the author's power to make things seem real, you will understand how important it is to practise this species of composition. In our study of Description, we shall consider the following varieties: —

1. **Description of Objects.**
2. **Description of Scenery.**
3. **Description of Persons.**

Description of Objects. — In writing Descriptions of Objects, observe the following directions: —

1. Select a subject which is attractive and about which you are well informed or which your imagination can easily develop.

2. Study the subject carefully, noting all the important points. You cannot expect to give others a clear and correct idea of the object which you are describing, unless you see it clearly for yourself. It is well to make a list of the elements which you wish to combine in your Description.

3. Having chosen the most important elements, arrange them in such an order as to make the description most effective.

4. Combine the elements, aiming to make a *clear*, *vivid*, *truthful*, and *complete* picture.

Caution. — Remember that the vividness of your Description depends largely upon the language which you use. Let your adjectives be carefully chosen and not too numerous. Remember that *particular* terms are far more graphic than *general* ones. For example, if you write "A tree stood by the house," your word-picture is indistinct; because you have not told what species of tree it is and what sort of a house you have in mind. Notice how the picture changes if we substitute particular terms: —

(*a*) A great elm spread its protecting arms over the cottage.

(*b*) Against the background of the weather-beaten roof gleamed the scarlet berries of a mountain ash that stood beside the parsonage.

(*c*) Near the south window of the farm house grew an old apple-tree, which was now pink with blossoms and in which a robin was building her nest.

(*d*) In front of the ruined house a single tall poplar stood like a sentinel.

Suggestion. — The teacher may read to the class specimens of fine description, pointing out the merits of each. Then the pupils may read or recite in class bits of description which they have selected from the work in Literature or from other sources. Do not discourage them by requiring them to write long descriptions at first.

EXERCISE.

Write descriptions from the following sentences, substituting particular terms for the general ones. Make several *pictures* from each sentence, having as great variety as possible.

1. At the foot of the rock was a spring.
2. Flowers bloomed beside the brook.
3. A storm came on at nightfall.
4. The cave was on the mountain.
5. The box contained many interesting relics.

Subjects for Descriptions of Objects.

A Country Store.
A Ruined Mill.
A Deserted House.
An Old-fashioned Kitchen.
My Grandma's Garden.
An Old Graveyard.
An Art Gallery.
A Museum.
A Country Church.
The Abode of Poverty.
The State House.
An Ocean Steamer.
My Pet Bird.
A Castle.
A School-room.
The Old Garret.
A Prison.
A Factory.
Aunt Maria's "Best Room."
A Blacksmith Shop.
Grandfather's Barn.
A Beautiful Home.
A Lawyer's Office.
A Library.
My Ideal House.
A Printing Office.
A Post Office.
A Cathedral.

Description of Scenery. — In writing descriptions of natural scenery, you should aim to make the picture appear to the reader as beautiful and interesting as it does to you. For this reason, it is best to begin by describing some scene with which you are very familiar or which has made a strong impression upon you. You must first be able to tell what are the most important features of the scene and to give a clear idea of their arrangement and their relations to one another. To this end, you must cultivate the habit of careful observation. It is an excellent practice to keep a note-book in which to record such facts and impressions as you would be likely to forget when the scene is no longer before your eyes. Hawthorne's Note-Books show how good an observer he was, and what use he made of his observations.

Importance of Little Things. — The charm of a description consists largely in the author's attention to little things, such as would escape the notice of the careless observer. Sir Walter Scott, wishing to write a graphic description of a ruined abbey, thought it worth while to take a long journey on horseback, on purpose to see for himself what species of flowers and weeds were growing about the ruin.

Suggestion. — Let the pupils read or recite in class choice bits of description, pointing out any special features of excellence. Subjects for description will be furnished by this exercise. If the quotation describes a valley, it may suggest to the pupils how to describe one which they have seen, etc.

EXERCISE.

Describe a view from your window, giving a clear and truthful representation of what you see. In addition to the features which are visible, you may properly mention the sounds which you hear and the thoughts which are awakened by the scene. You may mention also the circumstances under which you make your observations. You should first make a plan, showing what features you intend to embody in your description; as, for example: —

Time. — Early evening in August.

Circumstances. — Twilight of a hot day, the full moon just rising.

Features of Scenery. — Hills in the distance, sky, trees, shrubbery.

Artificial Features. — Buildings, etc.

Living Beings. — Birds, bats, insects, etc. (Avoid use of general terms.)

Sounds. — Children at play, barking of a dog, crying infant, etc.

Persons. — Tell what people you see and what they are doing.

Reflections. — (These may be interwoven with the several parts of the description, in the order in which they are suggested to the mind.)

Describe any beautiful place which you have visited. — During your vacation journeys, you should take notes concerning what interests you. These notes will help you to write clear, vivid, and accurate descriptions.

Subjects for Descriptions of Scenery.

A Sunset Scene.
A Winter Night.
View From a Hill-top.
Description of a Waterfall.
The Loveliest Spot I Know.
Grandpa's Ten-Acre Lot.

A Rainy Day in the Country.
"When the Woods Turn Brown."
A Snow Scene.
Ocean Pictures.
A Country Road.
A Rainbow.
A Beautiful Landscape.
A Mountain Stream.
A Storm at Sea.
A Volcano.
Moonlight on the Lake.
Description of a Cave.
Sunrise among the Mountains.
A Woodland Scene
A Thunder Storm.
The Morning after an Ice Storm
Description of a Valley.
A Strange Freak of Nature.
A Tropical Forest.
Twilight.
Pictures of a Place at Different Seasons.
What I Would Paint if I Were an Artist.

Description of Persons. — You are now to have some practice in the most difficult kind of Description. In this, as in the varieties which you have already studied, attention must be paid to the little things. The best way of learning how to describe persons is to notice how others do it and then to study the personal descriptions which seem to you most graphic.

Suggestion. — Read to the class some of Dickens's personal descriptions, selecting a variety of characters. Call attention to the little touches by which he brings out the personality of each. Let the pupils select good personal descriptions and tell why they are good, showing which of the details furnish the most effective touches in the painting of the portrait.

Writing a Personal Description. — Make a study of the peculiarities and characteristics of the person whom you wish to describe. Notice what are the strongest points of individuality, and reproduce those in your sketch. Do not be disagreeably personal, if you choose your subject from your own list of acquaintances. Remember that a portrait-painter should always place his subject in the best possible light. Some of the points which you may have in your outline are the following: —

Form, features, manners, attitudes, dress, habits; peculiarities of gait, speech, and expression; habits of thought; disposition; traits of character; intellectual and moral capacities; influence; usefulness.

Subjects for Personal Descriptions.

My First Teacher.
Our Johnny.
Some of Our Neighbors.
"That Mr. Jones."
The Queen of Our Kitchen.
A Miser.
The Meanest Man in Town.
A Homely, Good Woman.
A Beautiful Old Lady.
Peculiar People.
The Wise Professor.
An Old Sea-Captain.
My Most Intimate Friend.
Baby Ruth.
The Boy of the Period.
The Girl of the Period.
Our Doctor.
Our Minister.
The Children in Our Block.
A Family of Gypsies.
A Tramp.
John Chinaman.

IV. DESCRIPTION AND NARRATIVE COMBINED.

You have doubtless noticed in your reading that Description and Narrative seldom occur alone. In the treatment of many of the subjects included in the preceding lists, Description and the various forms of Narrative may be combined with good effect. No special rules can be given for this kind of writing. In general, aim to have a pleasing variety in composition and a natural and interesting style.

Additional Subjects.

Experiences in a Street-Car.
Story of Three Old Maids.
A Fishing Excursion.
Faces.
My First Experience in Teaching.
A Japanese Girl.
A Visit to a Battle-Field.
Auctions.
Scene at a Railway Station.
What Happened This Morning.
Rambles by the Roadside.
My Favorite Picture.
My Little Brother.
An Editor's Trials.
Blunders.
Story of a Beggar.
Calling a Boy in the Morning.
Story of a Soldier.
Decoration Day.
Christmas.
Thanksgiving.
My Walk to School.
A Ride across the Prairie.
Street Scenes.
Trials of a Deaf Person.
An Hour on the Toboggan Slide.
A City Boy's Visit to the Country.
Revelations of an Autograph Album.
Adventures of Diogenes the Second.

How to Choose Composition Subjects. — Teachers sometimes find it difficult to select interesting subjects for compositions. One of the advantages of combining Composition work with the study of Literature is that many lines of thought and investigation are thus opened, affording fresh and varied topics for writing. Some of the most successful teachers of Composition are in the habit of assigning subjects which are suggested to them by books and by newspaper and magazine articles. It is strongly recommended that the studies in Literature be made the basis of the practice in Composition.

The following subjects, suggested by the reading of "Snow-Bound" and the Prelude to "Among the Hills," will give an idea of the way in which teachers may make the Literature lessons doubly valuable.

Subjects Suggested by "Snow-Bound."

An Old-Fashioned Winter.
Farm-Life in Winter.
A New England Barn.
A Snow Storm.
The Masquerade. (Snow.)
Snow Flakes.
New England Character.
Winter Sports.
Aladdin's Cave.
Woods in Winter.
The Brook.
A Wood Fire.
Description of a New England Kitchen.
An Old-Fashioned Fireplace.
Moonlight on the Snow.
Silhouettes.
Pictures in the Fire.
"No Place like Home."
"The Days that are No More."
Mercy Warren.
The Salt Marshes.
The Isles of Shoals.
Witchcraft.
Making Hay on the Salt Meadows.
A Day on the Beach.
The Quaker Mother.
The Indians at Haverhill.
Stories of the Quakers.
Studies of Nature.
Different Ways of Looking at Common Things.
An Old Man's Memories.
Looking Back.
The Truce of God.
What I Know about Birds.
Telling Stories by the Fire.
Uncle Moses.
A Charming Old Maid.
Mercy Hussey's Romance.
A Husking Bee.
An Apple Bee.
Influence of Woman.
The Elder Sister.
Different Views of Death.
Story of a Braided Mat.
The Harebell.
Elizabeth Whittier.
The Schools of Long Ago.
Boarding Around.
The Schoolmaster.
The Guest.
Animal Types of Human Beings.
"The Crazy Queen of Lebanon."
Charity for the Faults of Others.
A Bull's-Eye Watch.
Sounds of a Winter Night.
Winter Sleep and Summer Dreams.
Breaking the Roads.
A Country Doctor.
A Kind Neighbor.
Almanacs.
The Village Newspaper.
The Pleasure of Receiving Letters.
A Vendue.
Influence of Newspapers upon People in the Country.
The Angel of Memory.
The Century Plant.

SUGGESTED BY THE PRELUDE TO "AMONG THE HILLS."

The Gardens of the Incas.
The Cardinal Flower.
A Harvest Scene.
Heliotrope and Mignonette.
The Nobility of Labor.
Two Old Homesteads. (Contrast.)
Grandma's Sampler.
Blind in the Midst of Beauty.
Golden Rod.
An August Noon.
Riding on the Load.
What is Chivalry?
The Hard Side of a Farmer's Life.
"The Best Room."
Parlor Ornaments.
The Mystery of the Woods.

Pictures from Memory's Sketch Book.

CHAPTER XI.

BIOGRAPHICAL SKETCHES.

WASHINGTON IRVING.

Born at New York, April 3, 1783.
Died at "Sunnyside," Irvington, N.Y., Nov. 28, 1859.

Home Circle. — William Irving, the father of Washington Irving, was a native of one of the Orkney Islands. His early life was spent upon the sea, but soon after his marriage he gave up his sea-faring life and came to America. He became a prosperous merchant in New York City. Three children died in infancy, but five sons and three daughters grew up to manhood and womanhood. Washington Irving was the youngest of the eleven children.

Boyhood. — Irving was born just at the close of the Revolutionary War. When the parents came to decide upon a name for their son, the mother remarked, "Washington's work is ended, and the child shall be named after him." When Washington became President, he was one day entering a shop in New York, when he was accosted by the Scotch nurse employed by the Irvings. "Please, your honor," said the excited woman, "here's a bairn was named after you." The great man laid his hand upon the child's head and gave him his blessing.

Irving was a mischievous boy, but he was so strictly

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