

ECLECTIC EDUCATIONAL SERIES.

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PINNEO'S

GUIDE TO

COMPOSITION:

*A SERIES OF PRACTICAL LESSONS, DESIGNED TO SIMPLIFY THE  
ART OF WRITING COMPOSITION.*

By T. S. PINNEO, M. A., M. D.,

AUTHOR OF "PRIMARY GRAMMAR," "ANALYTICAL GRAMMAR," ETC.

WILSON, HINKLE & CO.,<sup>17</sup>

137 WALNUT STREET, 26 BOND STREET,  
CINCINNATI. NEW YORK.

*cir 1877*

Edge T 758.77.700

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PREFACE.

THIS work is intended for those who desire a concise but comprehensive course of instruction in composition.

There are few, in this country, who are not frequently required to express their ideas in writing, and none who may not, at some time, be subject to this necessity. No education, therefore, can be complete that does not include this important branch.

As language, also, is the principal medium of imparting knowledge of all kinds, the study of composition should be commenced at a very *early age*, as soon, indeed, as the learner can read and write with tolerable accuracy.

The attempt is here made to render this usually repulsive and difficult branch, *simple, easy* of comprehension, and *interesting*. So gradually is the pupil led along, step by step, that he is actually taught to write composition before he is aware of it, and before the word *composition* is used.

It is hoped and believed that, by these instructions, even the youngest learner may be taught to express his thoughts readily, in a correct, clear, forcible, and easy style.

## GUIDE TO COMPOSITION.

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## TO TEACHERS.

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THE attention of the teacher is invited to the following features of this work :

1. **CONCISENESS** and **COMPREHENSIVENESS**. It includes, in a *very small compass*, all the essential principles of composition.

2. The **MODELS**, **EXERCISES**, and **EXPLANATIONS** are varied and numerous, fully illustrating every important principle stated and every direction given.

3. The **ARRANGEMENT** is especially adapted to secure interest and profit. Each principle and each rule is introduced exactly at the point where it is needed in practice.

4. The **ART** of **THINKING** for one's *self*, as well as the proper *expression* of thought, is here taught.

5. The **PLANS** for writing composition (pages 148-157) will be found, from their variety and number, exceedingly useful in teaching the pupil that most difficult and most important part of this study—the *formation of plans for himself*.

6. **SPELLING**, **CAPITALS**, and **PUNCTUATION** are taught by instruction and practice, intimately blended with other subjects. Every teacher is aware of the difficulty of securing proper attention to these points. It is confidently believed that the plan here adopted will accomplish this most desirable object.

This book should be commenced at a very early age. If deferred till the pupil is somewhat advanced, the introductory portion may be more rapidly passed over.

## GUIDE TO COMPOSITION.

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### INTRODUCTORY.

TO THE TEACHER.—Those exercises alone to which *questions* are attached are to be committed to memory. The other portions should be carefully read and well understood.

**COMPOSITION** is the expression of thought in written language.

In order to write correctly, the following subjects must be well understood :

- I. SPELLING.
- II. USE OF CAPITALS.
- III. PUNCTUATION.
- IV. USE OF WORDS AND PHRASES.
- V. FORMATION OF SENTENCES.
- VI. DIFFERENT KINDS OF COMPOSITION.
- VII. USE OF FIGURATIVE LANGUAGE.
- VIII. TREATMENT OF THEMES.

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### I. SPELLING.

IN writing these exercises in composition, very particular attention should be paid to the **SPELLING**. Not the slightest inaccuracy in this respect should be permitted.

A dictionary should always be at hand for reference.

Much may be learned, also, and a habit of correct spelling acquired and confirmed, by reading the works of good authors, and observing the manner in which they spell.

Rules and exercises may be found on pages 40-43.

## II. CAPITALS.

ALTHOUGH the pupil is supposed to be already acquainted with the proper use of CAPITALS, a review of that subject is here especially appropriate.

For this purpose, directions and exercises will be introduced as they may be needed.

For a tabular view, see page 143.

## III. PUNCTUATION.

THE subject of PUNCTUATION, like that of capitals, will be reviewed in the following pages, and copious exercises furnished as necessity for using the various points and marks may arise.

For a connected view, see pages 143, 144.

## IV. WORDS AND PHRASES.

A WORD is a written or spoken sign of an idea; as,  
Man, good, walk.

A PHRASE is a collection of words that does not make complete sense; as,

In general. To do good. A man of sense.

A SENTENCE is a collection of words that makes complete sense; as,

Life is short. Truth is mighty and will prevail.

## EXERCISES.

## DIRECTIONS FOR WRITING COMPOSITION.

1. Let the *handwriting* be neat and perfectly distinct.
2. Be sure that every word is correctly *spelt*.
3. See that *capitals* are in the right places.
4. Let the *points* and *marks* be correct.
5. Let there be no *grammatical* mistakes.
6. Let no *words* be used contrary to the directions given in Cautions 1, 2, 3, 4, 5, 6, 7.
7. Let the *sentences* be properly formed, in accordance with the principles stated in Cautions 9, 10, 11, 12, 13, 14.
8. Let each written exercise, when completed, be once more carefully examined with reference to the preceding directions.

NOTE.—These directions may serve as a guide both to the pupil in writing and to the teacher in correcting the exercises which follow.

## EXERCISE I.—WORDS.

*How should a sentence commence and close?*

A sentence should commence with a *capital*, and should generally close with a *period*; as,

Life is uncertain. The time has come.

Let the pupil place two or more appropriate words before each of the following nouns, putting capitals and periods as in the model. Let each exercise be written upon blackboard, slate, or paper.

NOTE.—These phrases, being independent, require capitals and periods, like sentences.

## MODEL.

- |          |                 |                   |
|----------|-----------------|-------------------|
| 1. Tree, | A large tree.   | An old tree.      |
|          | A small tree.   | A young tree.     |
|          | A crooked tree. | A beautiful tree. |

- |           |                    |                            |             |
|-----------|--------------------|----------------------------|-------------|
| 2. Man.   | A <i>tall</i> man. | An <i>upright</i> man.     |             |
|           | An <i>old</i> man. | An <i>honorable</i> man.   |             |
|           | A <i>good</i> man. | An <i>intelligent</i> man. |             |
| 3. City.  | 5. Child.          | 7. Farm.                   | 9. Forest.  |
| 4. House. | 6. Storm.          | 8. Fruit.                  | 10. Garden. |

## EXERCISE II.—WORDS.

Place appropriate words before each of the following, as in the preceding exercise. Should any of these exercises be thought too long for the younger pupils, they can easily be divided.

- |            |            |             |               |
|------------|------------|-------------|---------------|
| 1. Street. | 3. Brook.  | 5. Evening. | 7. Animal.    |
| 2. Horse.  | 4. Summer. | 6. Journey. | 8. Narrative. |

## EXERCISE III.—WORDS

Let the pupil add to each of the following adjectives two or more appropriate words, as in the model.

- |           |                        |                        |               |
|-----------|------------------------|------------------------|---------------|
| 1. Young. | A young <i>man</i> .   | A young <i>horse</i> . |               |
|           | A young <i>woman</i> . | A young <i>bird</i> .  |               |
|           | A young <i>tree</i> .  | A young <i>lion</i> .  |               |
| 2. Small. | 4. Old.                | 6. Bad.                | 8. Beautiful. |
| 3. Large. | 5. Good.               | 7. Pretty.             | 9. Horrible.  |

## EXERCISE IV.—WORDS.

Add words, as in the preceding exercise.

- |           |           |           |              |
|-----------|-----------|-----------|--------------|
| 1. Sweet. | 3. Long.  | 5. Tall.  | 7. Faithful. |
| 2. Dark.  | 4. Short. | 6. Noble. | 8. Cheerful. |

NOTE.—Such exercises may be multiplied at the pleasure of the teacher.

## EXERCISE V.—PUNCTUATION.

*How should three or more words, used in the same way, be separated?*

Three or more words, used in the same way, should be separated from each other by commas; as,

A *tall, straight, and beautiful* tree.

A *new, large, expensive, fashionable* house.

EXPLANATION.—*Tall, straight, and beautiful*, being used in the same way, that is, all describing *tree*, are separated by commas.

For the same reason, there are commas between *new, large, expensive, and fashionable*, which describe *house*.

REMARK.—*Two* words used thus with a conjunction are not usually separated by a comma; as,

A *tall and straight* tree.

If the conjunction is omitted, the comma is used; as,

A *tall, straight* tree.

NOTE.—For this rule complete, see page 51, Ex. 79.

## EXERCISE VI.—PUNCTUATION.

Correct the following sentences, as in the model. Two sentences are correct. Let the pupil find them.

1. a small white and old-fashioned house  
*Corrected.*—A small, white, and old-fashioned house.

*Reason.*—*A* should be a capital, because it is at the *beginning*. See page 9, Ex. 1.

*Small, white, and old-fashioned* should be separated by commas, because they are used in the *same way*, all describing *house*. See page 11, Ex. 5.

There should be a period at *house*, because it is at the *close*.

2. a noble brave and patriotic citizen
3. a long tedious and dangerous journey
4. an honest temperate and industrious man
5. an innocent open-hearted beautiful child
6. A calm, pleasant, moonlight night.
7. a bright cloudless and beautiful sky
8. a safe swift and commodious steamer



GUIDE TO COMPOSITION.

*What does the mark for ellipsis denote?*

An ELLIPSIS ( $\overline{\text{or,***}}$ ), still longer than a dash, denotes an intentional omission of letters or words; as,

C——s, for Charles.  
The —— assembled.  
The *company* assembled.

*What does a caret denote?*

A CARET ( ^ ), used only in written composition, denotes that what is placed over it is omitted by mistake; as,

thy m  
Honor father. Comission.  
^ ^

Let the pupil make on a blackboard or slate the following marks and points.

A BRACE } ,  
PARENTHESIS ( ), HYPHEN ( - ),  
BRACKETS [ ], DASH ( — ),  
PERIOD ( . ), ELLIPSIS ( ——— ),  
COMMA ( , ), CARET ( ^ ).

EXERCISE XI.—PUNCTUATION.

Write the following with an *ellipsis*.

1. Henry, H——y. 2. Boston, B——n. 3. New York, N—w Y—k.
4. Charles. 6. England. 8. New Haven.
5. James. 7. Baltimore. 9. New Jersey.

Use the caret properly in the following exercises.

1. Vain all things here below.

are  
*Corrected.*—Vain all things here below.  
^

2. The flood was the days of Noah.
3. Honesty is best policy.
4. Who can tell what be on the morrow?
5. In summer the trees full leaves.

EXERCISES.

6. In winter the is covered with snow.
7. In the morning the rises.
8. The river overflowed banks.

REM. 1.—The pupil should endeavor to write so correctly that the caret will never be needed.

REM. 2.—In writing the exercises in this book, the learner will have abundant practice in the use of the *hyphen* at the end of the line. The teacher should see that it is correctly employed.

EXERCISE XII.—WORDS.

Fill the blanks, writing the sentences in full, and using the *hyphen* and *caret* correctly.

1. The rose is ——, but it is surrounded with ——.  
The rose is *sweet*, but it is surrounded with *thorns*.
2. The lily is ——, but it grows among ——.  
The lily is *fair*, but it grows among *weeds*.
3. The dog ——. The horse ——. The hens ——.
4. The cat ——. The lions ——. The birds ——.
5. The sparrow has two —— and two ——.
6. Birds are clothed with —— and lay ——.
7. Fish have neither —— for flying like birds nor —— for walking like the ——.
8. They are not covered with —— like birds nor with —— like a horse.
9. Sheep are covered with ——, hogs with ——, and fish with ——.

EXERCISE XIII.—WORDS. \*

Fill the blanks, as in the preceding exercise.

1. Oxen and horses eat ——.
2. Dogs and cats eat ——.
3. Fowls and birds eat ——.
4. The farmer tills the ——, and when the wheat is ——, the miller grinds it into ——, from which our —— is made.

5. Wool from the \_\_\_\_\_ back is made into \_\_\_\_\_, and the skins of animals into \_\_\_\_\_.

6. There is a land where the roses are without \_\_\_\_\_, and the lily grows not among \_\_\_\_\_.

7. In that land there is \_\_\_\_\_ spring, and light without any \_\_\_\_\_. There are flowers that never \_\_\_\_\_.

8. In that \_\_\_\_\_ there are no wars nor quarrels, but all \_\_\_\_\_ one another.

## EXERCISE XIV.—PHRASES.

Fill the ellipses with words or phrases that will complete the sense, *writing* out each sentence in full.

1. The \_\_\_\_\_ greatly amused.  
The *company were* greatly amused.
2. The \_\_\_\_\_ blown down by the gale.
3. The \_\_\_\_\_ lost in the storm.
4. The \_\_\_\_\_ made known to the public.
5. The \_\_\_\_\_ returned late from school.
6. The \_\_\_\_\_ seen by the faint starlight.
7. The \_\_\_\_\_ in the same country town.
8. The \_\_\_\_\_ under the shade of the trees.
9. The \_\_\_\_\_ at the rising of the sun.
10. The \_\_\_\_\_ with corn and potatoes.

## EXERCISE XV.—PHRASES.

Supply the ellipses, as in the model.

1. Valuable \_\_\_\_\_ are often lost.  
Valuable *opportunities of doing good* are often lost.
2. Wonderful \_\_\_\_\_ sometimes told.
3. Much \_\_\_\_\_ some men.
4. The boy \_\_\_\_\_ with his sister.
5. The horses \_\_\_\_\_ carriage.
6. Many \_\_\_\_\_ related of Washington.
7. Who \_\_\_\_\_ horrors of war?
8. Many \_\_\_\_\_ field of battle.

9. Thousands \_\_\_\_\_ the camp.
10. Life \_\_\_\_\_ serve the Lord.

## EXERCISE XVI.—PHRASES.

Fill the following blanks with phrases.

1. They \_\_\_\_\_ difficulty.  
They *removed the trees with* difficulty.
2. The men \_\_\_\_\_ with reluctance.
3. We should \_\_\_\_\_ with cheerfulness.
4. The ships \_\_\_\_\_ a fair wind.
5. The sky \_\_\_\_\_ dark clouds.
6. We must \_\_\_\_\_ morning of life.
7. Every one \_\_\_\_\_ future with hope.
8. The sun \_\_\_\_\_ the just and the unjust
9. By \_\_\_\_\_ knowledge.
10. In gardens \_\_\_\_\_ and flowers.

## EXERCISE XVII.—PHRASES.

Supply the ellipses.

1. Mary \_\_\_\_\_ friends \_\_\_\_\_ country.  
Mary *is visiting her* friends *in the* country.
2. William \_\_\_\_\_ store \_\_\_\_\_ city.
3. The ship \_\_\_\_\_ gale \_\_\_\_\_ sea.
4. New York \_\_\_\_\_ miles \_\_\_\_\_ Boston.
5. The elephant \_\_\_\_\_ found \_\_\_\_\_ countries.
6. A top \_\_\_\_\_ toy \_\_\_\_\_ play.
7. I saw \_\_\_\_\_ and a cow \_\_\_\_\_ pasture.
8. John \_\_\_\_\_ horse \_\_\_\_\_ stable.
9. In youth \_\_\_\_\_ careful \_\_\_\_\_ habits.
10. Jane \_\_\_\_\_ feed \_\_\_\_\_ and chickens

## EXERCISE XVIII.—PUNCTUATION.

What does an interrogation point denote?

AN INTERROGATION POINT (?) denotes a question; as,

Will you go? Has he come?

*What does an exclamation point denote?*

AN EXCLAMATION POINT (!) denotes emotion; as,

Oh! ah! Alas for frail man!

*What does an apostrophe denote?*

AN APOSTROPHE (') denotes a contraction made by omitting one or two letters; as,

'Tis for *It is*; e'er for *ever*.

Also, the possessive case; as,

John's hat; eagle's wings.

*What is the difference between a comma and an apostrophe?*

The comma is placed at the *bottom* of the line (,), and the apostrophe *above* it (').

Let each pupil make the following points and marks upon a blackboard or slate.

	BRACE } ,	
PARENTHESIS	( ),	APOSTROPHE ( ' ),
PERIOD	( . ),	HYPHEN ( - ),
COMMA	( , ),	DASH ( — ),
INTERROGATION	( ? ),	ELLIPSIS ( — ),
EXCLAMATION	( ! ),	CARET ( ^ ).

#### EXERCISE XIX.—PUNCTUATION.

Write out carefully and neatly the following sentences, putting in their proper places capitals, periods, interrogation and exclamation points, and apostrophes. Two examples are correct.

1.           where can happiness be found

*Corrected.*—Where can happiness be found?

*Reason.*—*W* should be a capital, because it begins the sentence. There should be an interrogation point at the close, because a question is asked.

2.           would that man had never sinned.

*Corrected.*—Would that man had never sinned!

*Reason.*—*W*, a capital, as above; an exclamation point at the close, because emotion is expressed.

3.           tis a long road to that mans house,

*Corrected.*—'T is a long road to that man's house.

*Reason.*—Capital *T* as above; apostrophe at '*T*' because '*T is*' is contracted from *it is*; an apostrophe before *s* in *man's*, because *man's* is in the possessive; a period at *house*, because it is at the close of the sentence.

4. what can be more beautiful than the earth
5. the sun shines in his splendor
6. the moon and the stars come forth in beauty
7. the flowers lift up their bright heads
8. the brooks whisper softly as they flow
9. the birds warble as they fly
10. is not all nature tuned to harmony
11. o that man would praise the Lord for his goodness
12. how important that we should be prepared to die
13. Where shall we look for instruction?
14. who can tell what will be on the morrow
15. whose book is this where was it found
16. tis true tis pity pity tis tis true
17. a friends faults should not be magnified
18. 'T is not in nature not to scorn a knave.

#### EXERCISE XX.—PHRASES.

Fill the following blanks, as in the model.

1. He conducted \_\_\_\_\_  
He conducted *the business very well.*
2. They saw \_\_\_\_\_.
3. We should improve \_\_\_\_\_.
4. Most persons love \_\_\_\_\_.
5. We should love \_\_\_\_\_.
6. Spring brings \_\_\_\_\_.
7. Summer has \_\_\_\_\_.
8. In autumn the harvest \_\_\_\_\_.
9. In winter we have \_\_\_\_\_.

## EXERCISE XXI.—PHRASES.

Fill the blanks.

1. \_\_\_\_\_ before all men.  
*His courage was fully proved* before all men.
2. \_\_\_\_\_ than money.
3. \_\_\_\_\_ the ruin of thousands.
4. \_\_\_\_\_ a dangerous undertaking
5. \_\_\_\_\_ very important.
6. \_\_\_\_\_ than death itself.
7. \_\_\_\_\_ storm at sea.
8. \_\_\_\_\_ from school.
9. \_\_\_\_\_ to the city.
10. \_\_\_\_\_ severe afflictions.

## EXERCISE XXII.—PHRASES.

Fill the blanks.

Let the pupil be encouraged to add several words or phrases.

1. The audience was addressed \_\_\_\_\_  
The audience was addressed *in an interesting manner by a very able speaker.*
2. The army was led \_\_\_\_\_.
3. The rain fell \_\_\_\_\_.
4. The lightning flashed \_\_\_\_\_.
5. Knowledge can be \_\_\_\_\_.
6. The ship was wrecked \_\_\_\_\_.
7. Youth is the time \_\_\_\_\_.
8. The elephant escaped \_\_\_\_\_.
9. The telegraph \_\_\_\_\_.
10. The steamboat \_\_\_\_\_.

## EXERCISE XXIII.—CAPITALS.

*How should proper names and adjectives derived from them begin?*

Proper names and adjectives derived from them, should begin with capitals; as,

*Proper Names.* Lord, Jehovah, Messiah, the Eternal.  
*do.* William, the Hudson, England, America.  
*do.* March, July, Monday, Friday.  
*Adjectives.* The *American* army, the *English* navy.

*How should titles of respect, etc., begin?*

Titles of respect, honor, and office should begin with capitals; as,

*King* George, *President* Jackson, the *Chairman*.

REMARK.—When these refer to no particular person, the capital is not used; as,

There are many *kings* and *presidents*.

*What should I and O be?*

The pronoun *I* and the interjection *O* should always be capitals; as,

*O* that I had died for thee!

*How should the titles of books, etc., begin?*

The principal words in the titles of books, headings of chapters, etc., should begin with capitals; as,

Pollok's Course of Time.

Weems's Life of Washington.

REMARK.—Important words in a sentence sometimes commence with capitals, but this, being left to the taste and judgment of the writer, is subject to no rule.

## EXERCISE XXIV.—CAPITALS AND POINTS.

Put capitals and points in their proper places. One example is correct. Let the pupil find it.

1. the lord he is god  
*Corrected.*—The Lord he is God.

*Reason.*—The should begin with a capital, because it commences the sentence: *Lord* and *God*, because they are proper names. A period at *God*, because it closes the sentence.

2. the fourth of july sometimes comes on sun-  
day

*Corrected.*—The fourth of July sometimes comes on  
Sunday.

*Reason.*—The same as in the preceding example.

3. queen victoria is the present monarch of  
england

*Corrected.*—Queen Victoria is the present monarch of  
England.

*Reason.*—The same as above.

4. the earth is the lords and the fullness thereof  
5. george washington was the first president of the united  
states  
6. prince albert was the husband of queen victoria.  
7. Great is the Lord Jehovah.  
8. mount ararat is in asia  
9. thomas jefferson died in 1826  
10. o that i had wings like a dove  
11. johnsons lives of the poets is a valuable book  
12. i have read scotts lay of the last minstrel and i think it is  
very interesting.

#### EXERCISE XXV.—CAPITALS AND POINTS.

Correct the errors in capitals and punctuation. Each division con-  
tains *six* sentences. Some of these are correct. Let the pupil find  
them.

- never deceive any man summer brings flowers who  
created the world alas for poor human nature ships carry  
goods and men Who can live without air?
- The house is on fire is the house on fire whose house  
is it Leaves have their time to fall. when will morning come  
a soft answer turns away wrath?
- who is queen of england victoria is queen of england  
when the fourth of july comes on sunday it is kept on mon-  
day the farmer sat in his easy chair smoking his pipe of clay

o for a lodge in some vast wilderness Cheating always attends  
gambling.

4. how wonderful is man england france and spain are  
monarchies the american people form a republic The Bible  
is the best of books. the lady of the lake was written by scott  
january and february are cold months

5. ice is formed in winter how old are you is the music  
good alas for frail man you are more patient than i am  
nothing is more beautiful than spring

#### EXERCISE XXVI.—PHRASES.

Fill the blanks.

- \_\_\_\_\_ sailed on his voyage \_\_\_\_\_  
*Columbus* sailed on his voyage of discoveries on  
*Friday*.
- or, The captain* sailed on his voyage *with a full cargo*.
- \_\_\_\_\_ came yesterday from \_\_\_\_\_
- \_\_\_\_\_ showed me his \_\_\_\_\_
- \_\_\_\_\_ contains \_\_\_\_\_
- \_\_\_\_\_ return good \_\_\_\_\_
- \_\_\_\_\_ secure the love \_\_\_\_\_
- \_\_\_\_\_ greatly surprised \_\_\_\_\_
- \_\_\_\_\_ at last restored \_\_\_\_\_
- \_\_\_\_\_ is the best \_\_\_\_\_
- \_\_\_\_\_ separated \_\_\_\_\_

#### EXERCISE XXVII.—PHRASES.

Fill the blanks.

- \_\_\_\_\_ nearly destroyed \_\_\_\_\_  
*The City of New York* was nearly destroyed *by fire*.
- \_\_\_\_\_ was full \_\_\_\_\_
- \_\_\_\_\_ torn down \_\_\_\_\_
- \_\_\_\_\_ broken \_\_\_\_\_
- \_\_\_\_\_ will give \_\_\_\_\_
- \_\_\_\_\_ made known \_\_\_\_\_
- \_\_\_\_\_ often heard \_\_\_\_\_

8. \_\_\_\_\_ will secure \_\_\_\_\_  
 9. \_\_\_\_\_ in the universe were made \_\_\_\_\_

## EXERCISE XXVIII.—PHRASES.

Fill the blanks.

1. One sad, cold night, \_\_\_\_\_ snow \_\_\_\_\_ fast, \_\_\_\_\_ wind \_\_\_\_\_ shrill.
2. Not a star \_\_\_\_\_ seen \_\_\_\_\_ sky.
3. Some good men \_\_\_\_\_ dog \_\_\_\_\_ hunt \_\_\_\_\_ want help.
4. In a short time, \_\_\_\_\_ heard \_\_\_\_\_ dog \_\_\_\_\_ bark.
5. On looking out \_\_\_\_\_ saw \_\_\_\_\_ boy \_\_\_\_\_ back.
6. The poor child \_\_\_\_\_ stiff \_\_\_\_\_ cold. \_\_\_\_\_ scarcely hold \_\_\_\_\_ dog's back.
7. He had lain \_\_\_\_\_ snow \_\_\_\_\_ too weak \_\_\_\_\_ walk.
8. He felt \_\_\_\_\_ dog \_\_\_\_\_ pull \_\_\_\_\_ coat \_\_\_\_\_ heard \_\_\_\_\_ bark.
9. He could just \_\_\_\_\_ back, \_\_\_\_\_ put \_\_\_\_\_ arm \_\_\_\_\_ neck.
10. Thus he rode \_\_\_\_\_ house.
11. They \_\_\_\_\_ care \_\_\_\_\_ till snow \_\_\_\_\_ gone \_\_\_\_\_ sent \_\_\_\_\_ home.

## EXERCISE XXIX.—PHRASES.

Fill the blanks.

1. A man \_\_\_\_\_ fleeing \_\_\_\_\_ pursuers \_\_\_\_\_ take \_\_\_\_\_ life.
2. When they \_\_\_\_\_ close \_\_\_\_\_ avoided \_\_\_\_\_ turning \_\_\_\_\_ road.
3. Not far \_\_\_\_\_ saw \_\_\_\_\_ opening \_\_\_\_\_ cave.
4. This \_\_\_\_\_ concealed \_\_\_\_\_ bushes.
5. He rushed \_\_\_\_\_ hoping \_\_\_\_\_ bushes \_\_\_\_\_ hide \_\_\_\_\_ enemies.
6. Just \_\_\_\_\_ bushes had ceased \_\_\_\_\_ motion, caused \_\_\_\_\_ hastily pushing \_\_\_\_\_, \_\_\_\_\_ bird lit \_\_\_\_\_ them \_\_\_\_\_ sing.
7. Exactly \_\_\_\_\_ moment, \_\_\_\_\_ pursuers \_\_\_\_\_ up \_\_\_\_\_ seeing \_\_\_\_\_ cave \_\_\_\_\_ enter.
8. One \_\_\_\_\_, however, \_\_\_\_\_ observed \_\_\_\_\_ bird fly as \_\_\_\_\_

came up \_\_\_\_\_ persuaded \_\_\_\_\_ friends \_\_\_\_\_ no one \_\_\_\_\_ lately  
 \_\_\_\_\_ or \_\_\_\_\_ bird \_\_\_\_\_ not \_\_\_\_\_ there.

9. So, fearing \_\_\_\_\_ lose time \_\_\_\_\_ rushed on, \_\_\_\_\_ life \_\_\_\_\_ saved.

10. Thus, God \_\_\_\_\_ means \_\_\_\_\_ bird preserved \_\_\_\_\_ man \_\_\_\_\_ enemies.

## EXERCISE XXX.—GOOD USAGE.

*What kind of words should we use in composition?*

In composition we should use those words alone which are employed by good writers and speakers.

*What is the use of good writers and speakers called?*

The use of good writers and speakers is called *good usage*.

*As we can not all read these authors for ourselves, how shall we ascertain what is good usage?*

We may learn what is good usage from dictionaries, spelling-books, and works on grammar and composition.

REM. 1.—The authors of such books are supposed to have ascertained, by examination, what is good usage.

REM. 2.—The several directions contained in this book under the title of CAUTIONS, are designed to include the essential principles of good usage, as applicable to words, phrases, and sentences.

## EXERCISE XXXI.—CAUTION 1.

Undignified expressions.

*What is the first caution necessary in the use of words?*

CAUTION 1.—Avoid all undignified expressions; as,

*pluck, for courage;      gent., for gentleman;  
 twit, for accuse;      pitch into, for attack.*

REM. 1.—Some words may be used in *conversation* that are not sufficiently dignified for *composition*.

REM. 2.—Low or vulgar words should *never* be used either in conversation or composition.

REM. 3.—A softened expression, used in place of a harsh one, is called a *Euphemism*; as,

*dislike*, for *hate*; *he does not speak the truth*, for *he lies*;  
*deceive*, for *cheat*; *he is intemperate*, for *he is drunk*.

REM. 4.—Words that mean *exactly* the same thing are called *synonyms*, or *synonymous* words; as,

*fatherly* and *paternal*; *celestial* and *heavenly*;  
*motherly* and *maternal*; *swiftness* and *velocity*.

REM. 5.—The following are examples of expressions included in the term *undignified*.

Their use is called an offense against PROPRIETY.

## UNDIGNIFIED EXPRESSIONS.

A mint of money,  
A stitch in time,  
Bother,  
Clodhopper,  
Cross-grained,  
Codger,  
Cock and bull story,  
Dog-cheap,  
Deviltry,  
Fiddlestick,  
Gift of the gab,  
Hurly-burly,  
Incog,  
Jollification,  
Nick of time,  
One foot in the grave,  
Pellmell,  
Shirk,  
Sure as fate,  
Turn a penny,  
To stick to,  
Thick as hops,  
Fickle,  
To go ahead,

## THEIR MEANING.

Great wealth.  
Precaution.  
Trouble.  
A plain man.  
Ill-natured.  
A countryman.  
An absurd story.  
Very cheap.  
Very wicked conduct.  
Of trifling value.  
Talkativeness.  
Tumult, bustle.  
Unknown, in disguise.  
Mirth.  
Good season.  
Very aged, or ill.  
Without order.  
Avoid.  
Certain.  
Make money.  
To persevere.  
Very plentiful.  
Please.  
To be active and prompt.

## UNDIGNIFIED EXPRESSIONS.

Tit for tat,  
Tooth and nail,  
Thick-skinned,  
Topsy-turvy,  
Ups and downs,  
Whit,  
Wild-goose chase,

## THEIR MEANING.

A fair equivalent  
Violently.  
Stupid.  
With the head downward.  
Changes.  
A very small part.  
Unsuccessful pursuit.

## EXERCISE XXXII.—CAUTION 1.

Correct the undignified expressions, as in the model.

1. His assailant *pitched into* him *tooth and nail*.  
*Corrected*.—His assailant *attacked* him *violently*.

*Reason*.—*Pitched into* and *tooth and nail* are undignified expressions.

*NOTE*.—Words to be substituted for undignified expressions may be found in the dictionary. Most of the following are contained in the list on pages 26 and 27.

2. The *gent.* had no cause of complaint.
3. They hurried *pellmell* into the dining-room.
4. There was a *hurly-burly* in the streets.
5. Many have *pluck* enough where there is no danger.
6. He traveled *incog.* through the country.
7. A man gains nothing by *shirking* duty.
8. He found himself on a *wild-goose* chase.
9. A *mint* of money will not save us from the *ups and downs* of life.
10. The speaker was evidently very *thick-skinned*.
11. Napoleon generally *got the upper hand* in his battles.
12. We should not unnecessarily *bother* others.
13. It is a pity that he does not *long hold in one mind*.\*
14. The man was eager to *turn a penny*.
15. It sounded like a *cock and bull story*.
16. He will be there as *sure as fate*.
17. They arrived just in the *nick of time*.

\* Continue of the same opinion.

## EXERCISE XXXIII.—PHRASES.

In the following exercises, 33 to 53, write out the whole story, filling the blanks with any words that will complete the sense.

## MODEL.

## THE DOG AND THE SHADOW.

1. A dog, crossing a \_\_\_\_\_ with a \_\_\_\_\_ of meat \_\_\_\_\_ mouth, \_\_\_\_\_ his own shadow \_\_\_\_\_ stream.
2. Thinking \_\_\_\_\_ another dog \_\_\_\_\_ piece \_\_\_\_\_, dropped \_\_\_\_\_ and grasped \_\_\_\_\_.
3. Thus, not only \_\_\_\_\_ the other, but \_\_\_\_\_ already had.

*Completed and written out.*

1. A dog, crossing a *river* with a *piece* of meat *in his* mouth, *saw* his own shadow *in the* stream.
2. Thinking *that it was* another dog *with a* piece of meat, *he* dropped *his own* and grasped *at the* shadow.
3. Thus, not only *did he fail in obtaining* the other, but *lost that which he* already had.

## EXERCISE XXXIV.—PHRASES.

Fill the blanks, and write out the whole.

## THE FOX AND THE GRAPES.

1. A hungry fox \_\_\_\_\_ into a vineyard where there hung \_\_\_\_\_ bunches \_\_\_\_\_ grapes.
2. But \_\_\_\_\_ so \_\_\_\_\_ that \_\_\_\_\_ not reach \_\_\_\_\_ though \_\_\_\_\_ till \_\_\_\_\_ tired.
3. At last \_\_\_\_\_ attempt and \_\_\_\_\_ away, consoling \_\_\_\_\_ by saying \_\_\_\_\_ sour \_\_\_\_\_ worth \_\_\_\_\_ trouble \_\_\_\_\_ picking.

## EXERCISE XXXV.—PHRASES.

## THE SEVEN STICKS.

1. An old man \_\_\_\_\_ seven sons \_\_\_\_\_ always quarreling
2. One day \_\_\_\_\_ called \_\_\_\_\_ around \_\_\_\_\_.
3. He laid \_\_\_\_\_ seven sticks bound \_\_\_\_\_.

- 4 He told \_\_\_\_\_ give \_\_\_\_\_ dollars if \_\_\_\_\_ break the bundle.
5. Each \_\_\_\_\_ hard \_\_\_\_\_ break \_\_\_\_\_ but \_\_\_\_\_ not \_\_\_\_\_.
6. He then untied \_\_\_\_\_ and broke \_\_\_\_\_ one by \_\_\_\_\_ very \_\_\_\_\_, telling them \_\_\_\_\_ while \_\_\_\_\_ together no one \_\_\_\_\_ injure, \_\_\_\_\_ but if \_\_\_\_\_ quarrel \_\_\_\_\_ each \_\_\_\_\_ happen \_\_\_\_\_ them as \_\_\_\_\_ sticks.

## EXERCISE XXXVI.—PHRASES.

## THE WOLF.

1. A boy \_\_\_\_\_ care \_\_\_\_\_ sheep \_\_\_\_\_ near a forest.
2. Near \_\_\_\_\_ village where \_\_\_\_\_ call \_\_\_\_\_ help \_\_\_\_\_ danger.
3. One day \_\_\_\_\_ fun \_\_\_\_\_ cried \_\_\_\_\_ Wolf! wolf!
4. The men \_\_\_\_\_ village \_\_\_\_\_ running \_\_\_\_\_ clubs axes \_\_\_\_\_ kill \_\_\_\_\_.
5. When \_\_\_\_\_ men saw \_\_\_\_\_ fooled \_\_\_\_\_ back \_\_\_\_\_ left \_\_\_\_\_ boy laughing.
6. The next day, \_\_\_\_\_ more fun \_\_\_\_\_ tried \_\_\_\_\_ same way
7. On the third \_\_\_\_\_ wolf \_\_\_\_\_ earnest.
8. The boy \_\_\_\_\_ fright \_\_\_\_\_ loudly, Help! help! the wolf \_\_\_\_\_ the wolf \_\_\_\_\_.
9. But no one \_\_\_\_\_ to help \_\_\_\_\_ | \_\_\_\_\_ finest \_\_\_\_\_ flock.

## EXERCISE XXXVII.—CAUTION 2.

Words not generally understood.

*What is the first caution?* (See page 25, Ex. 31.)

*What is the second caution?*

CAUTION 2.—Avoid the use of words not generally understood; as,

*erst*, an old word for *formerly*;  
*embonpoint*, French for *corpulence*;  
*fore and aft*, a sailor's phrase for *from end to end*;  
*connexity*, a new-made word for *connection*.

REM. 1.—Words like *erst*, which have gone out of use, and, therefore, are not understood, are said to be *obsolete*.

REM. 2.—*Foreign* words may be used when they have become so common as to be generally understood, and are authorized by good writers; as, *depot*, *ennui*, etc.

REM. 3.—Expressions like *fore and aft* are called *technical*, that is, they are used only by particular trades and professions. When those who understand them are addressed, their use is proper.

REM. 4.—Words made up for the occasion are called *new-coined* words; as, *connexity*.

REM. 5.—The use of either of these four kinds of words is called an offense against PURITY, because they are not *purely* English. The following are a few examples:

*Obsolete Words.*

OBSELETE.	MODERN.	OBSELETE.	MODERN.
Behcet,	Command.	Sith,	Since.
Bewray,	Betray.	Stroam,	Roam.
Frst,	Formerly.	Whilom,	Of old.
Irks,	Wearies.	Wit,	Know.
Let,	Hinder.	Wist,	Knew.
Likes,	Suits.	Wot,	Know.
Quoth,	Said.	Ycleped,	Named.

REM.—Obsolete words may be used in *poetry* when they are improper in *prose*. This is called *poetical license*.

*Foreign Words.*

FOREIGN.	ENGLISH.	FOREIGN.	ENGLISH.
Bagatelle,	Trifle.	Flatus,	Wind.
Beau monde,	World of fashion.	Fleur de lis,	Flower of the lily
Bizarre,	Odd, extravagant.	Hauteur,	Pride.
Canaille,	The rabble.	Literati,	Learned men.
Coup d'état,	Stroke of policy.	N'importe,	It is no matter.
Delicatsse,	Delicacy.	Nous verrons,	We shall see.
Emente,	Disturbance.	Politesse,	Politeness.
Exuvie,	Cast-off skins.	Savant,	A learned man.

NOTE.—The preceding are merely specimens of the *kind* of words referred to.

EXERCISE XXXVIII.—CAUTION 2.

Correct according to the principle stated in Caution 2.

1. Thy speech *bewrayeth* thee.  
*Corrected.*—Thy speech *betrayeth* thee.

*Reason.*—*Bewrayeth* is improper, because it is *obsolete*, that is, out of use, and, therefore, not understood.

2. The *canaille* were highly excited.  
*Corrected.*—The *rabble* were highly excited.

*Reason.*—*Canaille* is improper, because it is a *foreign* word, and, therefore, not understood.

3. The king's *behest* must be obeyed. (See page 30.)
4. *Whilom* Noah was saved from the deluge.
5. I *wot* not what to do.
6. They *wist* not where they were.
7. The *beau monde* is very attractive to the young.
8. He aspires to be one of the *literati*.
9. That was an admirable *coup d'état*.
10. "Alas," *quoth* he, "my hopes are fled."
11. I have been *let* from coming hitherto.
12. He is a *savant* from the East.
13. You will do in this case as it *likes* you.

EXERCISE XXXIX.—CAPITALS AND PUNCTUATION.

*How should the names of objects or animals, used as persons, begin?*

The names of objects or animals, used as if they were the names of persons, should begin with capitals; as,

And the *Wolf* talked with the *Lamb*.  
*River* O *River*, whither do you glide?

*What is a quotation?*

A QUOTATION is a repetition of the exact words of another.

*How should a quotation begin, and what marks should be used with it?*

A QUOTATION should begin with a capital.

QUOTATION MARKS (“ ”) should be used *before* and *after* a quotation; and

A COLON (:) should be used immediately *before* it; as,

A wise man says: “Know thyself.”

OBSERVE, that when the quotation is divided into two parts by other words, these parts are separated by commas; as,

“There is,” *said he*, “no other hope.”

REM.—In the Bible, a quotation is preceded by a comma, and the quotation marks are omitted; as, Jesus answered them, saying, The hour is come, that the son of man should be glorified.

#### EXERCISE XL.—CAPITALS AND PUNCTUATION.

Correct capitals and punctuation. One sentence is correct.

1. and the fox said to the crow how beautiful are your feathers

*Corrected.*—And the Fox said to the Crow: “How beautiful are your feathers!”

*Reason.*—A should be a capital, because at the beginning; F and C, because Fox and Crow are spoken of as persons; H, because it commences a quotation.

A colon after Crow, because it directly precedes a quotation.

An exclamation point at feathers, because emotion is denoted.

Quotation marks at How and feathers, because at the beginning and close of a quotation.

2. A wolf, drinking at a brook, said to a lamb below him why do you muddy the stream

3. And the lamb said to the wolf that is impossible

4. King david says o that i had wings like a dove

5. The Psalmist says i am a stranger on the earth as my fathers were

6. Pope says the proper study of mankind is man

7. The bible says love one another.

8. slander and good-nature one day held a discussion
9. An old Crab said to a young one: “Why do you walk so crooked?”

#### EXERCISE XLI.—PHRASES.

Complete the story by filling the blanks.

Let the commas and all points for which no rule has yet been given, be retained as they are.

##### THE WOLF AND THE CRANE.

1. A Wolf, having \_\_\_\_\_ its food too greedily, felt a bone \_\_\_\_\_ throat.
2. Being in great \_\_\_\_\_, he \_\_\_\_\_ a reward to \_\_\_\_\_ who would \_\_\_\_\_ out.
3. A Crane, tempted by \_\_\_\_\_, undertook \_\_\_\_\_.
4. \_\_\_\_\_ long bill \_\_\_\_\_ Wolf's throat, \_\_\_\_\_ drew \_\_\_\_\_ and \_\_\_\_\_ reward.
5. The Wolf \_\_\_\_\_ “You may think \_\_\_\_\_ well paid \_\_\_\_\_ saved \_\_\_\_\_ head, when I \_\_\_\_\_ bit \_\_\_\_\_ easily.”

#### EXERCISE XLII.—PHRASES.

##### THE QUARRELSOME CHICKENS.

1. There \_\_\_\_\_ farmer's \_\_\_\_\_ two chickens \_\_\_\_\_ habit \_\_\_\_\_ fighting.
2. One day, \_\_\_\_\_ fighting \_\_\_\_\_ hard.
3. The largest, named Poco, \_\_\_\_\_ beat \_\_\_\_\_ crowed \_\_\_\_\_ loud.
4. The other \_\_\_\_\_ away hid \_\_\_\_\_.
5. He \_\_\_\_\_ desirous \_\_\_\_\_ punishing \_\_\_\_\_ beaten him.
6. So he \_\_\_\_\_ Fox \_\_\_\_\_ told \_\_\_\_\_ fine, fat \_\_\_\_\_ in the barn-yard, and \_\_\_\_\_ show \_\_\_\_\_ where \_\_\_\_\_.
7. The Fox \_\_\_\_\_ glad, for \_\_\_\_\_ hungry.
8. So \_\_\_\_\_ went \_\_\_\_\_ found Poco \_\_\_\_\_ roost \_\_\_\_\_ seized \_\_\_\_\_ neck \_\_\_\_\_ ate \_\_\_\_\_.
9. The other \_\_\_\_\_ stood by \_\_\_\_\_ crowed \_\_\_\_\_.

10. But the Fox, \_\_\_\_\_ him, said: "Poco \_\_\_\_\_ good \_\_\_\_\_ not enough \_\_\_\_\_."

11. So \_\_\_\_\_ flew \_\_\_\_\_ other \_\_\_\_\_ ate \_\_\_\_\_ also

## EXERCISE XLIII.—PHRASES.

## THE WOLF AND THE SHEEP.

1. A Wolf that \_\_\_\_\_ bitten \_\_\_\_\_ dog, being unable \_\_\_\_\_, called a Sheep \_\_\_\_\_ passing \_\_\_\_\_ and begged \_\_\_\_\_ water from \_\_\_\_\_ near by.

2. "For," said the Wolf, "if you \_\_\_\_\_ drink, I \_\_\_\_\_ meat for myself."

3. "Yes, indeed," \_\_\_\_\_ the Sheep, "I \_\_\_\_\_ no doubt \_\_\_\_\_, for if I come \_\_\_\_\_ enough \_\_\_\_\_ you drink, you \_\_\_\_\_ mince-meat \_\_\_\_\_ me."

## EXERCISE XLIV.—PHRASES.

## THE BIRDS AND THE SAILOR.

1. A sailor, one day, \_\_\_\_\_ streets \_\_\_\_\_ city.

2. He saw \_\_\_\_\_ birds \_\_\_\_\_ cage \_\_\_\_\_ sale.

3. He looked \_\_\_\_\_ flying \_\_\_\_\_ wires \_\_\_\_\_ cage \_\_\_\_\_ get out.

4. He asked \_\_\_\_\_ what \_\_\_\_\_ take \_\_\_\_\_ birds.

5. The boy said \_\_\_\_\_ dollars \_\_\_\_\_ all. So the man paid \_\_\_\_\_ opened \_\_\_\_\_ let \_\_\_\_\_ fly away.

6. "What \_\_\_\_\_ that \_\_\_\_\_?" said \_\_\_\_\_ boy. "Because," \_\_\_\_\_ man, "I myself \_\_\_\_\_ prison \_\_\_\_\_ years, and \_\_\_\_\_ never let \_\_\_\_\_ prison \_\_\_\_\_ can help it."

## EXERCISE XLV.—PHRASES.

## THE CRAB AND ITS MOTHER.

1. An old Crab \_\_\_\_\_ young \_\_\_\_\_: "Why \_\_\_\_\_ walk crooked, child? \_\_\_\_\_ straight."

2. "Mother," said \_\_\_\_\_, "show \_\_\_\_\_ way, \_\_\_\_\_ you? when \_\_\_\_\_ you \_\_\_\_\_ straight, \_\_\_\_\_ I \_\_\_\_\_ try \_\_\_\_\_ follow \_\_\_\_\_ example."

## EXERCISE XLVI.—PHRASES.

## THE FISHERMAN.

1. A fisherman \_\_\_\_\_ long time, \_\_\_\_\_ nothing \_\_\_\_\_ one little fish.

2. "Spare \_\_\_\_\_," said \_\_\_\_\_ "I \_\_\_\_\_ small. Throw \_\_\_\_\_ back \_\_\_\_\_ river, and when \_\_\_\_\_ bigger \_\_\_\_\_ catch \_\_\_\_\_"

3. "No, no," said \_\_\_\_\_ "I \_\_\_\_\_ got \_\_\_\_\_ now, but if \_\_\_\_\_ water again, \_\_\_\_\_ tune \_\_\_\_\_ be, catch \_\_\_\_\_ can."

## EXERCISE XLVII.—PHRASES.

## THE BOY WHO STOLE APPLES.

1. An old man found \_\_\_\_\_ boy \_\_\_\_\_ one \_\_\_\_\_ trees \_\_\_\_\_ apples.

2. He told \_\_\_\_\_ down, but the boy \_\_\_\_\_ plainly \_\_\_\_\_ not.

3. "Won't you?" \_\_\_\_\_ man; "then \_\_\_\_\_ fetch \_\_\_\_\_ down."

4. So he \_\_\_\_\_ grass \_\_\_\_\_ threw \_\_\_\_\_, but this \_\_\_\_\_ youngster laugh, \_\_\_\_\_ think \_\_\_\_\_ pretend \_\_\_\_\_ down \_\_\_\_\_ tree \_\_\_\_\_ grass only.

5. "Well, well," said \_\_\_\_\_ man, "if neither \_\_\_\_\_ nor \_\_\_\_\_ will do, I \_\_\_\_\_ try \_\_\_\_\_ virtue \_\_\_\_\_ stones." So \_\_\_\_\_ pelted \_\_\_\_\_ which soon made \_\_\_\_\_ hasten \_\_\_\_\_ and beg \_\_\_\_\_ pardon.

## EXERCISE XLVIII.—THE COMMA.

These rules may be committed to memory, or used only for reference. Questions may be found at the close. •

## RULE 1.—Adverbs\* and adverbial or explanatory phrases,

\* The pupil is supposed to have some knowledge of grammar, or, if quite young, to be studying some elementary work like Pinneo's Primary Grammar. It is better to attend to the two studies separately, than to attempt to unite them in the same book, because this can, at best, be but imperfectly done, and can not render unnecessary, sooner or later, the use of a separate work on grammar.

2. The Horse \_\_\_\_\_ a man and \_\_\_\_\_ him to help him \_\_\_\_\_ Stag.
3. The man \_\_\_\_\_ him, provided the Horse would permit \_\_\_\_\_ a bridle in his \_\_\_\_\_ and a saddle \_\_\_\_\_.
4. This \_\_\_\_\_, the man mounted \_\_\_\_\_ and soon \_\_\_\_\_ away the Stag.
5. The Horse thanked \_\_\_\_\_ and \_\_\_\_\_ to be relieved \_\_\_\_\_ saddle and \_\_\_\_\_.
6. "No, indeed," \_\_\_\_\_ the man, "I have found how \_\_\_\_\_ you are, so I shall \_\_\_\_\_ you for my own \_\_\_\_\_."

## EXERCISE LI.—PHRASES.

## THE BEAR AND THE TRAVELERS.

1. Two men, traveling \_\_\_\_\_ forest, \_\_\_\_\_ to help each other \_\_\_\_\_ danger.
2. They \_\_\_\_\_ not \_\_\_\_\_ far, when a bear \_\_\_\_\_ out \_\_\_\_\_ wood \_\_\_\_\_ came \_\_\_\_\_ them.
3. One, \_\_\_\_\_ light and active, \_\_\_\_\_ tree.
4. The other, \_\_\_\_\_ ground, \_\_\_\_\_ breath, \_\_\_\_\_ pretended dead.
5. The bear \_\_\_\_\_ him, smelled \_\_\_\_\_, and supposing \_\_\_\_\_ dead, \_\_\_\_\_ away.
6. When \_\_\_\_\_ gone, the man \_\_\_\_\_ tree, asked him \_\_\_\_\_ bear \_\_\_\_\_ said, as \_\_\_\_\_ whispering to him.
7. "\_\_\_\_\_ advised \_\_\_\_\_," said \_\_\_\_\_, "never \_\_\_\_\_ trust \_\_\_\_\_ cowardly \_\_\_\_\_ as you \_\_\_\_\_."

## EXERCISE LII.—PHRASES.

## THE FOX AND THE CROW.

The pupil may vary the language given, if he chooses, as the only object of these exercises is to give him *ideas* to be clothed in his own words.

1. A Crow, having \_\_\_\_\_ cheese \_\_\_\_\_ window \_\_\_\_\_ cottage, \_\_\_\_\_ tree, to eat it.

2. A Fox, seeing \_\_\_\_\_, followed \_\_\_\_\_ sat \_\_\_\_\_ beneath \_\_\_\_\_, thinking how \_\_\_\_\_ possession \_\_\_\_\_ cheese.
3. \_\_\_\_\_ began to praise the \_\_\_\_\_, saying \_\_\_\_\_ never saw \_\_\_\_\_ plumes and \_\_\_\_\_ eyes.
4. The Crow listened \_\_\_\_\_, but \_\_\_\_\_ not move.
5. The Fox then \_\_\_\_\_ her \_\_\_\_\_ shape and \_\_\_\_\_ form, but still \_\_\_\_\_ nothing.
6. \_\_\_\_\_ then began to \_\_\_\_\_ her voice, \_\_\_\_\_ richest, sweetest \_\_\_\_\_ heard.
7. At this, the Crow \_\_\_\_\_ delighted \_\_\_\_\_ mouth \_\_\_\_\_ sing, and \_\_\_\_\_ cheese \_\_\_\_\_ ground.
8. The \_\_\_\_\_ instantly \_\_\_\_\_ it up, trotted off \_\_\_\_\_, \_\_\_\_\_ heartily at her \_\_\_\_\_ in permitting herself \_\_\_\_\_ completely \_\_\_\_\_.

## EXERCISE LIII.—PHRASES.

## THE WOLF AND THE LAMB.

1. A Wolf and a Lamb \_\_\_\_\_, one day, \_\_\_\_\_ same \_\_\_\_\_ drink.
2. The Wolf \_\_\_\_\_ up the stream to \_\_\_\_\_.
3. The Lamb \_\_\_\_\_ distance \_\_\_\_\_ him, down \_\_\_\_\_.
4. The Wolf \_\_\_\_\_ desirous \_\_\_\_\_ quarreling \_\_\_\_\_ Lamb \_\_\_\_\_ kill \_\_\_\_\_ eat him \_\_\_\_\_.
5. So \_\_\_\_\_ him very fiercely, what he meant by \_\_\_\_\_ the \_\_\_\_\_ so muddy, that \_\_\_\_\_ not \_\_\_\_\_ drink \_\_\_\_\_.
6. The frightened \_\_\_\_\_ very mildly, that this \_\_\_\_\_ not \_\_\_\_\_, because the stream \_\_\_\_\_ down \_\_\_\_\_ Wolf to him, and not up \_\_\_\_\_ him to the Wolf.
7. "However that \_\_\_\_\_," \_\_\_\_\_ Wolf, "you \_\_\_\_\_ rascal, for a year ago \_\_\_\_\_ insulted \_\_\_\_\_ and now I \_\_\_\_\_ you."
8. "\_\_\_\_\_ impossible," said \_\_\_\_\_ "for \_\_\_\_\_ not born \_\_\_\_\_."
9. "Well," \_\_\_\_\_ Wolf, \_\_\_\_\_ mother, then \_\_\_\_\_ that \_\_\_\_\_ same \_\_\_\_\_."
10. So, in a \_\_\_\_\_ passion, the Wolf \_\_\_\_\_ the poor \_\_\_\_\_, and tearing \_\_\_\_\_ pieces, soon \_\_\_\_\_ meal \_\_\_\_\_.

unless closely connected with some particular word, should be separated from the rest of the sentence by commas ; as,

*Again*, I say unto you, rejoice.

A man, *one day*, met a traveler.

I could not, *under the circumstances*, refuse.

He, *too*, may be guilty of *too* great self-confidence.

EXPLANATION.—*Again*, *one day*, *under the circumstances*, and the first *too*, come under the rule; but the second *too* is too closely connected with *great* to admit a comma.

REM.—The following are a few examples of the kind of words and phrases included in the rule:

Nay,	First,	In fact,	Of course,
Well,	Finally,	In short,	Without doubt,
As yet,	Secondly,	In general,	Now and then,
Once more,	Accordingly,	In the next place,	On the one hand.

RULE 2.—Adjectives, following the noun to which they refer, are, with their dependent words, separated from the rest of the sentence by commas ; as,

*Felix*, *willing\** to please the Jews, left Paul bound.

A friend, *always faithful*, is beyond price.

A Crow, *having stolen\** a piece of meat, flew to a tree to eat it.

EXPLANATION.—*Willing*, *faithful*, and *having stolen*, as adjectives following their nouns *Felix*, *friend*, and *crow*, are, with their dependent words, separated from the rest of the sentence by commas.

QUESTIONS.—*What is the rule for the comma with adverbs and adverbial phrases? What for adjectives?*

#### EXERCISE XLIX.—THE COMMA.

Punctuate the following examples properly. One example is correct.

See 1st and 2d Rules for commas.

1. In ancient times the Jews were in a peculiar sense the people of the Most High.

\* All participles are adjectives. (See Pinneo's Primary Grammar p. 144.)

*Corrected*.—In ancient times, the Jews were, in a peculiar sense, the people of the Most High.

*Reason*.—In ancient times and in a peculiar sense are explanatory phrases.

2. An elephant crossing a bridge broke through.

*Corrected*.—An elephant, crossing a bridge, broke through.

*Reason*.—*Crossing* is an adjective (participle) following its noun *elephant*, and, with its dependent, *bridge*, should be separated by commas.

3. A man *one day* met a traveler.

4. *Every day* in some mansion or other sorrow makes its appearance.

5. One of them *climbing a tree* secured a place of shelter.

6. The other *lying on the ground* pretended to be dead.

7. Our heavenly Father *ever kind and faithful* protects his children.

8. I proceed, *thirdly*, to speak of wild flowers.

9. *Moreover* there is danger in neglecting duty.

10. We should cultivate the mind and *particularly* the judgment.

11. He *too* was present on that important occasion.

12. He is, *too*, ignorant to be successful. (See Rule 1, last example.)

13. His energy *crushing all opposition* was speedily triumphant.

14. *In short* yield to no discouragements.

15. The lamb *having strayed from the fold* was caught and devoured by a wolf.

#### EXERCISE L.—PHRASES.

##### THE STAG AND THE HORSE.

See that the *spelling*, *capitals*, *points*, and *words supplied* are correct, and that the *hyphen* at the end of the line divides the words properly.

1. A Stag ——— horns drove ——— pasture a Horse that ——— him.

## PRIMITIVES AND DERIVATIVES

## EXERCISE LIV.—DEFINITIONS.

This may be recited or not, at the pleasure of the teacher.

A **PRIMITIVE** is a word that is not derived from an other word; as,

Man, good, know, kind.

A **DERIVATIVE** is a word that is derived from some other word; as,

Manly, from *man*; knowledge, from *know*;  
goodness, from *good*; unkind, from *kind*.

REM.—*Primitive* and *derivative* are here applied to words as derived or not derived from others in *our own language*.

Derivatives are formed by adding something (called an *affix* or *suffix*) to the *end* of a word; as,

Form, former, formed, forming, formal, etc.;

or, by placing something (called a *prefix*) *before* a word; as,

Form, reform, deform, conform, transform, etc.

**COMPOUND WORDS** are those formed by the union of other words; as,

Ink-stand, book-store, tea-pot, sea-horse.

QUESTIONS.—*What is a primitive? A derivative? Compound words?*

As we advance from the use of *words* to the formation of *complete sentences*, it will be necessary to use derivatives not found in all school dictionaries. Directions will, therefore, be given for spelling the most common.

## EXERCISE LV.—E SILENT.

**RULE 1.**—Words ending in *e silent* generally drop that letter upon adding a syllable beginning with a *vowel*; as,

Hate, hating, not hate *ing*; Love, loving, not love *ing*;  
hated, not hate *ed*; loved, not love *ed*;  
hater, not hate *er*. lover, not love *er*.

EXCEPT. 1.—When the omission of the *e* would occasion a wrong pronunciation; as, peace, peaceable; courage, courageous, not peaceable (*peackable*); nor courageous (*couragus*).

EXCEPT. 2.—The words *hoeing, shoeing, dyeing, cyeing, singeing, tingeing*.

REM.—When the part added begins with a *consonant*, the *e* is retained; as,

Hate, hateful; pale, paleness; grace, graceful.

EXCEPT.—Awe, awful; due, duly; true, truly; whole, wholly; judge, judgment; acknowledge, acknowledgment; argue, argument.

QUESTIONS.—*What is the rule for derivatives from words ending in e silent? What exceptions? How is it if the added word begins with a consonant? What exceptions?*

## EXERCISE LVI.—E SILENT.

Write or spell derivatives from the following words.

## MODEL.

MOVE, moving, moved, mover, movable.

Blame.	Shove.	Date.	Escape.
Name.	Share.	Bake.	Revive.
Scrape.	Serve.	Splice.	Inflame.

The teacher can add to these words or diminish, as he pleases.

## EXERCISE LVII.—Y AFTER A CONSONANT.

**RULE 2.**—Words ending in *y* after a consonant, change the *y* into *i*, or sometimes *e*, upon adding a syllable; as,

Duty, dutiful; lovely, lovelier; sky, skies; beauty, beautiful.

EXCEPT.—When the added part begins with *i*; as,

Glory, glorying (not gloriing); fly, flying (not flinging).

QUESTIONS.—*What is the rule for spelling derivatives from words ending in y after a consonant? What exception?*

## EXERCISE LVIII.—Y AFTER A CONSONANT.

Form derivatives in *full, ness, or ly*.

## MODEL.

PITY,	pitiful.	GLOOMY,	gloominess,	gloomily.
Bounty.	Fancy.	Hasty.	Holy.	Happy.
Beauty.	Duty.	Lazy.	Juicy.	Steady.

## EXERCISE LIX.—DOUBLING A CONSONANT.

RULE 3.—Words of *one* syllable, ending in a *single* consonant after a *single* vowel, *double* that consonant, upon adding a syllable beginning with a *vowel*; as,

Run, running (not runing), runner (not runer).

Exp.—Run is of one syllable, and ends in the *single* consonant *n*, after the *single* vowel *u*.

REM.—In other cases, the consonant is *not* doubled; as,

Act, acting; tax, taxing; toil, toiling; (not acting, tazzing, toilling.)

Exp.—*Ct* in *act* and *x (ks)* in *tax* are *double*, not *single* consonants, and *oi* in *toil* is not a *single* vowel.

QUESTIONS.—Repeat the third rule, and give examples. The remark.

## EXERCISE LX.—DOUBLING A CONSONANT

Write or spell derivatives, as in the model.

## MODEL.

CHAT, chatting, chatted, chatter. Wit, witty.  
SAIL, sailor, sailed, sailing. Wind, windy.

Plan.	Cram.	Sin.	Jump.	Soil.
Fan.	Shut.	Run.	Burn.	Rail.
Fret.	Snap.	Sit.	Pluck.	Sail.
Fit.	Sun.	Let.	Bind.	Dream.

## EXERCISE LXI.—DOUBLING A CONSONANT

RULE 4.—Words of more than one syllable, accented on the *last*, and ending in a *single* consonant after a *single* vowel, *double* that consonant upon adding a syllable beginning with a *vowel*; as,

Begin, beginning, beginner; remit, remitter.

Exp.—Begin is accented on the *last* syllable, and ends in the *single* consonant *n*, after the *single* vowel *i*.

REM.—In other cases, the consonant is *not* doubled; as, Travel, traveler; transact, transacting; detail, detailing.

Exp.—Travel is not accented on the *last* syllable, but on the *first*. Transact does not end in a *single* consonant, but a *double* one, *ct*. Detail has, preceding the final consonant, a *double* vowel, *ai*.

QUESTIONS.—Repeat the fourth rule, and give examples. The remark.

## EXERCISE LXII.—DOUBLING A CONSONANT.

Form derivatives from the following words, as in the model.

## MODEL.

OCCUR, occurring, occurred, occurrence.

CONSENT, consenting. Prevail, prevailing.

COMPEL, compelling. Travel, traveling.

Rebel.	Enact.	Repeat.	Duel.
Omit.	Offend.	Redeem.	Level.
Abet.	Expand.	Curtail.	Visit.

## EXERCISE LXIII.—FORMATION OF DERIVATIVES.

Form derivatives from each of the following words, as in the model

## MODEL.

FORM, former, forming, formed, formal, formalist, formation, formality, etc.; reform, reformation, deform, deformity, inform, information.

Act.	Defend.	Just.	Right
Press.	Pretend.	Use	Love.

## V. FORMATION OF SENTENCES.

## 1. DIFFERENT KINDS OF SENTENCES.

## EXERCISE LXIV.—DEFINITIONS.

This may be recited or not, as the teacher may choose.

Sentences are declarative, interrogative, exclamatory, imperative, or conditional.

A *declarative* sentence is one that declares; as,

Light will arise.

An *interrogative* sentence is one by which a question is asked; as,

Will light arise?

An *exclamatory* sentence is one which contains an exclamation; as,

O that light may arise!

An *imperative* sentence is one that is expressed in the imperative mode; as,

Let light arise, or, O Light, arise.

A *conditional* sentence is one that expresses a condition; as,

If light should arise, etc.

QUESTIONS.—What are the different kinds of sentences? What is a declarative sentence? An interrogative? An exclamatory? An imperative? A conditional?

## EXERCISE LXV.—DIFFERENT KINDS.

Describe each of the following sentences, as in the model.

## MODEL.

1. Truth has conquered.

This is a *declarative* sentence, because it declares something.

2. Truth will prevail.      3. Will truth prevail?

4. O that truth may prevail!

*Exclamatory*, because it contains an *exclamation*.

5. Cast thy burden on the Lord.

*Imperative*, because it contains the imperative *cast*.

6. If truth should prevail, etc.

*Conditional*, because it expresses a *condition*.

7. If we are diligent,

11. Who hath sorrow?

8. We shall succeed.

12. Vice is contagious.

9. Cease to do evil.

13. Let there be light.

10. When will morn arise?

14. O that night were gone

## EXERCISE LXVI.—DIFFERENT KINDS.

Write each sentence in all its forms.

## MODEL.

1. Ann studies hard.

(*Declarative.*)

Does Ann study hard?

(*Interrogative.*)

How hard Ann studies!

(*Exclamatory.*)

Ann, study hard, or,

(*Imperative.*)

Let Ann study hard. }

If Ann studies hard.

(*Conditional.*)

2. George is faithful.

5. The ship is a wreck.

3. The nation is conquered.

6. The river has risen.

4. How strong he is!

7. John loves to play.

## EXERCISE LXVII.—SENTENCES.

In the preceding exercises the use of *words and phrases* has been taught. In the following, *complete sentences* are to be formed, and to aid the learner in this labor, *ideas* are suggested, first by giving *phrases*, and then by *words*.

Form sentences containing the following phrases.

## MODEL.

1. Not at all. He was *not at all* to blame.

2. Without reputation. *Without reputation*, a man is poor indeed.

3. A man of education. He is a *man of education*, or, *A man of education* will be respected.

- |                        |                             |
|------------------------|-----------------------------|
| 4. Without health.     | 8. Great size.              |
| 5. Without friends.    | 9. At that place.           |
| 6. In a proper manner. | 10. Without doubt.          |
| 7. At that time.       | 11. With perfect sincerity. |

## EXERCISE LXVIII.—SENTENCES.

Form sentences, each containing one of the following phrases.

- |                         |                           |
|-------------------------|---------------------------|
| 1. A long time ago.     | 6. Great patience.        |
| 2. Very frequently.     | 7. I would rather.        |
| 3. In a large house.    | 8. Continued industry.    |
| 4. What we please.      | 9. In a friendly manner.  |
| 5. At a great distance. | 10. When we had finished. |

## EXERCISE LXIX.—SENTENCES.

Form sentences, as in the preceding exercises. Let the first four be interrogative.

- |                             |                              |
|-----------------------------|------------------------------|
| 1. The highest mountains.   | 6. Without any authority.    |
| 2. The news of victory.     | 7. When the wind was fair.   |
| 3. From Boston to New York. | 8. On account of his health. |
| 4. In the United States.    | 9. With inexcusable haste.   |
| 5. The elephant and tiger.  | 10. Great patience and care. |

## EXERCISE LXX.—SENTENCES.

Let some of the sentences formed with the following phrases be exclamatory.

- |                       |                               |
|-----------------------|-------------------------------|
| 1. With a knife.      | 6. From Europe.               |
| 2. By experience.     | 7. Can find.                  |
| 3. Beautiful scenery. | 8. Very well done.            |
| 4. Undoubtedly true.  | 9. Some parts of America.     |
| 5. Covered with snow. | 10. From motives of prudence. |

## EXERCISE LXXI.—SENTENCES.

Form sentences.

- |                             |                             |
|-----------------------------|-----------------------------|
| 1. Many years since.        | 6. Shall readily find.      |
| 2. The members of Congress. | 7. Overcome by fatigue.     |
| 3. The great influence.     | 8. Unconquerable dislike.   |
| 4. While visiting Illinois. | 9. The kindness of parents. |
| 5. During the cold weather. | 10. If we desire happiness. |

## EXERCISE LXXII.—SENTENCES.

Form sentences.

- |                            |                               |
|----------------------------|-------------------------------|
| 1. The industry of youth.  | 6. Objects of great interest. |
| 2. The wisdom of age.      | 7. In the deserts of Arabia.  |
| 3. With great severity.    | 8. In the heat of summer.     |
| 4. The animals of Africa.  | 9. Under an inclement sky.    |
| 5. The Indians of America. | 10. In the darkest night.     |

Exercises like the preceding can be extended or abridged, according to the proficiency of the pupil.

## EXERCISE LXXIII.—CAUTION 3.

Words conveying a wrong idea.

*What is the first caution?* See page 25, Ex. 31.

*What is the second caution?* See page 29, Ex. 37.

*What caution is necessary concerning words that convey a wrong idea?*

CAUTION 3.—Avoid the use of words that convey a different idea from that intended; as,

Fulton *discovered* the steamboat,  
for Fulton *invented* the steamboat.

EXP.—We *discover* what already exists, though before unknown: we *invent* what never before existed.

She fainted and lost her *conscience*,  
for She fainted and lost her *consciousness*.

EX. — *Conscience* is a sense of right and wrong: *consciousness*, a knowledge of what is passing.

REM. 1.—This caution includes two classes of words;

1st. Those which resemble each other in *meaning* alone; as, *invent* and *discover*; *learn* and *teach*.

2d. Those which resemble each other in *sound* alone; as, *conscience* and *consciousness*; *lie* and *lay*; *observance* and *observation*.

REM. 2.—The improper use of the first class is an offense against PRECISION; of the second, against PROPRIETY.

REM. 3.—The following are a few of the words often improperly used as synonyms, that is, as if they had the same meaning. See page 87, Ex. 137.

Acquaintance, familiar knowledge.  
Intimacy, very close acquaintance.

Active, nimble, sprightly.  
Laborious, diligent in work.

Assurance, confidence.  
Impudence, want of modesty.

Alone, apart from others.  
Only, this and no other.

Common, belonging to two or more.  
Mutual, belonging to two alone.

Cripple, disabled in a limb.  
Maimed, deprived of a limb.

Dumb, unable to speak.  
Silent, not speaking.

Duration, continuance.  
Endurance, bearing long.

Falsehood, what is not true.  
Lie, what the speaker *knows* is not true.

Fewer, smaller in number.  
Less, smaller in size or degree.

Human, belonging to man.  
Humane, kind, benevolent.

Ingenious, skillful to contrive.  
Ingenuous, open, frank.

Lay, to place any thing.  
Lie, to be at rest, to remain.

Learn, to gain knowledge.  
Teach, to impart knowledge.

Observance, strict regard.  
Observation, a remark.

Respectful, showing respect.  
Respectable, worthy of respect.  
Respective, belonging to each.

Set, to put, to place.  
Sit, to occupy a seat.

Stationary, fixed, not moving.  
Stationery, paper, pens, etc.

NOTE.—For varied and full exercises on each of the preceding words as are connected with *grammatical* construction, as *lay*, *lie*, *sit*, *set*, etc., see PINNEO'S EXERCISES IN FALSE SYNTAX.

#### EXERCISE LXXIV.—CAUTION 3.

Correct the following examples according to Caution 3. One is correct. Let the pupil find it.

1. The *observation* of the Sabbath is required.  
*Corrected.*—The *observance* of the Sabbath is required.

*Reason.*—The *observance*, that is, *regard* for the Sabbath is required, not *observation*, that is, a *remark* about it.

(See list on pages 48 and 49, for most of the following.)

2. New York has a large *stationery* population.
3. There were *less* people present than usual.
4. He was very *ingenuous* in his contrivances.
5. The youth had a very *ingenious* disposition.
6. Each returned to his *respectable* abode.
7. He was a man of *respectful* character.
8. The city *lays* at the foot of a steep hill.
9. The ship is *laying* at anchor, in the harbor.

10. Will you *set* down till I return?
11. We *sit* out trees in the early spring.
12. He unintentionally gave utterance to a *lie*.
13. Galileo *discovered* the telescope many years since.
14. Eli Whitney *discovered* the gin for cleaning cotton.
15. Newton *invented* the attraction of the earth.
16. He is *teaching* his brother much evil.
17. He is *learning* his sister to sing.

## EXERCISE LXXV.—SENTENCES.

Let the pupil form short sentences, each containing one of the following words. Any form may be used; as,

*Wish, wishes, wished, wishing, can wish, could wish, must wish, etc.*

The teacher can increase the number, or separate those given into several lessons, to suit his class.

## MODEL.

1. (Wish.) All men *wish* for happiness;  
or, How ardently the thirsty *wish* for water;  
or, Few *wishes* are fully gratified in this world.
2. Desire.      4. Entirely.      6. Houses.      8. America.
3. Nation.      5. Ardently.      7. Remember.      9. Industry.

## EXERCISE LXXVI.—SENTENCES.

Form sentences, as in the model.

## MODEL.

1. (Create.) God *created* the universe;  
or, God is the *Creator* of the universe;  
or, A novel is the *creation* of the author's fancy.
2. Destroy.      4. Love.      6. Farm.      8. Contain.
3. Compel.      5. Admire.      7. City.      9. Receive

## EXERCISE LXXVII.—SENTENCES.

Write sentences, each containing some form of the *two* words given. As the only object in giving words is to suggest *ideas*, the pupil should have any latitude desired.

## MODEL.

1. (Man, pain.) All *men* naturally dread *pain*;  
or, No *man* should unnecessarily give *pain* to others.
2. Spring, trees.      5. All, silent.      8. God, love.
3. Winter, snow.      6. Desert, water.      9. Ambition, good.
4. Youth, learn.      7. Love, money.      10. Jane, strawberries.

## EXERCISE LXXVIII.—SENTENCES.

Form sentences, as in the preceding exercise. This can be divided, if thought desirable.

1. City, crime.      5. Ship, ocean.      9. Plow, plant.
2. John, skate.      6. Study, learn.      10. Peach, fruit.
3. Summer, roses.      7. Spring, birds.      11. Tiger, Africa.
4. America, contain.      8. Boy, lessons.      12. Knowledge, read.

## EXERCISE LXXIX.—THE COMMA.

RULE 3.\*—Three or more words or phrases, used together in the same way, should be separated from each other by commas; as,

He is *good, wise, and great*.

He is a *good, wise, and great* man.

*Honor, wealth, and fame* are his.

We should *love, honor, and obey* our parents.

The affair was managed *wisely, ably, and honorably*.

*The love of fame, the desire of wealth, and the pursuit of pleasure, have destroyed many souls.*

QUESTIONS.—*What is the third rule for the comma? Explain the examples.*

\* This rule is given on page 11, and its application partially illustrated. It is here made general.

## EXERCISE LXXX.—THE COMMA.

Put commas in the proper places. One example is correct.

## MODEL.

1. His parents brothers and sisters were present.  
*Corrected.*—His parents, brothers, and sisters were present.

*Reason.*—Parents, brothers, and sisters, being used in the same way, are separated by commas.

2. Peace happiness and contentment were his lot.  
 3. The tree is tall straight erect and flourishing.  
 4. He conducted the business ably wisely and successfully.  
 5. Industry, honesty, and temperance are essential to happiness.  
 6. A man of virtue will be respected esteemed and trusted.  
 7. Time strength and money are means of usefulness.  
 8. The mind is that which feels knows and thinks.  
 9. For two days, he neither ate drank nor slept.

## EXERCISE LXXXI.—THE COMMA.

## Rule 3.—Remarks.

REM. 1.—When two words alone are used in the same way, there is no comma; as,

*Heaven and earth shall pass away.*

EXCEPT. 1.—When the conjunction is omitted; as,

*Heaven, earth shall pass away.*

EXCEPT. 2.—When two words connected by *or* mean the same thing; as,

*The ship entered by a small bay, or gulf.*

EXCEPT. 3.—When the two words are used in contrast; as,

*Though deep, yet clear.*

REM. 2.—When words are used in pairs, there is a comma between the pairs alone; as,

While the earth remains, *seed-time and harvest; and cold and heat, and summer and winter, and day and night,* shall not cease.

QUESTIONS.—*What is the first remark? The first exception? The second? The third? The second remark?*

## EXERCISE LXXXII.—THE COMMA.

Correct the commas according to directions in Rem. 1 and 2.

## MODEL.

1. The sun, and moon give light.  
*Corrected.*—The sun and moon give light.

*Reason.*—There being but two words, *sun* and *moon*, with a conjunction, no comma is used.

2. Sin, and sorrow never enter heaven. (Rem. 1.)  
 3. The moon, and stars shine by night.  
 4. Mind thought forms the strength of man. (Exc. 1.)  
 5. We are fearfully wonderfully made. (Exc. 1.)  
 6. Such language is impudence not candor. (Exc. 3.)  
 7. Prudence not tameness is required. (Exc. 3.)

## EXERCISE LXXXIII.—SENTENCES.

Form sentences, each containing the three words given.

## MODEL.

- |  |   |
|--|---|
| 1. (Good, wise, great.) Washington was a <i>good, wise, and great</i> man.     | 8. Jump, skip, hop.                       |
| 2. (Love, honor, fear.) He was a man to be <i>loved, honored, and feared</i> . | 9. Air, earth, water.                     |
| 3. Able, useful, honorable.  | 10. Kindness, trouble, Savior.            |
| 4. Betray, scourge, crucify.   | 11. Temperance, cheerfulness, prosperity. |
| 5. War, morals, soldiers.  | 12. Industry, honesty, temperance.        |
| 6. Brave, patriotic, honorable.  |   |
| 7. Beautifully, eloquently, forcibly.  |   |

## EXERCISE LXXXIV.—SENTENCES.

Form sentences, as in the preceding. The teacher can divide these exercises if he chooses.

## MODEL.

1. (Apartment, person, sick.) Upon entering the *apartment*, I found a *person* who had been, for some time, very *sick*.
2. William, James, school.
3. Ellen, Mary, Jane.
4. Barn, horse, travel.
5. Live, house, painted.
6. Cow, dog, field.
7. Wealth, honor, pleasure.
8. Life, death, time.
9. River, banks, flowers.
10. Knowledge, youth, time.
11. Child, vase, floor.

## EXERCISE LXXXV.—SENTENCES.

Form sentences, as in the preceding exercise.

1. Good, happiness, others.
2. Health, life, happiness.
3. Sickness, misery, death.
4. Steamer, river, passenger.
5. Winter, ice, streams.
6. Ship, cargo, storm.
7. Thunder, lightning, rain.
8. Year, last, month.
9. Sabbath, time, God.
10. Youth, hope, pleasure.

## EXERCISE LXXXVI.—SENTENCES.

Form sentences, each containing *all* the words.

## MODEL.

1. (Trouble, learn, friend, real.) In time of *trouble*, we *learn* who are our *real friends*.
2. Fire, air, earth, water.
3. Noah, flood, men, earth.
4. Mary, Susan, sister, school.
5. Spring, summer, autumn, winter.
6. Life, death, time, eternity.
7. Hours, days, months, years.
8. Brother, I, pond, skate.
9. Nation, free, virtue, intelligence.

## EXERCISE LXXXVII.—CAUTION 4.

Repetition of words.

*What is the first Caution?* See page 25, Ex. 31.

*What is the second Caution?* See page 29, Ex. 37.

*What is the third Caution?* See page 47, Ex. 73.

*What caution is necessary with regard to the repetition of words?*

CAUTION. 4.—Avoid, in a sentence, the needless repetition of a word, either in the same\* or in a different sense; as,

He *usually uses* language correctly.

for He *generally uses* language correctly.

He *went* to Boston and then he *went* to New York.

for He *went* to Boston and *then* to New York.

King Richard was *succeeded* by Henry, who *speedily succeeded* in restoring peace.

for King Richard was *succeeded* by Henry, who *speedily restored* peace.

REM. 1.—This is an offense against PRECISION, CLEARNESS, and STRENGTH, and is called *tautology*.

REM. 2.—This caution includes two particulars, namely,

1st. The repetition of a word in the *same* sense; as,

He *usually uses* language correctly.

2d. The repetition of a word in different senses; as,

Richard was *succeeded* by Henry, who *succeeded* in restoring peace.

REM. 3.—A repetition needed to make the meaning clear is always proper, as in *definitions, legal documents, etc.*

So, also, when it is required for emphasis; as,

We demand *nothing* more, *nothing* less.

\* See also Caution 5, page 57.

## EXERCISE LXXXVIII.—CAUTION 4.

Correct the tautology according to the directions in Caution 4.

(*Same sense.*)

1. Abundant *supplies* are *supplied* from the garden.  
*Corrected.*—Abundant *supplies* are *obtained* from the garden.
2. *And* Mary, *and* John, *and* Henry, *and* I.  
*Corrected.*—Mary, John, Henry, and I.
3. He appeared to reason very reasonably.
4. And Jane, and Susan, and Ellen, and Sarah were there.
5. The address was characterized by its respectful character.
6. This traveler has traveled very extensively, and his travels are published.
7. He got up, got breakfast, got into the cars, and got to New York before noon.
8. Though animals display much that resembles mind, man alone actually possesses mind.
9. He stated that the statement he was about to state was derived from good authority.
10. This is a work of great severity, but is in reply to one of still greater severity.

## EXERCISE LXXXIX.—CAUTION 4.

Correct the errors according to directions in Caution 4.

(*Different senses.*)

1. With the proceeds of his labor he *proceeded* on his journey.  
*Corrected.*—With the proceeds of his labor he *continued* his journey.
2. As the sun rose, a beam of light fell upon a beam in the old house.
3. Under the arch of heaven there is scarcely to be found so aròb a roguè.

4. With the leave of his parents he took leave of school.
5. Not a letter in that letter is formed correctly.
6. I found the patient calm and patient.
7. Timber of all kinds is best seasoned in the summer scason.
8. The blades of grass fall rapidly before the blade of a scythe.
9. In that quarter of the world, a quarter of a dollar is not worth much.
10. By a figure of speech, his figure may be compared to that of a monkey.
11. The board of trustees offer little more than board and lodging for the best teachers.
12. The success of the cause depends more upon this than upon any other cause.

## EXERCISE XC.—CAUTION 5.

Repetition of ideas.

*What caution is necessary with regard to the repetition of ideas?*

CAUTION 5.—Avoid, in a sentence, the needless repetition of *ideas*, either in the *same* or *different* words; as,

The *deep depths* of the ocean,  
*for* The *depths* of the ocean.

The *green verdant* grass,  
*for* The *green* grass, or the *verdant* grass.

REM. 1.—This is an offense against PRECISION, and is called *tautology*.

NOTE.—The repetition of ideas in the *same* words is included in Caution 4, and illustrated in Exercise 89.

REM. 2.—In poetry and animated style, a repetition of ideas is sometimes allowed, and is called a *Pleonasm*; as,

*My banks, they* are furnished with bees.  
*We have heard with our ears.*

## EXERCISE XCI.—CAUTION 5.

Correct the tautology according to Caution 5.

1. Can you tell the *reason why* he acted thus?  
*Corrected.*—Can you tell *why* he acted thus?  
*or, Can you tell the reason of his conduct?*
2. He gained the *universal* love of *all* men.
3. They were the *first aggressors* in the war.
4. God *first* created the world *before* he formed man.
5. I returned *full* of a *great many* fears.
6. This is George Smith's *his* book.
7. It is four years *ago since* I saw him.
8. *But* a few years *only* have passed since then.
9. He gained nothing further but only delay.
10. Its value is universally acknowledged by all.
11. Our duty in this case is clear and manifest.
12. They are both equal in their attainments.
13. The reason of his failure was on account of his illness.
14. His motives in this matter are plain and evident.
15. This measure may afford profit and furnish amusement.
16. The cause of his conduct was on account of his ignorance.
17. They returned back again to the same city from whence they came forth.

## EXERCISE XCII.—SENTENCES.

Form *two* sentences under each head on the same subject, each containing one of the given words.

## MODEL.

1. 1st S.—(Good nature.) *Good nature* is a very important quality.  
2d S.—(Hearts.) It is sure to win the *hearts* of all men.
2. 1st S.—(Yesterday.) *Yesterday* I visited some friends.  
2d S.—(To-morrow.) *To-morrow* I must write letters.

NOTE.—This exercise can be divided if desirable.

- |                      |                   |
|----------------------|-------------------|
| 3. 1st S.—Ocean.     | 7. 1st S.—Poor.   |
| 2d S.—Waves.         | 2d S.—Rich.       |
| 4. 1st S.—Brother.   | 8. 1st S.—Orange. |
| 2d S.—Sister.        | 2d S.—Tree.       |
| 5. 1st S.—Garden.    | 9. 1st S.—Tiger.  |
| 2d S.—Carefully.     | 2d S.—Asia.       |
| 3. 1st S.—Last week. | 10. 1st S.—Study. |
| 2d S.—Next week.     | 2d S.—Youth.      |

## EXERCISE XCIII.—SENTENCES.

Form *three* sentences on the same subject.

## MODEL.

1. 1st S.—(Tree.) A *tree* is always a beautiful object.  
2d S.—(Leaf.) All *trees* have *leaves* of some kind.  
3d S.—(Fruit.) Many *trees*, also, bear excellent fruit  
*or, 1st S.—(Tree.) Many trees* bear fruit.  
2d S.—(Leaves.) Some have beautiful *leaves*.  
3d S.—(Fruit.) A *tree*, adorned with green *leaves* and loaded with ripe *fruit*, is one of the most beautiful objects in nature.

- |                  |                   |
|------------------|-------------------|
| 2. 1st S.—City.  | 4. 1st S.—Ship.   |
| 2d S.—Street.    | 2d S.—Wrecked.    |
| 3d S.—House.     | 3d S.—Saved.      |
| 3. 1st S.—River. | 5. 1st S.—Battle. |
| 2d S.—Steamer.   | 2d S.—Kill.       |
| 3d S.—Bank.      | 3d S.—Escape.     |

## EXERCISE XCIV.—SENTENCES.

Form sentences, as in the preceding exercise.

- |                 |                    |
|-----------------|--------------------|
| 1. 1st S.—Mine. | 2. 1st S.—America. |
| 2d S.—Gold.     | 2d S.—Commercs.    |
| 3d S.—Iron.     | 3d S.—Prosperity.  |

- |                  |                     |
|------------------|---------------------|
| 3. 1st S.—Peace. | 4. 1st S.—Crime.    |
| 2d S.—Love.      | 2d S.—Prison.       |
| 3d S.—Gospel.    | 3d S.—Intemperance. |

REM.—These are given as a specimen of this class of exercises. They can be multiplied to any extent. The teacher can furnish words, or the pupils may select for themselves. It will be found an interesting and profitable method of practice.

X  
EXERCISE XCV.—CAUTION 6.

Omission of words.

*What caution is necessary with regard to the omission of words.*

CAUTION 6.—Avoid the omission of words that are needed to make the sense clear; as,

This is the man brought the report,  
*for* This is the man *who* brought the report.

The works of nature and art,  
*for* The works of nature and *of* art.

REM. 1.—An omission of words in a sentence is called an *ellipsis*, and the words omitted are said to be understood, as *who* and *of* in the examples.

See Pinneo's Primary Grammar, page 74; also, Pinneo's Exercises in False Syntax.

REM. 2.—An improper ellipsis is an offense against PRECISION, CLEARNESS, and STRENGTH.

EXERCISE XCVI.—CAUTION 6.

Correct the improper omissions.

MODEL.

1. A savage state of life is happier than a slave at the oar.

*Corrected.*—A savage state of life is happier than *that* of a slave at the oar.

2. Is that the worst can be said of him?  
*Corrected.*—Is that the worst *that* can be said of him?

In the following, a caret is put where something is needed to make the sense clear.

3. There were two men ^ killed by the fall of the tree.  
4. We must carefully observe what goes before and ^ follows.  
5. The Latin language, in its purity, was never ^ in England.  
6. He is author of a treatise on the soul and ^ body.  
7. This generous action greatly increased ^ his former services.  
8. We speak that ^ we know; we testify that ^ we have seen.  
9. The works of nature and ^ art afford subjects for the painter and ^ poet.  
10. The wise and ^ foolish, the virtuous and ^ vile, the learned and ^ ignorant, the temperate and ^ profligate, must often, like the wheat and ^ tares, be blended together.

EXERCISE XCVII.—SENTENCES.

Form *four* sentences on the same subject, as in the model.

MODEL.

- |  |                   |
|--|-------------------|
| 1. 1st S.—(Ocean.) The <i>ocean</i> is a vast and sublime object.                      | 3. 1st S.—Father, |
| 2d S.—(Ship.) Upon it sail <i>ships</i> of various kinds.                              | 2d S.—School.     |
| 3d S.—(Wave.) The <i>waves</i> of the ocean are frequently very large.                 | 3d S.—Business.   |
| 4th S.—(Wreck.) At such times, ships are often <i>wrecked</i> and never heard of more. | 4th S.—Life.      |
| 2. 1st S.—New York.  |                   |
| 2d S.—Contains.  |                   |
| 3d S.—Business.  |                   |
| 4th S.—Poor.   |                   |

## EXERCISE XCVIII.—SENTENCES.

Form sentences, as in the preceding exercise.

- |                    |                         |
|--------------------|-------------------------|
| 1. 1st S.—Brother. | 2. 1st S.—Intemperance. |
| 2d S.—Sister.      | 2d S.—Property.         |
| 3d S.—School.      | 3d S.—Time.             |
| 4th S.—Play.       | 4th S.—Character.       |

## EXERCISE XCIX.—SENTENCES.

Form sentences, as in the preceding.

- |                       |                   |
|-----------------------|-------------------|
| 1. 1st S.—Earthquake. | 3. 1st S.—Clouds. |
| 2d S.—Destroys.       | 2d S.—Thunder.    |
| 3d S.—Volcano.        | 3d S.—Rain.       |
| 4th S.—Etna.          | 4th S.—Danger.    |
| 2. 1st S.—War.        | 4. 1st S.—Garden. |
| 2d S.—Justified.      | 2d S.—Flowers.    |
| 3d S.—Too often.      | 3d S.—Spring.     |
| 4th S.—Peace.         | 4th S.—Sweet.     |

## EXERCISE C.—CAUTION 7.

Ungrammatical expressions.

*What caution is necessary with regard to ungrammatical expressions?*

CAUTION 7.—Avoid the use of ungrammatical expressions; as,

*Says I, for said I; I done it, for I did it.*

*I intended to have gone, for I intended to go.*

*Great pains has been taken, for Great pains have been taken.*

REM.—This caution is necessary to secure PROPRIETY of style.

NOTE.—The pupil is supposed to be more or less acquainted with grammar, and is referred to Pinneo's Primary and Analytical Grammars, and Exercises in False Syntax, to which the subject more properly belongs.

## EXERCISE CI.—CAUTION 8.

Expressions of doubtful meaning.

*What is the first Caution?* See page 25, Ex. 31.

*What is the second Caution?* See page 29, Ex. 37.

*What is the third Caution?* See page 47, Ex. 73.

*What is the fourth Caution?* See page 55, Ex. 87.

*What is the fifth Caution?* See page 57, Ex. 90.

*What is the sixth Caution?* See page 60, Ex. 95.

*What is the seventh Caution?* See page 62, Ex. 100.

*What caution is necessary with regard to the meaning of words?*

CAUTION 8.—Avoid both such a choice and such an arrangement of words as may render the meaning doubtful.

*What is the first thing included under this head?*

1st. Words that refer to other words should be placed as near them as possible; as,

*not, The judge dismissed the prisoner, convinced of his innocence.*

*but, The judge, convinced of the prisoner's innocence, dismissed him.*

EXP.—It was the *judge*, and not the *prisoner*, that was convinced.

*What is the second particular under this Caution?*

2d. Especial attention should be paid to *pronouns*; as,

*not, If the lad should leave his father, he would die.*

*but, If the lad should leave his father, his father would die.*

EXP.—*He* may refer either to the *father* or the *lad*. A word should always be repeated when this is necessary to make the meaning clear. (See Caution 4, Rem. 3, page 55.)

*What is the third thing necessary to make the meaning plain?*

3d. The words should convey the right idea; as,

*not, Luther's Reformation commenced in Germany.*

*but, The Reformation in Luther's time; or, the Reformation originated by Luther, etc.*

EXP.—*Luther's Reformation* may mean a reformation in Luther's character, or the reformation in religion which occurred in his time.

REM.—This caution is designed to secure CLEARNESS and STRENGTH.

## EXERCISE CII.—CAUTION 8.

Correct in accordance with Caution 8.

## MODEL.

1. The ladies excelled the gentlemen in taste, and *they* were not backward to confess *their* superiority.

*Corrected.*—The ladies excelled the gentlemen in taste, and the *latter* were not backward to confess the superiority of *their fair rivals*.

*Reason.*—It is doubtful to what *they* and *their* refer.

2. There is a cavern in Hoonga that is entered by diving.

It is the *cavern*, not *Hoonga*, that is entered by diving, and the arrangement should show it.

3. The animals were conveyed in boats that were accustomed to the water.

Which were accustomed to the water, the *animals* or the *boats*?

4. We see the variety of color in the rainbow, and are led to examine its cause.

And are led to examine *the cause of that* ———

What? *Variety, color, or rainbow*?

5. A doctor was employed to attend his wife by a poor man who was dangerously ill.

6. They were persons of very moderate powers, even before *they* were weakened by passion.

Let the construction show whether the *persons* or *powers* were weakened.

7. God protects his followers, *ever liberal and faithful*.

It is *God* who is liberal and faithful.

8. *I will have* mercy and not sacrifice. (*Require.*)

9. The Romans understood liberty, at least,\* as well as we.

10. Some friends whom I met, *after a long journey*, in Paris, supplied all my wants.

Place "After a long journey" immediately before *I*.

11. Men are apt to be jealous of others, and to think that *their* reputation obscures *them*.

12. There is not a word that the author does not sincerely believe in the book.

13. It is folly to arm ourselves against the evils of life, by heaping up treasures, against which nothing can protect us but the care of our heavenly Father.

14. He can not travel upon a hard-trotting horse, having a disease of the heart.

## EXERCISE CIII.—SENTENCES.

Form *two* sentences on the same subject, each containing the *two* given words.

## MODEL.

1. *1st S.*—(Spring, leaves.) In *spring* the trees put forth their *leaves*.

*2d S.*—(Season, garden.) At this *season*, also, *gardens* are prepared and seeds put into the ground.

2. *1st S.*—Canary, sings.

*2d S.*—Yellow, lives.

4. *1st S.*—North, cold.

*2d S.*—South, wind.

3. *1st S.*—Honey, bees.

*2d S.*—Summer, flowers.

5. *1st S.*—Home, pleasant.

*2d S.*—Friends, enjoyment

## EXERCISE CIV.—SENTENCES.

Form sentences, as in the preceding exercise.

1. *1st S.*—Grapes, garden.

*2d S.*—Apples, pears.

3. *1st S.*—City, to-morrow.

*2d S.*—Return, week.

2. *1st S.*—Industry, wealth.

*2d S.*—Indolence, poverty.

4. *1st S.*—Study, learned.

*2d S.*—Persevere, succeed.

## EXERCISE CV.—SENTENCES.

Form three sentences on the same subject, each containing the two words given.

## MODEL.

- |  |                        |
|--|------------------------|
| 1. 1st S.—(Education, preparation.) <i>Education</i> is an important <i>preparation</i> for usefulness.        | 4. 1st S.—Eagle, nest. |
| 2d S.—(Neglected, obtained.) If it is <i>neglected</i> in youth, it will seldom be afterward <i>obtained</i> . | 2d S.—Feed, young.     |
| 3d S.—(Fitted, life.) Without it, no one is <i>fitted</i> for the duties of <i>life</i> .                      | 3d S.—Grown, fly.      |
| 2. 1st S.—Poverty, misfortune.   | 4. 1st S.—Eagle, nest. |
| 2d S.—Become, blessing.  | 2d S.—Feed, young.     |
| 3d S.—Borne, cheerfully.   | 3d S.—Grown, fly.      |
| 3. 1st S.—Night, rain.   | 5. 1st S.—Man, walked. |
| 2d S.—Dawn, commenced.   | 2d S.—Field, flowers.  |
| 3d S.—Journey, rivers.   | 3d S.—Birds, sing.     |

## EXERCISE CVI.—SENTENCES.

Form sentences, as in the preceding exercise.

## MODEL.

- |   |                        |
|---|------------------------|
| 1. 1st S.—(New York, since.) Not long <i>since</i> , I visited <i>New York</i> .  | 4. 1st S.—God, author. |
| 2d S.—(Stores, houses.) It contains many fine <i>houses</i> , and a still greater number of large <i>stores</i> .   | 2d S.—Preserve, bless. |
| 3d S.—(Carriages, people.) The streets are often <i>thronged</i> with <i>carriages</i> and other vehicles that it is difficult for <i>people</i> to cross them. | 3d S.—Happy, forever.  |
| 2. 1st S.—Horse, animal.  | 5. 1st S.—Robin, bird. |
| 2d S.—Saddle, harness.  | 2d S.—Spring, hours.   |
| 3d S.—Gentle, child.  | 3d S.—Summer, sings.   |
| 3. 1st S.—Cow, animal.  |                        |
| 2d S.—Milk, butter.   |                        |
| 3d S.—Flesh, food.  |                        |

## 2. SIMPLE AND COMPOUND SENTENCES.

## EXERCISE CVII.—DEFINITIONS.

What is a simple sentence?

A *simple sentence* is one that contains but *one nominative* and *one verb* to which that is nominative; as,

*Cheerfulness* promotes health.

True *cheerfulness* will certainly promote health.

EXP.—Here, *cheerfulness* is the nominative, and *promotes* and *will promote* the verbs.

What is a compound sentence?

A *compound sentence* is one that is composed of two or more simple sentences; as,

The wind blew and the rain fell.

I will go, if you desire it.

EXP.—1st S.—The wind blew. 2d S.—The rain fell.

1st S.—I will go. 2d S.—You desire it.

The connectives are the conjunctions *and* and *if*.

The man who is illiberal is despised.

EXP.—1st S.—The man is despised. 2d S.—Who (*the man*) is illiberal.

The relative *who* is the connective.

While there is life, there is hope. (There is hope, while there is life.)

EXP.—1st S.—There is life. 2d S.—There is hope.

Here, the conjunctive adverb *while* is the connective.

REM. 1.—Simple sentences may be connected by conjunctions; as, *and*, *if*; by relative pronouns; as, *who*; or, by conjunctive adverbs; as, *while*.

REM. 2.—Sentences, called *complex* in the author's grammars may here be classed with *compound* sentences; as,

The earth, the air, and the water are full of life.

EXP.—1st S.—The earth is full of life. 2d S.—The air is full of life.

3d S.—The water is full of life.

## EXERCISE CVIII.—SIMPLE AND COMPOUND SENTENCES.

Separate the following compound into their simple sentences, omitting connectives, and making all necessary changes.

## MODEL.

1. (*Compound.*) Joy beamed in every countenance, and hope reigned triumphant, when victory was proclaimed.

(*Simple.*) 1st. Joy beamed in every countenance.

“ 2d. Hope reigned triumphant.

“ 3d. Victory was proclaimed.

Connectives, *and, when.*

2. (*Compound.*) He not only approves the plan, but has adopted it.

(*Simple.*) 1st. He approves the plan.

“ 2d. He has adopted the plan.

Connectives, *not only, but.*

3. The heavens are concealed by thick clouds, and the air is heavy and breathing is difficult. (3 sentences.)

4. The birds have ceased to sing, and the bees remain near the hives, while the flowers, half faded, seem to languish on their stalks. (3 sentences.)

5. The swallows fly about and skim\* the earth. (2 sentences.)

6. A flash of lightning gleams from a black cloud, and is followed by a peal of thunder. (2 sentences.)

7. The clouds seem to burst, and the rain falls in torrents.

8. The rain has ceased, and the sun converts into diamonds the drops hanging from the leaves.

9. The birds sing again, the flowers resume their splendor, and every thing is fresh, smiling, and happy.

10. They sang, and laughed, and played, until the setting sun warned them to separate.

Exp.—1st S.—They sang. 2d S.—They laughed. 3d S.—They played  
4th S.—The setting sun—separate.

\* The swallows, understood; “the swallows skim the earth.”

11. The ocean, the forest, the desert, and the mountain are full of animated existence. (4 sentences.)

12. The elephant took up the child, placed it upon its back, and would never afterward obey any other master.

13. Tell me not in mournful numbers,

Life is but an empty dream,

For the soul is dead that slumbers,

And things are not what they seem. (6 sentences.)

## EXERCISE CIX.—THE COMMA.

RULE 4.—Commas are generally placed between the simple sentences that form a compound sentence; as,  
The rain descended, the floods came, the winds blew, and beat upon that house.

Exp.—Here are *four* simple sentences and *three* commas.

I will endeavor to observe the directions, if you really desire it.

Exp.—Here are *two* simple sentences and *one* comma.

London, which is the capital of England, is one of the largest cities in the world.

Exp.—Here are *two* sentences.

1st. London is one of the largest cities, etc.

2d. Which (London) is the capital, etc.

There are two exceptions to this rule.

Exc.—1. When the sentences are short and few: as,

The floods came and the winds blew. \*

Exc.—2. When a relative, connecting the sentences, *limits* the word to which it refers; as,

The man *who is generous* is admired.

Exp.—Here, *who* limits the man to a *generous* man, and, therefore, there is no comma between *man* and *who*.

QUESTIONS.—What is the fourth rule for the comma? First exception? Second exception?

## EXERCISE CX.—THE COMMA.

Separate the simple sentences by commas.

## MODEL.

1. Who can be gay when all around are sad?  
*Corrected.*—Who can be gay, when all around are sad?
2. The fields are white for the harvest, but the laborers are few. (One comma.)
3. The sun shineth in the clear sky, he sitteth on his throne in the heavens and he looketh abroad over the whole earth. (Two commas.)
4. But he, who made the sun is more glorious than the sun.
5. Gipsies live in no settled place, but wander from spot to spot.
6. When the lion raiseth himself up from his lair, when he shaketh his mane, when the voice of his roaring is heard, the cattle of the field fly and the wild beasts of the desert hide themselves. (Four commas.)
7. The light shineth in darkness, and the darkness comprehendeth it not.
8. As they lowered the coffin into the earth, the creaking of the cords seemed to agonize her.

## EXERCISE CXI.—SIMPLE AND COMPOUND.

Unite the following *simple* and *compound* sentences, putting commas in their proper places.

## MODEL.

1. 1.—Swartz was for forty-eight years a missionary.  
2.—Swartz died at the age of seventy-two.  
(*United.*) Swartz was for forty-eight years a missionary, and died at the age of seventy-two.
2. 1.—No tongue can express the horrors of famine  
2.—No pencil can paint the horrors of famine.

- 3.—No imagination can conceive the horrors of famine  
(*United.*) No tongue can express, no pencil paint, and no imagination conceive the horrors of famine.
3. 1.—Emmet, the Irish patriot, was tried on a charge of treason.  
2.—Emmet, the Irish patriot, was condemned on a charge of treason.  
3.—Emmet, the Irish patriot, was executed on a charge of treason.
4. 1.—The eye may be wearied with seeing.  
2.—The ear may be wearied with hearing.  
3.—The mind may be wearied with meditating.
5. 1.—Not many days after, the younger son gathered all together.  
2.—Not many days after, the younger son took his journey into a far country.  
3.—The younger son wasted his substance in riotous living.
6. 1.—Howard visited all Europe not to survey the grandeur of palaces.  
2.—Howard visited all Europe to dive into the depths of dungeons.
7. 1.—Howard's plan was original.  
2.—Howard's plan was full of genius.  
3.—Howard's plan was full of humanity.
8. 1.—Obidah was delighted with the songs of birds.  
2.—Obidah was fanned with the sinking breeze.  
3.—Obidah was sprinkled with dew by groves of spices.
9. 1.—Blessed is the man that walketh not in the counsel of the ungodly.  
2.—Blessed is the man that standeth not in the way of sinners.  
3.—Blessed is the man that sitteth not in the seat of the scornful.

## EXERCISE CXII.—SENTENCES.

Form *two* sentences on the *same* subject, each containing the *three* given words.

Be careful, in compound sentences, to place the comma correctly.

## MODEL.

1. *1st S.*—(Spring, leaves, flowers.) In *spring*, the trees put forth their *leaves*, and beautiful *flowers* appear.

*2d S.*—(Season, garden, seeds.) At this *season*, also, *gardens* are prepared, and *seeds* put into the ground.

2. *1st S.*—Summer, fruits, birds.

*2d S.*—Season, heat, thunder.

3. *1st S.*—Countries, traveling, America.

*2d S.*—Chiefly, steamboats, railroads.

4. *1st S.*—Telegraph, modern, invention.

*2d S.*—Messages, distance, time.

5. *1st S.*—Tiger, Asia, Africa.

*2d S.*—Fierce, beasts, men.

## EXERCISE CXIII.—SENTENCES.

Form sentences, as in the preceding exercise.

1. *1st S.*—Spring, country, city.

*2d S.*—Beauty, coolness, refreshing.

2. *1st S.*—Indians, original, America.

*2d S.*—Removed, died, destroyed.

3. *1st S.*—Cotton, plant, South.

*2d S.*—Manufacture, mills, clothing.

4. *1st S.*—Gold, valuable, metal.

*2d S.*—Money, plate, jewelry.

## EXERCISE CXIV.—SENTENCES.

Form sentences, as in the preceding exercise.

1. *1st S.*—Grass, horses, cattle.

*2d S.*—Hay, food, winter.

2. *1st S.*—Sugar, cane, climate.

*2d S.*—Healthful, pleasant, food.

3. *1st S.*—Life, short, uncertain.

*2d S.*—Prepare, death, eternity.

4. *1st S.*—Elephant, largest, animal.

*2d S.*—Forest, tremble, tread.

## EXERCISE CXV.—SENTENCES.

Form *three* sentences upon the same subject, each containing the *three* given words.

## MODEL.

1. *1st S.*—(Young, taste, reading.) It is very important that the *young* should form a *taste* for *reading*.

*2d S.*—(Equally, books, kind.) It is *equally* desirable that the *books* which they read should be of the right *kind*.

*3d S.*—(Encourage, feeling, instruction.) They should be such as will *encourage* right *feeling*, and give valuable *instruction*.

2. *1st S.*—Young, religious, education.

*2d S.*—Happiness, usefulness, world.

*3d S.*—Necessary, happiness, another.

3. *1st S.*—Man, honesty, respect.

*2d S.*—Such, succeed, business.

*3d S.*—Useful, honored, prosperous.

## EXERCISE CXVI.—SENTENCES.

Form *four* sentences upon the same subject, each containing the *three* words given.

## MODEL.

1. *1st S.*—(Garden, properly, beautiful.) A *garden* *properly* laid out and attended is very *beautiful*.

*2d S.*—(Border, flower, vegetable.) It has neat *borders*, contains gay *flowers* and useful *vegetables*.

3*d* S.—(Contains, berries, fruits.) It also often *contains fine berries* and delightful *fruit*.

4*th* S.—(Carefully, attended, weed.) A garden should be *carefully attended*, or it will soon be filled with *weeds*.

2. 1*st* S.—Lake, often, beautiful.

2*d* S.—Border, town, forest.

3*d* S.—Frequently, small, islands.

4*th* S.—Some, large, ships.

3. 1*st* S.—Never, revenge, injury.

2*d* S.—Contrary, good, evil.

3*d* S.—Thus, kindness, ourselves.

4*th* S.—Also, law, God.

EXERCISE CXVII.—THE COMMA.

RULE 5.—When several words follow the nominative, a comma should precede the verb; as,

A man of sense and cultivated mind, will always find enjoyment in reading.

EXP.—Here, a comma is placed before *will find*, because several words follow its nominative *man*.

REM.—This usage is not uniform. Some writers place no comma before the verb.

QUESTIONS.—What is the fifth rule for the comma?

EXERCISE CXVIII.—THE COMMA.

Correct the punctuation, according to Rule 5.

MODEL.

1. A desire for great wealth and high station should not be encouraged.

*Corrected.*—A desire for great wealth and high station, should not be encouraged.

*Reason.*—There should be a comma at *station*, because several words follow the nominative *desire*.

2. The people and cities of remote ages are little known.

3. The most flattering promises of childhood are often deceitful.

4. The worthlessness of all mere worldly objects will soon be discovered.

5. The many wonderful and useful inventions of modern times facilitate all kinds of business.

6. The elasticity and hopefulness of youth should not be repressed.

7. All the misery existing among men is the result of sin.

8. The habit of listening to general conversation may be made an important means of improvement.

EXERCISE CXIX.—THE COMMA.

RULE 6.—When a noun in apposition has words connected with it, except *a*, *an*, or *the*, it is separated, with its dependent words, from the rest of the sentence; as,

Wellington, *the conqueror of Napoleon*, was a great general.

EXP.—Here, *conqueror* being in apposition with *Wellington*, and having words depending on it, is, with them, separated by commas from *was* and *Wellington*.

QUESTIONS.—What is the sixth rule for the comma?

EXERCISE CXX.—THE COMMA.

Punctuate according to Rule 6.

MODEL.

1. Luther the great Reformer was protected by Frederic Elector of Saxony.

*Corrected.*—Luther, the great Reformer, was protected by Frederic, Elector of Saxony.

*Reason.*—*Reformer* and *Elector* should, with their dependent words, be separated from *Luther* and *Frederic*, with which they are in apposition.

2. Mary, Queen of Scotland was beheaded by Elizabeth Queen of England.

3. Henry the eighth King of that name was father of Elizabeth the famous Queen.

4. Milton, the greatest of modern poets is said to have been blind.

5. Napoleon was born in Corsica, an island in the Mediterranean.

6. Newton, the great mathematician, was remarkable for his modesty.

7. Mohammed was a native of Mecca, a city of Arabia.

8. Bacon, the greatest of modern philosophers, was an admirer of the works of Homer, author of the Iliad.

9. Scott the novelist, was a fine poet, essayist and historian.

NOTE.—Practice on this and the preceding rule will be abundantly furnished in the succeeding exercises.

### 8. VARIETY IN SENTENCES.

#### EXERCISE CXXI.—DEFINITIONS.

*How may sentences be varied without change of meaning?*

Sentences may be varied without change of meaning,

1st. IN ARRANGEMENT; 2d. IN EXPRESSION.

*What is variety of arrangement?*

*Variety of arrangement* is changing the *order* of the words or clauses; as,

The rushing wind came on.

*Varied,* On came the rushing wind.

The storm raged far and wide.

*Varied,* Far and wide raged the storm.

*What is variety of expression?*

*Variety of expression* is changing the *language*; as,

Say nothing of the faults of the departed.

*Varied,* Speak good alone of the dead.

### VARIETY OF ARRANGEMENT.—NAT. AND INV.

#### EXERCISE CXXII.—DEFINITIONS.

*What is meant by the natural order?*

The *natural* order is that which corresponds with the order of ideas, and which is used in plain and simple style; as,

The good man dies in peace, honored and lamented.

*What is the inverted order?*

The *inverted* order is a change from the arrangement adopted in the natural order; as

In peace, honored and lamented, dies the good man.

*Where is the inverted order chiefly used?*

The inverted order is chiefly used in poetry and poetic style.

#### EXERCISE CXXIII.—NATURAL AND INVERTED.

Change the inverted into the natural order.

##### MODEL.

1 (*Inverted.*) Faint with old age and dim were grown her eyes.

(*Natural.*) Her eyes were grown dim and faint with old age.

2 (*Inverted.*) Then forth the noble Douglas sprang,  
And on his neck, his daughter hung.

(*Natural.*) Then the noble Douglas sprang forth, and his daughter hung on his neck.

3. Then deeper paused the priest anow,  
And hard his laboring breath he drew.

4. A chieftain's daughter seemed the maid;  
Her satin snood, her silken plaid,  
Her golden brooch, such birth betrayed.

5. In yonder cot,  
The village matron kept her little school,  
Gentle of heart.
6. More to be desired are they than gold,  
Moreover by them is thy servant warnod,  
And in keeping them is great reward.
7. Fast asleep were they both on that summer day.
8. Noiselessly, around,  
From perch to perch, the solitary bird  
Passes.
9. Staid was the dame, and modest was her mien.
10. His chain of gold the King unstrung,  
The links o'er Malcolm's neck he flung;  
Then gently drew the glittering band,  
And laid the clasp in Ellen's hand.
11. Far along,  
From peak to peak, the rattling crags among,  
Leaps the live thunder; nor from one lone cloud,  
But every mountain now hath found a tongue;  
And Jura answers from her misty shroud,  
Back to the joyous Alps, who call to her aloud.

## EXERCISE CXXIV.—THE COMMA.

RULE 7.—In inverted sentences, a comma should be put between those parts that are out of their natural places, whenever this will render the meaning more evident; as,

To such men as *Whitfield*, the poet Milton was a fountain of inspiration.

Exp.—If, in this inverted order, there were no comma after *Whitfield*, it would seem to mean *Whitfield the poet*.

REM.—This punctuation is often extended by good authors to other cases of inverted style.

QUESTIONS.—What is the seventh rule for commas?

## EXERCISE CXXV.—THE COMMA.

Put commas in their proper places in the following inverted sentences.

## MODEL.

1. To motives like *these young* persons are strangers.  
*Corrected.*—To motives like *these, young* persons are strangers.

*Reason.*—If there were no comma at *these*, it would seem to mean *these young persons*.

2. To the wise and *good old* age presents a scene of tranquil enjoyment.
3. Of all the *passions envy* and jealousy are the most painful.
4. Of good *delivery distinct* articulation is a fundamental requisite.
5. Let it be well understood that to *such honor* is due.
6. Whom ye ignorantly *worship him* declare I unto you.
7. For want of *this care* is rendered of no avail.
8. In the solemn silence of the *mind is* formed the resolution which decides eternal destiny.

## VARIETY OF ARRANGEMENT.—1st METHOD.

## EXERCISE CXXVI.—DEFINITION.

What is the first method of varying the arrangement of a sentence?

1st METHOD.—A sentence may be varied in arrangement by merely changing the order of its parts; as,

Gilbert Ainslie was never idle, in doors or out.

(*Varied.*) Out of doors or in, Gilbert Ainslie was never idle.

The just medium between rudeness and form is politeness.

(*Varied.*) Politeness is the just medium between form and rudeness.

## EXERCISE CXXVII.—ARRANGEMENT.

Vary the arrangement of the sentences, as in the model.

## MODEL.

1. At once, they embarked in the boat.  
*Varied.*) At once, in the boat, they embarked.  
 " In the boat, they embarked, at once.  
 " In the boat, at once, they embarked.  
 " They embarked in the boat, at once.  
 " They embarked, at once, in the boat.
2. A young stranger, of pleasing countenance and person, made his appearance at Niagara, about fifteen years since, in the glow of early summer.  
*(Varied.)* In the glow of early summer, about fifteen years since, a young stranger of pleasing person and countenance, made his appearance at Niagara.  
*(Varied.)* There made his appearance at Niagara, about fifteen years since, in the glow of early summer, a young stranger of pleasing person and countenance.  
*(Varied.)* About fifteen years since, in the glow of early summer, a young stranger of pleasing countenance and person, made his appearance at Niagara.
3. Homeward the weary plowman plods his way.
4. A Turk repeats a prayer, many times, every day.
5. The winds blew, the rain descended, and the floods came.
6. That forsaken monarch died, sick, and in prison.\*
7. By a slight change of the rudder, a ship may be steered in any direction.
8. Lucy was six years old, bold as a fairy, and never afraid of doing right.
9. The tongue of the patient is swollen, his brain is disordered, and his eyes become red and fiery.
10. As he passed along, his ears were delighted with the

\* 1. That monarch died, forsaken, sick, etc. 2. That monarch, sick etc., died.

singing of birds, he was fanned by the flutters of the breeze, and sprinkled with the dew from groves of spices.

11. Not a morsel of food was eaten under his roof, nor a garment worn there, that was not honestly, severely, nobly earned.

12. The spade, the shears, the plow-shaft, the sickle, and the flail, all came readily to the hands that grasped them well.

13. Thy skies are as blue, thy fields are as verdant, thy groves are as sweet, thy olive is as ripe, thy crags are as wild as they were in those early days when Minerva herself graced the scene.

## VARIETY OF ARRANGEMENT.—2D METHOD.

## EXERCISE CXXVIII.—DEFINITION.

*What is the second method of varying the arrangement of a sentence?*

2d METHOD.—The arrangement of a sentence may be varied by substituting the *passive* for the *active* voice, or the *active* for the *passive*; as,

*Act.* Sorrow excites pity. *Pass.* Pity is excited by sorrow.

*Pass.* Wealth is secured by industry. *Act.* Industry secures wealth.

## EXERCISE CXXIX.—ARRANGEMENT.

Vary the following sentences, as described in the preceding exercise

## MODEL.

1. Bad company ruins a man.  
*(Pass. for act.)* A man is ruined by bad company.
2. Death is dreaded by all men.  
*(Act. for pass.)* All men dread death.
3. No one knows the future.
4. Few men obtain great wealth.
5. The gospel can save all men.

6. Honest men will maintain the right.
7. A soft answer turns away wrath.
8. The Romans conquered Britain.
9. The Danes kept England in constant alarm.
10. The earth is fertilized by the rain and dew.
11. Poverty is most certainly caused by idleness.
12. The rainbow is formed by the refraction of the sun's rays.

In the preceding exercises, 122 to 129, the pupil has had practice in the various methods of arrangement. He should understand, however, that some of these methods are preferable to others, and some are entirely inadmissible.

The following directions and exercises (Cautions 9, 10, and 11,) contain important instruction on this subject.

## EXERCISE CXXX.—CAUTION 9.

The ending of a sentence.

*What fault is to be avoided in the ending of a sentence?*

CAUTION 9.—Avoid unnecessarily ending a sentence with a short or unimportant word; as,

This is the business which I was intrusted with,  
for This is the business with which I was intrusted.

The army was routed, at last, completely,  
for The army was, at last, completely routed.

REM.—The object of this caution is to promote CLEARNESS and STRENGTH.

*When may a short word properly end a sentence?*

A short word may end a sentence in three cases:

1st. When *that* or *as* is used instead of *which*; as,

This is the very book *that* I spoke of.

Who can describe such scenes *as* I was witness to?

EXP.—Grammatical rules require *that* instead of *which* after *very* and certain other words. (See Pinneo's Analytical Grammar, page 50.)

As we can not say, "the book of *that* I spoke," the short word of must come last; as, "the book *that* I spoke of." For the same reason, of follows the relative *as*.

2d. When a *compound verb* is used, a short word may come last; as,

Language is *treated of*. The boat was *shoved off*.

EXP.—*Treated of* and *shoved off* are compound verbs, the parts of which can not be separated. (See Pinneo's Primary Grammar, page 114, and Analytical Grammar, page 97.)

3d. When a short word is emphatic, it may, if desirable, end a sentence; as,

Man often spurns the wretched; woman, *never*.

## EXERCISE CXXXI.—CAUTION 9.

Correct the following sentences in accordance with the preceding caution.

1. Eternity! who hath measured the vastness of *it*?  
*Corrected*.—Eternity! who hath measured *its* vastness?

*Reason*.—*It*, being a short word, should not unnecessarily end a sentence.

2. He should be avoided *instinctively*.  
*Corrected*.—He should be *instinctively* avoided.

*Reason*.—*Instinctively* is too unimportant a word to end a sentence.

3. The ocean! who has measured the depth of *it*?
4. He is a man whom all have great respect *for*.
5. Few could succeed in an enterprise managed *so*.
6. Dr. Kane did not reach the pole, though he attempted to.\*
7. He did not succeed, though he richly deserved to.†
8. May the gospel reach all men in the power of *it*.
9. The reader will see the ground which I stand upon.
10. Men sometimes lose their presence of mind totally.
11. The passengers were saved, and the captain, also, at last.
12. The question was not decided by the merit of it merely
13. The country abounds in fruits which the natives are very fond of.

\* Made the attempt.

† Deserved success.

## EXERCISE CXXXII.—CAUTION 10

Important words of a sentence.

*What is the ninth Caution?* See page 82, Ex. 130.

*Where should the most important words of a sentence be placed?*

CAUTION 10.—The important words of a sentence should be placed where they will most clearly and forcibly express the idea.

This is generally at the *commencement* or *close* of a sentence.

REM. 1.—The proper place, in many cases, must be left to the judgment of the writer.

REM. 2.—The object of this rule is to secure **CLEARNESS** and **STRENGTH**.

## EXERCISE CXXXIII.—CAUTION 10.

Correct the arrangement so as to give force to the idea.

1. He that cometh in the name of the Lord is blessed.

*Corrected.*—*Blessed* is he that cometh in the name of the Lord.

2. And Moses with Elias appeared to them.

*Corrected.*—And there appeared to them Moses and Elias.

3. Where are your fathers?

*Corrected.*—Your fathers, where are they?

4. Do the prophets live forever?\*

5. Diana of the Ephesians is great.

6. We came to our journey's end, after much fatigue.

7. All who put on the garb of goodness are not good.†

8. Let us employ our criticism on ourselves, instead of criticising others.

9. How will that man be able to conduct himself when reduced to poverty, who was educated only to pleasure?

\*The prophets, do they, etc.

† Not every one is good, etc.

## EXERCISE CXXXIV.—CAUTION 11.

Time, place, circumstance, etc.

*What is the ninth Caution?* See page 82, Ex. 130.

*What is the tenth Caution?* See page 84, Ex. 132.

*Where should expressions denoting time, place, circumstance, etc., be put?*

CAUTION 11.—Expressions denoting time, place, circumstance, etc., that refer to the *whole* sentence or clause, should be put near the beginning; as,

*One day*, a traveler in the desert met an Arab.  
*In the desert*, no man meets a friend.

If, however, there are several of these, they should not be crowded together, but placed in different parts of the sentence; as,

*While they were at their silent meal*, a horseman came galloping to the door, and, *with a loud voice*, called out that he had been sent *express*, *with a letter* for Gilbert Ainslie.

REM. 1.—This direction is designed to promote **CLEARNESS** and **STRENGTH**.

REM. 2.—Especial pains should be taken to cultivate judgment and taste in the arrangement of these parts of sentences.

## EXERCISE CXXXV.—CAUTION 11.

Correct the arrangement.

1. A man was seen passing up the hill *at early dawn*.  
*Corrected.*—*At early dawn*, a man was seen passing up the hill.

2. A tulip-tree stood *in a certain field*, *on the top of a hill*.  
*Corrected.*—In a certain ——— tulip-tree.

3. The citizens meet to elect officers *once a year*.

4. Two boys found a fine, large nut, *under a tree in the woods*.

5. Mr. Post heard a noise at the door, *one cold night, after he had gone to bed.*

6. You should not fail to pray, *at the close of the day, before you go to bed.*

7. Sheep are taken to the water to be washed and sheared *in the spring, when shearing time comes.*

8. The children came around him, *one day, as he was going by the school-house.*

9. As the snow fell fast and the wind blew hard, a cry was heard, *one night.*

10. Jane was walking home from school reading a book, *one fine summer's day.*

#### VARIETY OF EXPRESSION.—1ST METHOD.

##### EXERCISE CXXXVI.—DEFINITION.

*What is variety of expression?* See page 76, Ex. 121.

*What is the first method in which expression may be varied?*

1st METHOD.—A sentence may be varied in expression by changing words or phrases into other words or phrases of the same meaning; as,

*Passion* should be controlled.

(*Varied.*) *Anger* should be controlled.

" *A violent temper* should be controlled.

*What four particulars are included in this method?*

1st. A change of *words* into *words*; as,

*Passion* should be controlled.

(*Varied.*) *Anger* should be controlled.

2d. A change of *words* into *phrases*; as,

*Passion* should be controlled.

(*Varied.*) *A violent temper* should be controlled.

3d. A change of *phrases* into *words*; as,

*A violent temper* should be controlled.

(*Varied.*) *Anger* should be controlled.

4th. A change of *phrases* into *phrases*; as,  
*A violent temper* should be controlled.

(*Varied.*) *A tendency to indulge in anger* should be controlled.

#### EXERCISE CXXXVII.—WORDS INTO WORDS.

Vary by changing *words* into other *words* of the same or nearly the same meaning.\* Under any word in the dictionary may be found its synonym. (See page 48, Ex. 73, Rem. 3.)

- |                    |   |
|--------------------|---|
| 1.                 | <i>Illness</i> brings want.                 |
| ( <i>Varied.</i> ) | <i>Indolence</i> brings want.               |
| "                  | <i>Sloth</i> brings want.                   |
| "                  | <i>Idleness</i> <i>causes</i> want.         |
| "                  | <i>Idleness</i> <i>produces</i> want.       |
| "                  | <i>Idleness</i> <i>occasions</i> want.      |
| "                  | <i>Idleness</i> brings <i>poverty</i> .     |
| "                  | <i>Idleness</i> brings <i>destitution</i> . |
| "                  | <i>Idleness</i> brings <i>indigence</i> .   |

NOTE.—The pupil need not be *required* to make many variations, but should understand that the greater the number, the more *instructive* will be the exercise.

2. Wisdom is profitable to direct us.
3. The blessings of life are fleeting.
4. Misfortune is the lot of man.
5. We should not be too anxious to be rich.
6. Honesty is the best policy.
7. Fortune is changeable.
8. Virtue produces happiness.
9. Vice always brings misery.
10. Beauty is admired by all.
11. Industry is its own reward.

\* While very few pairs of words have *exactly* the same meaning, there are many in which *some* of the meanings are the same, or nearly the same.

## EXERCISE CXXXVIII.—WORDS INTO PHRASES.

What is changing words into phrases called?

The change of words into phrases is called *circumlocution*; as,

WORDS.	PHRASES.
Anger,	A violent temper.
Idleness,	Want of industry.

Why is this called *circumlocution*?

Because *circumlocution* means a *round-about mode of expression*.

REM.—The following are a few examples of circumlocution:

WORDS.	PHRASES.
Astronomy,	Science of the heavenly bodies.
Cheerfulness,	A happy disposition.
"	A contented state of mind.
Death,	The king of terrors.
"	The last enemy of man.
Eagle,	The king of birds.
"	The monarch of the feathered tribe.
Generosity,	Liberality of soul.
Happiness,	A state of enjoyment.
"	Freedom from pain.
Honesty,	Conformity to truth and justice.
Industry,	Constant diligence.
Policy,	System of conduct.
Prosperity,	Attainment of the object desired.

## EXERCISE CXXXIX.—WORDS INTO PHRASES.

Vary by changing words into phrases.

1. *Idleness* brings poverty.
- (*Varied.*) *Slothfulness of habit* brings poverty.
- " *Want of industry* brings poverty.
- " *Aversion to labor* brings poverty.
- " *Those who idle away their time* will find poverty.
2. *Death* comes to all men. (See Ex. 138, Rem.)
3. The *eagle* soars aloft.

1. *Honesty* is the best policy.
6. *Generosity* is a noble quality.
6. *Riches* take wings and fly away.
7. *Cheerfulness* brings *happiness* to all.
8. *Temperance* promotes health and *happiness*.

## EXERCISE CXL.—PHRASES INTO PHRASES OR WORDS

Vary by changing phrases into phrases or words.

1. *Most men* have their price.
- (*Varied.*) *Nearly all persons* have their price.
- " *The generality of men* have their price.
- " *Most men may be bought*.
- " *Most men are influenced solely by interest*.
2. *Violence in the expression of our feelings* excites *angry passions*.
- (*Varied.*) *Anger* excites *passion*.
3. *Conformity to truth* will always be respected.
4. *Indulgence in intoxicating drinks* destroys happiness.
5. *A happy disposition* is a great blessing.
6. *The last enemy of man* comes unbidden.
7. *Constant diligence* is the path to wealth.
8. *The good things of this world* will soon pass away.
9. *The king of birds* soars aloft toward the sun.

## VARIETY OF EXPRESSION.—2D METHOD.

## EXERCISE CXLII.—DEFINITION.

What is the second method of varying a sentence in expression?

2d METHOD.—A sentence may be varied in expression by changing a *negative* into an *affirmative* form, or the contrary; as,

AFFIRMATIVE FORM.	NEGATIVE FORM.
He is <i>generous</i> .	He is <i>not ungenerous</i> .
He is a <i>large</i> man.	He is <i>not a small</i> man.
He is <i>indolent</i> .	He is <i>not industrious</i> .

## EXERCISE CXLII.—AFFIRMATIVE AND NEGATIVE.

Vary the following as described in the second method.

- |                              |   |
|------------------------------|---|
| 1. She is <i>amiable</i> .   | 4. The sky is <i>not unclouded</i> .        |
| 2. They are <i>learned</i> . | 5. Fortune is <i>not unchangeable</i> .     |
| 3. The tree is <i>tall</i> . | 6. That lady is <i>not without faults</i> . |
7. The sea is *not free* from roughness.  
 8. He is *much to blame* in the matter.  
 9. He acted *prudently* under the circumstances.

## EXERCISE CXLIII.—THE COMMA.

RULE 8.—The nominative absolute with its participle, the infinitive independent, and the case independent, with their connected words, are separated from the rest of the sentence by commas; as,

- (*Nom. abs.*) *Night having come*, the party separated.  
 (*Inf. ind.*) *To speak plainly*, his selfishness was extreme.  
 (*Case ind.*) *Gentlemen*, I ask your attention.

NOTE.—See Pinneo's Primary Grammar, page 157; Analytical Grammar, page 207.

QUESTIONS.—*What is the eighth rule for the comma?*

## EXERCISE CXLIV.—THE COMMA.

Point the following in accordance with Rule 8.

1. (*Nom. abs.*) *The matter being explained* the crowd dispersed.
2. *The sun having risen* they commenced their journey
3. *The money having been paid* the business was settled
4. (*Inf. ind.*) *To speak the truth* I was angry.
5. *To return to the subject* I will repeat my proposition.
6. *To give him his due* I must confess he acted well.
7. (*Case ind.*) *Gentlemen* listen to my statement.
8. *My friends* permit me to explain myself.
9. *Ladies and gentlemen* to you I address my remarks.

## VARIETY OF EXPRESSION. 3d METHOD.

## EXERCISE CXLV.—DEFINITION.

*What is the third method of varying the expression of a sentence?*

3d METHOD. A sentence may be varied in expression by changing a *verb* into a *participle*, and omitting any word that is thus rendered unnecessary; as,

He *brought* the child *and* gave it to its mother.  
 (*Varied.*) *Bringing* the child, he gave it to its mother.

EXP.—Here, the *verb brought* is changed to the participle *bringing*, and *being* omitted.

When the boat arrived, the crew dispersed.  
 (*Varied.*) The boat *having* arrived, the crew dispersed.

EXP.—Here, the *verb arrived* is changed into the <sup>2</sup>participle *having*, arrived, with *boat* as nominative absolute, and *when* is omitted.

## EXERCISE CXLVI.—VERB INTO PARTICIPLE.

Vary the following sentences according to the 3d method. Place the commas properly with the nominative absolute.

1. When the storm ceased, the ship left the harbor.

(*Varied.*) *The storm having ceased*, the ship left the harbor.

2. They traveled twenty miles that day, and reached the city at dark.

(*Varied.*) *Having traveled* twenty miles that day, they reached the city at dark.

or, They traveled twenty miles that day, *reaching* the city at dark.

3. *When* the sun rose, they commenced their journey.
4. *When* the speaker had finished, the audience dispersed
5. He *took* up the bundle, *and* laid it on the shelf.

6. They *brought* their axes with them, *and* speedily cut down the trees.

7. The sun *rose*, *and* the party discovered their danger.

8. The shower *ceased*, *and* left the air filled with the perfume of flowers.

9. The region *was* full of wild beasts, *and* the travelers had carefully armed themselves.

10. I *returned* with my friends to the ship, *and* saw them safely on their voyage.

#### EXERCISE CXLVII.—EXPRESSION AND ARRANGEMENT.

Vary the following in expression and arrangement. Let the pupil freely exercise his taste.

1. The blessings of this life are fleeting.  
(*Varied.*) The good we find in this world is transitory.  
“ How short-lived are the pleasures to be found in this earthly sphere!
2. Wealth alone will never secure happiness.
3. Knowledge can be obtained by study alone.
4. Cheerfulness promotes happiness and usefulness.
5. Temperance and industry generally secure prosperity.
6. The indolent man deserves to be poor.
7. The river Nile annually overflows its banks.
8. Death is a doom richly merited by every traitor.

## VI. DIFFERENT KINDS OF COMPOSITION

### EXERCISE CXLVIII.—DEFINITIONS.

*What are the two forms of composition?*

The two forms of composition are *prose* and *poetry*.

*What are the principal kinds of composition?*

The principal kinds of composition are

- |                 |                   |
|-----------------|-------------------|
| 1. Narration.   | 3. Letter-writing |
| 2. Description. | 4. Essays.        |

### 1. NARRATION.

#### EXERCISE CXLIX.—DEFINITIONS.

*What is Narration?*

It is relating events in the order of their occurrence.

*What are the two general divisions of Narration?*

Narration may be,

1st. The relation of *real* events; as in Anecdotes, History, Biography, Obituary, Voyages, Travels, etc.

2d. The relation of *imaginary* events; as in Fables, Tales, Parables, Novels, Romances, etc.

This latter is also called *Fictitious* Narrative.

### FABLES.

A Fable is a fictitious narrative, short and instructive, in which animals or inanimate objects are usually represented as speaking.

The following exercises, 150 to 157, will consist of independent words, from which, as hints, the fables are to be completed by the learner. The use of some of these in another form, (p. 24-29), adds to their value for the present purpose.

#### EXERCISE CL.—THE ASS IN THE LION'S SKIN.

1. Ass, skin, Lion, put on.
2. Going, woods, pastures, flocks, herds, fright.
3. At last, owner, frighten, ears, betrayed.
4. So, cudgeling, sensible, though, dressed, skin.

### MORAL.

5. Deception, discovered, detected, punished.

(*Fable completed and written out in full.*)

#### THE ASS IN THE LION'S SKIN.

1. An Ass, one day, finding the skin of a Lion, put it on.
2. Going into the woods and pastures, he threw the flocks and herds into a terrible fright.

3. At last, meeting the owner of the skin, he attempted to frighten him also, but the long ears of the Ass, sticking out, betrayed him.

4. So, receiving a good cudgeling, he was soon made sensible that, although dressed in a Lion's skin, he was nothing but a very foolish Ass.

## MORAL.

5. This fable teaches that deception will generally be discovered, and when detected, will certainly be punished.

## EXERCISE CII.—THE FOX AND THE GRAPES.

Let the pupil complete and carefully write out this tale.

1. A Fox, vineyard, beautiful, bunches, grapes.
2. High, not reach, though, tried, exhausted.
3. At last, attempt, saying, sour, green.
4. Those, like, eat, I, let, alone.

## MORAL.

5. Find, fault, unable, obtain.

## EXERCISE CIII.—THE DOG AND THE SHADOW.

Complete and write out the following.

1. A dog, crossing, river, meat, mouth, shadow, stream.
2. Thinking, another, dog, dropped, own, snapped.
3. So, not, obtain, wanted, but, lost, had.

## MORAL.

4. Thus, those, desire, not, belong, lose, little have.

## EXERCISE CIII.—THE WOLF AND THE CRANE.

1. Wolf, devoured, greedily, bone, sticking, throat.
2. Being, pain, reward, any one, pluck, out.
3. Crane, tempted, hope, undertook, task.
4. Thrusting, bill, throat, drew, and, pay.

5. "No," Wolf, "you, think, well, paid, saving, head, when, bit off, easily."

## MORAL.

6. Those, do good, pay, expect, disappointment.

## EXERCISE CLIV.—THE STAG AND THE HORSE.

1. Stag, sharp, horns, drove, horse, pasture.
2. Horse, man, help, punish, stag.
3. Man, help, if, Horse, saddle, bridle.
4. Horse, agreed, mounted, drove, stag.
5. Horse, thanking, requested, bridle, mouth, saddle, back.
6. "No," man, "I, useful, not, release, service."

## MORAL.

7. Revenge, poor, satisfaction, loss, liberty.

## EXERCISE CLV.—THE WOLF AND THE LAMB

1. Wolf, Lamb, same, brook, drink.
2. Wolf, high, ground, up, stream.
3. Lamb, distance, below, down.
4. Wolf, pick, quarrel, Lamb, might, kill, eat.
5. So, asked, meant, making, muddy, not, drink.
6. Lamb, frightened, mildly, could not, because, stream down, from, Wolf, to, not, up, from, to.
7. "However, be." Wolf, "you, rascal, for, year, ago, in sulted, and, I, punish."
8. "Impossible," Lamb, "not, born."
9. "Well," Wolf, "mother, then, that, same."
10. So, passion, flew, Lamb, tearing, pieces, made, meal.

## MORAL.

11. Wicked, wish, quarrel, not, find, reason, make.

## EXERCISE CLVI.—THE FOX AND THE CROW.

1. Crow, stolen, cheese, window, cottage, flew, tree, eat.
2. Fox, saw, followed, sat, tree, thinking, how, get, cheese.

3. Began, praise, feathers, eyes.
4. Crow, attentively, but, not, move.
5. Fox, praised, shape, form.
6. Still, listened, said, nothing.
7. At last, voice: "O, voice, such, bird, have!"
8. Crow, nestled, fluttered, hardly, what, did, but, quickly, opening, sing, cheese, ground.
9. Fox, snatched, trotted, laughing, folly, completely, cheated.

## MORAL.

10. They, flatter, generally, selfish, object: fools, listen.

## EXERCISE CLVII.—THE COMMA.

RULE 9.—Where a verb is understood, a comma is generally used; as,

From law arises security; from *security, industry.*

EXP.—*arises* is understood between *security* and *industry*, and a comma indicates it.

QUESTIONS.—*What is the ninth rule for commas?*

## EXERCISE CLVIII.—THE COMMA.

In the following sentences place commas as required by the preceding rule. One is correct.

1. Some delight in study; others in idleness.  
*Corrected.*—Some delight in study; others, in idleness.

*Reason.*—*Delight* is understood between *others* and *in*, and its place should be indicated by a comma.

2. War lives by violence; peace by love.
3. Labor brings pleasure; idleness, pain.
4. Rashness is the fault of youth; caution, of age.
5. Light is followed by darkness; life, by death.
6. The young are fond of novelty; the old, of comfort.
7. Conversation makes a ready man; writing an exact man.
8. Napoleon lived for himself; Washington for his country.
9. Some are influenced by good motives; others by bad.

## EXERCISE CLIX.—THE SEMICOLON.

GENERAL RULE.—A semicolon is used whenever a pause longer than a comma is required; as,

We should spend time properly; for it can not be recalled.

SPECIAL RULE 1.—A semicolon is used between those clauses of a sentence, either of which is separated into smaller portions by commas; as,

As we can see that a shadow has moved, but did not see it moving; so life is surely passing away, though we perceive not its progress.

SPECIAL RULE 2.—*As*, introducing an example, should be preceded by a semicolon; as,

A noun is a name; as, *boy, man.*

REM.—Other uses of the semicolon are included in the general rule, and must be left to the judgment of the writer.

QUESTIONS.—*What is the general rule for the semicolon? What is the first special rule? The second?*

## EXERCISE CLX.—THE SEMICOLON.

Put semicolons in the proper places.

1. Some delight in idleness, others, in study.  
*Corrected.*—Some delight in idleness; others, in study.

*Reason.*—*As* a comma is required in the last clause, there should be a semicolon between the clauses.

2. Love is the law of peace, violence, of war.
3. A mountain is a high hill, as, Mount Tom.
4. Caution is the fault of age, rashness, of youth.
5. Washington loved his country, Napoleon, himself.
6. From law arises security, from security, industry.
7. The old are fond of comfort; the young, of excitement.
8. An island is land surrounded by water, as *Nantucket.*
9. A verb is a word that denotes action or being, as, *to fly,*  
*to be.*

## EXERCISE CLXI.—THE COLON.

GENERAL RULE.—A colon should be used when a pause somewhat longer than at a semicolon is required; as,

Learn to think: nothing is more important.

SPECIAL RULE 1.—A colon is used between those clauses of a sentence, either of which is divided into smaller portions by a semicolon; as,

Every one, of course, thinks himself right; for if he thought himself wrong, he would change: but no one ought to regard himself infallible.

SPECIAL RULE 2.—A colon is used before a direct quotation; as,

It is Sterne that says: "God tempers the wind to the shorn lamb."

REM.—Other uses of the colon must be decided by the general rule.

QUESTIONS.—What is the general rule for the colon? What is the first special rule? The second?

## EXERCISE CLXII.—THE COLON.

In the following, put colons in their proper places.

1. Love not the world its joys are fleeting.  
*Connected.*—Love not the world: its joys are fleeting.

*Reason.*—The sense requires a longer pause than a semicolon at *world*.

2. Do not insult a poor man, he ought rather to be pitied.
3. Beware of flattery, it is a subtle poison.
4. Do not despise life, it is the gift of God.
5. Virtue should not be confined: the world is her sphere
6. And he said\* "Father I have sinned against Heaven and in thy sight."

\* For a few simple exercises on this point, see page 82, Ex. 40.

7. A chieftain to the Highlands bound,  
Cries "Boatman, do not tarry."

8. The voice of your father's blood cries to you from the ground "My sons, scorn to be slaves."

9. Suppose the glistening dew-drop  
Upon the grass should say  
"What can a little dew-drop do?  
I'd better roll away."

## EXERCISE CLXIII.—PARAGRAPHS.

*How should a composition be divided?*

Every composition should be divided into small portions, called *paragraphs*.

*By what rule should this division be made?*

Those sentences which are most closely connected in sense, should be included in the same paragraph.

*What should be the length of the paragraph?*

This must depend upon the connection of the sentences. In general, no paragraph should contain less than three or four lines, or more than ten or twelve.

*Where should the first line commence?*

The first line of each paragraph should commence further from the left than the other lines, and these distances should be the same.

## EXERCISE CLXIV.—THE SICK SCHOLAR.—FROM DICKENS.

The following is divided into paragraphs, to illustrate the preceding directions.

1. Shortly after the schoolmaster had taken his seat behind his desk, a small, white-haired boy appeared at the door, and stopping there to make a rustic bow, came in and took his place upon one of the forms.

2. Soon afterward, another white-headed little boy came straggling in, and after him, a red-headed lad, and then one with flaxen hair, until the forms were occupied by a dozen boys, or thereabouts, with heads of every color but gray, and ranging in their ages from four years old to fourteen. The legs of the youngest were a long way from the floor, as he sat upon the form; and the eldest was a heavy, good-tempered fellow, half a head taller than the schoolmaster.

3. At the top of the first form, the post of honor in the school, was the vacant place of the little sick scholar; and at the head of the row of pegs on which hung the hats or caps, one was empty. No boy attempted to violate the sanctuary of seat or peg, but many a one looked from the empty spaces to the schoolmaster, and whispered to his idle neighbor, behind his hands.

#### EXERCISE CLXV.—THE RESURRECTION.

Divide the following into *four* paragraphs.

I have seen the flower withering on the stalk, and its bright leaves spread on the ground. I looked again: it sprung forth afresh; its stem was crowned with new buds, and its sweetness filled the air. I have seen the sun set in the west, and the shades of night shut in the wide horizon: there was no color, nor shape, nor beauty, nor music: gloom and darkness brooded around. I looked: the sun broke forth again from the east, and gilded the mountain-tops; the lark rose to meet him from her low nest, and the shades of darkness fled away. I have seen the insect, having come to its full size, languish and refuse to eat. It spun itself a tomb, and was shrouded in the silken covering. It lay without feet, or shape, or power to move. I looked again: it had burst its tomb; it was full of life, and sailed through the soft air; it rejoiced in its new being. Thus shall it be with thee, oh man! and so shall thy life be renewed. Beauty shall spring up out of ashes, and life out of the dust. A little while shalt thou lie in the ground, as the seed lies in the bosom of the earth; but thou shalt be raised again; and thou shalt never die any more.

#### POETIC NARRATIVE.

In the following exercises, 166 to 173, the *poetry* is to be changed into *prose*.

The general meaning should be retained, while the language is varied as much as possible.

Practice is here furnished in all that has been thus far taught.

Especial attention should be paid to a proper division into paragraphs, to the last rule for the comma, and to those for the semicolon and the colon, as this is the first opportunity for general practice on those points.

#### MODEL.

#### EXERCISE CLXVI.—POETRY INTO PROSE.

##### THE GREEDY FOX.

1. On a winter's night,  
As the moon shone bright,  
Two foxes went out for prey;  
As they trotted along,  
With frolic and song  
They cheered their weary way.
2. Through the wood they went,  
But they could not scent  
A rabbit or goose astray;  
But at length they came  
To some better game,  
In a farmer's barn by the way.
3. On a roost there sat  
Some chickens, as fat  
As foxes could wish for their dinners;  
So the prowlers found  
A hole in the ground,  
And they both went in, the sinners!
4. They both went in,  
With a squeeze and a grin,  
And the chickens were quickly killed;  
And one of them lunched,  
And feasted, and munched,  
Till his stomach was fairly filled.

5. The other, more wise,  
Looked about with both eyes,  
And hardly would eat at all;  
For, as he came in  
With a squeeze and a grin,  
He remarked that the hole was small.
6. And, the cunning elf,  
He said to himself,  
If I eat too much, it is plain,  
As the hole is small,  
I shall stick in the wall,  
And never get out again.
7. Thus matters went on  
Till the night was gone,  
And the farmer came out with a pole  
The foxes both flew,  
And one went through,  
But the greedy one stuck in the hole.
8. In the hole he stuck,  
So full was his pluck  
Of the chickens he'd been eating,  
He could not get out,  
Or turn about,  
And so he was killed by beating.

The following is the same, changed into prose.

THE GREEDY FOX.

1. On a cold winter's night, when the moon was shining clearly, and the snow lay on the ground, two foxes started out on an excursion to obtain something to satisfy their hunger. In order to beguile the tedious way, they sang, and frisked, and frolicked, as they trotted merrily along.

2. For some time, they were unsuccessful in the object of their pursuit. Neither in the wood, nor on the plain, nor in the valley, nor on the hill, could they discover even a stray goose or rabbit.

3. At last, they came to a farmer's barn, standing by the

roadside. Looking cautiously in, their eyes brightened as they beheld the farmer's fattest, plumpest chickens sitting on the roost, without a thought of approaching danger.

4. Finding a hole through which they could, with difficulty, enter, they hurried in, and speedily secured their unprotected victims.

5. One of them, too much delighted for reflection, indulged himself without limit in the feast before him. The other, however, having looked carefully about him, concluded it best to restrain his appetite within very moderate bounds.

6. In fact, he had noticed that the opening which had admitted them was exceedingly small, scarcely permitting them to force an entrance. He reflected that if, lean and half-starved, they could barely enter, to pass out at the same place, after a hearty meal, would be utterly impossible. What, then, would become of him, if suddenly discovered, and obliged to flee for his life?

7. Just as morning began to dawn, who should appear but the farmer himself. His eye instantly fell upon the two foxes, and seizing a pole, he vigorously attacked the trembling culprits.

8. The prudent one, who had denied himself, escaped through the opening by which he had entered. But the other, attempting to follow him, stuck fast, and, being unable either to get through the hole or to turn back, was easily killed by the enraged farmer.

EXERCISE CLXVII.—POETRY INTO PROSE.

*How should every line in poetry begin?*

Every line in poetry should begin with a capital; as.

My country, 'tis of thee,  
Sweet land of liberty,  
Of thee I sing.

Change the following poetic narration into prose, retaining the general meaning, but varying the language in arrangement and expression, as in the preceding model, page 102

## CHARLEY AND HIS SHILLING.

1. LITTLE Charley found a shilling  
As he came from school one day:  
"Now," said he, "I'll have a fortune,  
For I'll plant it right away.
2. "I'll not say a word to mother,  
For, I know, she would be willing;  
Home I'll run, and in my garden,  
Plant my precious, bright, new shilling.
3. "Every day, I'll give it water,  
And I'll weed it with great care,  
And, I guess, before the winter,  
It will many shillings bear.
4. "Then I'll buy a horse and carriage,  
And a lot of splendid toys,  
And I'll give a hundred shillings  
To poor little girls and boys."
5. Thus deluded, little Charley  
Laid full many a splendid plan,  
As the little coin he planted,  
Wishing he were grown a man.
6. Day by day, he nursed and watched it,  
Thought of nothing else beside,  
Day by day, was disappointed,  
For no signs of growth he spied.
7. Tired, at last, of hopeless waiting,  
More than any child could bear,  
Little Charley told his secret  
To his mother, in despair.
8. Never was a kinder mother,  
But when his sad tale she heard,  
'T was so funny, she, for laughing,  
Could not speak a single word.
9. This was worse than all, for Charley  
Thought his sorrow too severe,  
And, in spite of every effort,  
Down his cheek there rolled a tear.

10. This his tender mother seeing,  
Kissed it off before it fell;  
"Where to plant your bright new shilling,"  
Said she to him, "let me tell."
11. "Peter Brown's two little children  
Long have wished to learn to read,  
But their father is not able  
To procure the books they need.
12. "To their use, if you will spend it,  
Precious seed you then may sow,  
And, ere many months are ended,  
Trust me, you will see it grow."

## EXERCISE CLXVIII.—POETRY INTO PROSE.

Change the following poetry into prose.

## THE AIR CASTLE.

- 1 SAYS Tom to Jim, as forth they went  
To walk, one evening fine:  
"I wish the sky a great green field,  
And all that pasture mine."
- 2 "And I," says Jim, "wish yonder stars  
That there so idly shine,  
Were, every one, a good fat ox,  
And all those oxen mine."
3. "Where would your herd of cattle graze?"  
"Why, in your pastures fair."  
"They should not, that's a fact," said Tom,  
"They shall not, I declare."
4. With that they frowned, and struck, and fought,  
And fiercely stood at bay:  
And, for a foolish reason, cast  
Their old regard away.
5. And many a war on broader scale,  
Hath stained the earth with gore,  
For castles in the air that fell  
Before the strife was o'er.

EXERCISE CLXIX.—CAUTION 12.

Crowding ideas into a sentence.

*What is the ninth Caution?* See page 82, Ex. 130.

*What is the tenth Caution?* See page 84, Ex. 132.

*What is the eleventh Caution?* See page 85, Ex. 134.

*What Caution is necessary with regard to crowding ideas?*

CAUTION 12.—Avoid crowding into the same sentence ideas that are but slightly connected; as,

That boy is a good scholar, and lives two miles out of town, and his father is a farmer.

*for* That boy is a good scholar. He lives two miles distant, on his father's farm.

Exp.—Here are *three* independent ideas; namely, the boy's scholarship, his residence, and his father's occupation. These should not be crowded into one sentence.

REM.—This fault is opposed to UNITY, STRENGTH, and CLEARNESS.

EXERCISE CLXX.—CAUTION 12.

Correct, according to Caution 12.

MODEL.

1. He was dangerously wounded and carried to his tent, and when he heard of the defeat of his troops, he was put in a litter and conveyed to a place of safety.

*Corrected.*—Being dangerously wounded, he was carried to his tent. Hearing of the defeat of his troops, he was removed thence in a litter to a place of safety.

2. Washington carried our country through its war of independence, and was its first president, and died in 1799.

3. We came to anchor and went on shore, where I was welcomed by my friends, who received me with the greatest kindness. (2 sentences.)

4. Napoleon was finally conquered at the battle of Waterloo

by the combined English and Prussian armies, the former of which was commanded by the Duke of Wellington, who died not long since, and the latter by Blucher, who arrived just in time to turn the tide of battle. (Make, at least, *three* or *four* sentences.)

5. The eloquence of Clay depended, in a great degree, upon his voice, manner, and expressive eye and mouth, and he was greatly beloved by all his friends.

6. Boast not thyself of to-morrow; thou knowest not what a day may bring forth; and, for the same reason, despair not of to-morrow; it may bring forth good as well as evil.

7. He took passage for Europe in a spacious steamer, which was already nearly full of passengers, some of whom were natives of England, which was at war with France, and some of whom desired to return to France, which was their native country, and which was convulsed with civil war.

8. Peter, the leading apostle, had been a fisherman, and denied his master, but repented, and was, subsequently, very successful in preaching the gospel.

EXERCISE CLXXI.—POETRY INTO PROSE.

Change the following into prose.

THE MEDDLING GIRL.

1. On how one ugly trick has spoiled  
The sweetest and the best!  
Matilda, though a pleasant child,  
One ugly trick possessed,  
Which, like a cloud before the skies,  
Hid all her better qualities.

2. Sometimes she'd lift the tea-pot lid,  
To peep at what was in it;  
Or tilt the kettle, if you did  
But turn your back a minute.  
In vain you told her not to touch,  
Her trick of meddling grew so much.

3. Her grandmamma went out one day,  
And by mistake she laid  
Her spectacles and snuff-box gay  
Too near the little maid;  
"Ah well!" thought she, "I'll try them on,  
As soon as grandmamma is gone."
4. Forthwith she placed upon her nose  
The glasses large and wide;  
And looking round, as I suppose,  
The snuff-box too she spied.  
"Oh, what a pretty box is this!  
I'll open it," said little miss.
5. So thumb and finger went to work  
To move the stubborn lid;  
And presently a mighty jerk  
The mighty mischief did;  
For all at once, ah woeful case!  
The snuff came puffing in her face.
6. Poor eyes, and nose, and mouth, and chin  
A dismal sight presented;  
And as the snuff got further in,  
Sincerely she repented.  
In vain she ran about for ease,  
She could do nothing else but sneeze.
7. She dashed the spectacles away,  
To wipe her tingling eyes;  
And as in twenty bits they lay,  
Her grandmamma she spies.  
"Heyday! and what's the matter now?"  
Cried grandmamma, with lifted brow.
8. Matilda, smarting with the pain,  
And tingling still, and sore,  
Made many a promise to refrain  
From meddling evermore;  
And 't is a fact, as I have heard,  
She ever since has kept her word.

## EXERCISE CLXXII.—POETRY INTO PROSE.

Let the pupil write this story in his own language.

## THE ANT AND THE CRICKET.

1. A SILLY young Cricket, accustomed to sing  
Through the warm, sunny months of gay summer and spring  
Began to complain, when he found that at home  
His cupboard was empty, and winter had come  
Not a crumb to be found  
On the snow-covered ground;  
Not a flower could he see;  
Not a leaf on the tree;  
"Oh! what will become," says the Cricket, "of me?"
2. At last, by starvation and famine made bold,  
All dripping with wet, and all trembling with cold,  
Away he set off to a miserly Ant,  
To see if to keep him alive he would grant  
Him shelter from rain,  
Or a mouthful of grain.  
He wished only to borrow,  
He'd repay it to-morrow;  
If not, he must die of starvation and sorrow.
3. Says the Ant to the Cricket, "I'm your servant and friend,  
But we Ants never borrow, we Ants never lend.  
But tell me, dear sir, did you lay nothing by  
When the weather was warm?"  
Said the Cricket, "Not I!  
My heart was so light,  
That I sang day and night,  
For all nature looked gay."  
"You sang, sir, you say?  
Go then," says the Ant, "and dance winter away."  
Thus ending, he hastily lifted the wicket,  
And out of the door turned the poor little Cricket.
4. Though this is a fable, the moral is good;  
If you live without work you must go without food.

## EXERCISE CLXXIII.—POETRY INTO PROSE.

## RETRIBUTION.

1. THREE hungry travelers found a bag of gold.  
One ran into the town where bread was sold;  
He thought, "I'll poison now the bread I buy,  
And seize the treasure when my comrades die."
2. But they, too, thought, "When back his feet have hied,  
We will destroy him, and the gold divide."  
They killed him, and partaking of the bread,  
In a few moments all were lying dead.
3. Oh world! behold what ill thy goods have done:  
Thy gold has poisoned two, and murdered one.

NOTE.—For further exercises of this kind, let the teacher select from Readers, or other books, interesting narratives in poetry to be changed into prose.

## BIBLE NARRATIVE.

In the following exercises, 174 to 187, let the pupil write out, in his own language, the histories as found in the passages referred to. The first will be written out as a model.

## EXERCISE CLXXIV.—EARLY HISTORY OF JOSEPH.

## MODEL.

See Genesis, Chap. 30, Ver. 22 to 24.  
Genesis, Chap. 37, Ver. 1 to 36.  
Genesis, Chap. 39, Ver. 1 to 23.

1. Joseph was one of the younger sons of Jacob, and a great favorite with his father. Jacob showed his attachment to this son by many special favors, and among others by giving him a beautiful coat, called, in the Bible, a "coat of many colors."

2. It was on this account, probably, that his brethren envied him so much, that they could scarcely speak peaceably to him. This feeling was increased by certain dreams of Joseph, which

seemed to indicate that, at some future period, he would be elevated far above them.

3. When he was about seventeen years old, he was directed by his father to visit his brethren, who were at some distance, feeding their flocks, and inquire of their welfare. As soon as they saw him coming, they exclaimed: "Behold the dreamer cometh: let us kill him, and then we shall see what will become of his dreams."

4. Though they intended to kill him, they were led by Reuben and Judah, who seemed not wholly to sympathize with the others, first to cast him into a pit, and then to sell him as a slave to some traders who were on their way to Egypt.

5. Having thus disposed of him, they dipped his coat of many colors in the blood of a goat, and sent it to their father, pretending that they had found it in the wilderness. Jacob, seeing it, concluded that his beloved son had been killed by a wild beast, and mourned his early death with bitter tears, refusing to be comforted.

6. In the meantime, Joseph, who had been sold for thirty pieces of silver, (about five dollars,) to a company of Midianites, was carried by them to Egypt. There, he was again sold to Potipher, one of the principal officers of the king of that country.

7. Here, he was so faithful in all his duties, and God blessed him so greatly, that Potipher committed every thing to his care. After a while, however, a false accusation was brought against him, and he was most unjustly cast into prison.

## EXERCISE CLXXV.—THE PRISON LIFE OF JOSEPH.

Let the pupil write, in his own language, an account of what happened to Joseph in prison, as he finds it in the passages referred to below.

Observe carefully the spelling, capitals, punctuation, the directions for the use of words, formation of sentences, and paragraphs.

Examine each composition by the directions on page 9.

See Genesis, Chap. 39, Ver. 21 to 23.

Genesis, Chap. 40, Ver. 1 to 23.

## EXERCISE CLXXVI.—JOSEPH'S RELEASE.

Relate Pharaoh's dream and Joseph's release and elevation, as found in

Genesis, Chap. 41, Ver. 1 to 45.

EXERCISE CLXXVII.—JOSEPH'S BRETHERN IN EGYPT.—  
FIRST VISIT.

Give an account of the first visit of Joseph's brethren to Egypt, as found in

Genesis, Chap. 41, Ver. 56, 57.  
Genesis, Chap. 42, Ver. 1 to 38.

EXERCISE CLXXVIII.—JOSEPH'S BRETHERN IN EGYPT.—  
SECOND VISIT.

Describe the second visit of Joseph's brethren to Egypt.

Genesis, Chap. 43, Ver. 1 to 34.  
Genesis, Chap. 44, Ver. 1 to 34.  
Genesis, Chap. 45, Ver. 1 to 15.

NOTE.—This can be abridged, or divided into two or three lessons.

## EXERCISE CLXXIX.—CAUTION 13.

Harmony of sound.

\* What caution is to be observed with regard to sound in a sentence?

CAUTION 13.—So far as a clear and forcible expression of the sense will permit, the words of a sentence should be so selected and arranged as to present an agreeable succession of sounds.

REM.—This quality of a sentence is called HARMONY.

What is the first particular under this rule?

1st. Avoid words that have many consonants; as,

Harshness, access, discontent.

What is the second?

2d. Avoid words that have similar sounds, either of consonants or of vowels, near together; as,

Holily, fanfaronde, helplessness, a true union.

What is the third?

3d. Avoid very long words; as,

Arbitrariness, incommunicability.

What is the fourth particular?

4th. Avoid too many words of about the same length; as,

Disappointed expectation is wretchedness,  
for Disappointed hope is the source of misery.

What general rule may be safely adopted to secure harmony in a sentence?

Avoid those words and that arrangement of them which will render their utterance difficult.

REM. 1.—Sounds that are uttered with difficulty by the speaker, always fall unpleasantly on the ear of the listener.

REM. 2.—When the sense requires it, words of difficult utterance may be used; as,

Up the high hill he heaves a huge round stone.

EXP.—Here, the labor of rolling a stone up-hill is aptly described by the very sound of the words.

## EXERCISE CLXXX.—CAUTION 13.

Correct as required by Caution 13

1. We should live holily.  
*Corrected.*—We should live in a holy manner.
  2. Sober mindedness suits the present state of man.
  3. A particularization is impossible.
  4. They conducted themselves very wilily.
  5. An interesting interview was the result.
  6. A sensible sensation was caused by the event.
- Com.—10

7. Constant success begets vices and follies.
8. He claims an incommunicability of his peculiar power.
9. *Tranquillity, regularity, and magnanimity* are his.
10. Its incomprehensibility of plan prevents its usefulness.
11. He has *high eyebrows, a round mouth, and sleek cheeks*

## EXERCISE CLXXXI.—THE YOUTH OF MOSES.

Relate the events of Moses' life, from birth to flight from Egypt.

See Exodus, Chap 2, Ver. 3 to 21.

Some introduction like the following is necessary.

1. After the death of Jacob and his sons, their descendants, called Hebrews, continued in Egypt, and became very numerous. At length, a king arose who cared not for Joseph or the benefits he had conferred upon the nation. This king enslaved the Hebrews, and made their lives bitter with hard labor.

2. When he found that God still blessed them, and greatly multiplied them, he commanded that all the male children should be put to death. About this time, Moses was born.

(Proceed with the story, from Exodus, Chap. 2, Ver. 3 to 21.)

## EXERCISE CLXXXII.—THE FLOOD.

Give a history of the flood in the days of Noah. This should be considerably abridged.

See Genesis, Chap. 6, Ver. 5 to 22.

Genesis, Chap. 7, Ver. 7 to 24.

Genesis, Chap. 8, Ver. 1 to 22.

Genesis, Chap. 9, Ver. 9 to 17

## EXERCISE CLXXXIII.—THE FIRST DEATH.

Give an account of the first death that ever occurred in the human family.

Genesis, Chap. 4, Ver. 2 to 16.

## EXERCISE CLXXXIV.—THE FIERY FURNACE.

Relate the history found in the following chapter.

See Daniel, Chap. 3, Ver. 1 to 30.

## EXERCISE CLXXXV.—THE COMBAT.

Give an account of the combat described in the passages here referred to.

See 1st Samuel, Chap. 17, Ver. 1 to 58.

1st Samuel, Chap. 18, Ver. 1 and 2.

## EXERCISE CLXXXVI.—THE LITTLE GIRL AND THE LEPER.

Give the story of the little girl and the leper.

See 2d Kings, Chap. 5, Ver. 1 to 27.

## EXERCISE CLXXXVII.—THE PUNISHMENT OF FALSEHOOD

Relate the events contained in the following passages.

See Acts, Chap. 4, Ver. 32, 34, 35.

Acts, Chap. 5, Ver. 1 to 11.

These exercises may be multiplied by the teacher to any extent desired.

## WRITING FROM MEMORY.

Select a short narrative; let it be slowly and distinctly read by the teacher or some member of the class, and a few words of each sentence written down by the others.

Then, from recollection and the notes taken, let each pupil write out the narrative in his own language.

These exercises may consist, at first, of anecdotes or short stories, and then of longer narratives, or descriptive pieces, or essays.

By this exercise, *ideas* are furnished, and the pupil has practice in the use of words and the formation of sentences.

## EXERCISE CLXXXVIII.—ALEXANDER.

## MODEL.

1. Alexander, king of Macedon, was remarkable for his ambition.
2. He made war upon other nations, and conquered them, one by one, till he had subdued all the kingdoms of the known world. Even then he was not satisfied, but wept to think that there was not another world for him to conquer.
3. But this king, who could subdue others, could not control himself. He could not repress his desire for the excitement produced by intoxicating drinks. At the early age of thirty-three, he died in a drunken revel, a victim to his excessive love of intemperate indulgence.

*Notes of the preceding.*

## ALEXANDER.

Alexander, Macedon, ambition, war, nations, conquered, till subdued, kingdoms, world, not satisfied, wept, not another, but this, could subdue, others, not control, self, desire intoxicating, thirty-three, revel, victim, indulgence.

From such notes, the pupil should reconstruct the narrative, in his own language.

## 2. DESCRIPTION.

## EXERCISE CLXXXIX.—DEFINITION.

*What is description?*

Description is the representation of an object by a statement of its peculiarities.

EXP.—As a painting represents any thing to the eye, so should a description, as far as possible, represent what is described to the mind.

REM. 1.—Things which may be represented by description, are such as the following:

- Animals; as, the lion, the bee, the whale, etc.  
Persons; as, men, women, nations, etc.

- Places; as, cities, towns, countries, etc.  
Scenes; as, a party, a wedding, landing of Columbus, etc.  
Scenery; as, sunset, winter, a cataract, a mountain, etc.  
Processes; as, manufactures, etc.  
Material objects; as, ships, trees, milk, honey, etc.  
Immaterial objects; as, character, mind, feeling, etc.

REM. 2.—Description, like narration, is seldom employed alone, but is used in connection with most other kinds of composition.

## EXERCISE CXC.—THE ELEPHANT.

## MODEL.—For a description of animals.

1. The elephant is the largest of quadrupeds. His height is from eight to fourteen feet, and his length from ten to fifteen. His form is that of a hog; his eyes are small and lively; his ears, long, broad, and pendulous. He has two large tusks, which form the ivory of commerce, and a trunk, or proboscis, which he uses to take his food, and for attack or defense. His color is a dark brown.

2. Elephants often assemble in large troops; and as they march in search of food, the forests seem to tremble under them. They eat the branches of trees, together with roots, herbs, leaves, grain, and fruit, but will not touch fish nor flesh. In a state of nature, they are peaceable, mild, and brave; exerting their power only for their own protection, or in defense of their own species.

3. Elephants are found both in Asia and Africa, but they are of different species, the Asiatic elephant having five toes, and the African, three. These animals are caught by stratagem, and when tamed, are the most gentle, obedient, and patient, as well as the most docile and sagacious of all quadrupeds.

4. Their attachment to their masters is remarkable. They seem to live but to serve and obey them. They always kneel to receive their riders or the loads they have to carry. Anecdotes, illustrating the character of the elephant are numerous.

## EXERCISE CXCI.—COLUMBUS.

MODEL.—For a description of character.

Abridged from Irving.

1. Columbus was a man of great and inventive genius. The operations of his mind were energetic, but irregular, bursting forth, at times, with that irresistible force which characterizes intellect of such an order.

2. His ambition was lofty and noble, inspiring him with high thoughts, and an anxiety to distinguish himself by great deeds. His conduct was marked by the magnanimity of his spirit and the grandeur of his views. Instead of ravaging the newly-found countries, he sought to colonize and civilize them; to subject every thing to the control of law, order, and civilization.

3. He was naturally irritable and impetuous, and keenly sensitive to injury and injustice; yet the quickness of his temper was counteracted by the generosity and benevolence of his heart.

4. The magnanimity of his nature shone forth through all the troubles of his stormy career. Though continually outraged in his dignity, braved in his authority, foiled in his plans, and endangered in his person, and that, too, at times when suffering under anguish of body and anxiety of mind enough to exasperate the most patient, yet he restrained his valiant and indignant spirit, and brought himself to forbear, to reason, and even to supplicate.

5. His piety was genuine and fervent. Religion mingled with the whole course of his thoughts and actions. Whenever he made any great discovery, he devoutly returned thanks to God. The Sabbath was to him a day of sacred rest.

6. A peculiar trait in his rich and varied character was that ardent and enthusiastic imagination which threw a magnificence over his whole course of thought. We see it in all his descriptions of the beauties of the wild land he was discovering, the verdure of the forests, the grandeur of the mountains, and the crystal purity of the streams. It spread a glorious and golden world around him, and tinged every thing with its own gorgeous colors.

## EXERCISE CXCI.—THE LION.

With the following words as suggestive of ideas, let the pupil write a short description of the LION, dividing it into appropriate sentences and paragraphs.

Lion, animal, cat kind, from, three, five, high, four, six, feet, long, strength, break, skull, horse, paw, drag, ox, color, yellowish red, roars, night, forests, Africa, Asia, tamed, young, show, marks, kindness, keeper, cats, animals, dangerous, get, power.

## EXERCISE CXCI.—THE EAGLE.

Describe the eagle.

Eagle, kinds, golden eagle, harpy eagle, bald eagle, last, emblem, country, four, feet, beak, tail, strong, soars, high, nest, rocks, cliffs, lives, fish, watches, fish hawk, rising, water, fish, mouth, darts, hawk, let go, seized, fish, falling, harpy, bold, strong, attack, beasts, man, fierce, quarrelsome, South America.

## EXERCISE CXCI.—WASHINGTON.

Describe the person of Washington. Use the words in any form or order desired.

Person, Washington, commanding, graceful, well-formed, six, feet, chest, broad, full, limbs, long, slender, well-shaped, muscular, features, regular, eyes, light blue, countenance, quiet, state, appeared, sedate, thoughtful, when, attention, eye, kindled, face, beamed, animation, intelligence.

Let the writer add any thing interesting that he may have read or heard about Washington.

## EXERCISE CXCV.—SPRING.

Spring, called, first, season, year, flowers, leaves, birds, gardens, field, roadside, sing, trees, nests, young, lambs, frisk, green, lie down, meadows, brooks, children, school, laughing, running, jumping, crowned, flowers, May queen, shower, thunder, rain, sun, rainbow.

## EXERCISE CXCVI.—SUMMER.

Summer, second, season, follows, spring, quickly, warmer, roses, flowers, garden, vegetables, strawberries, cherries, plums, pears, peaches, showers, thunder, lightning, clouds, breezes, sea, mountains, delightful, sunstroke, die, dog-days, day, long, hot, night, cooled, showers, time, fruit, reap, early, harvest, prepare, winter.

## EXERCISE CXCVII.—AUTUMN.

Autumn, fall, year, succeed, summer, third, season, called, fall, because, leaves, fall, trees, flowers, astor, sunflower, dahlia, leaves, change, color, red, orange, yellow, straw-color, gardens, crops, harvest, fruit, days, dark, gloomy, emblem, approaching, age, spring, summer, prepare, autumn, gather, fruits, sustain, coming, winter, so, youth, manhood, old age.

## EXERCISE CXCVIII.—WINTER.

Winter, last, season, nature, sleeps, trees, stripped, flowers, loaves, gone, ground, frozen, not, blade, grow, birds, gone, cattle, crowd, barns, ask, master, food, shelter, snow, ice, hail, rivers, ponds, lakes, frozen, covered, skaters, sleighs, bells, merry, youth, cold, evenings, fireside, read, talk, sport, pleasant, emblem, old age, winter, enjoy, fruits, obtained, summer, autumn, so, old age, reap, youth, manhood, life, passed, enter, heaven, spend, eternal, summer.

## 3. LETTER-WRITING.

## EXERCISE CXCVI.—INTRODUCTORY.

*Why is letter-writing an important subject?*

Letter-writing is an important subject, because almost every one is required, at some time, to write letters.

*For what is it a substitute?*

Letter-writing is generally a substitute for conversation.

*What, then, should the style of a letter resemble?*

The style of a letter should resemble that of conversation, except that it should be somewhat more formal and dignified.

REM.—Some expressions, used in conversation, are not admissible in a letter.

## EXERCISE CC.—PARTS OF A LETTER.

*What are the several parts of a letter?*

The several parts of a letter are:

- |                      |                        |
|----------------------|------------------------|
| 1. The date,         | 4. The close,          |
| 2. The introduction, | 5. The address,        |
| 3. The body,         | 6. The superscription. |

These are usually placed as in the following

## MODEL.

(1.) *Date.*

Albany, N. Y., March 19th, 1863.

(2.) *Introduction.*

Dear Sir,

(3.) *Body.*

Yours of the 18th inst. came duly to hand. I am much obliged to you for the information it contains. If I can in any manner repay the obligation under which you have placed me, I shall be happy to do so.

(4.) *Close.*

Yours truly,

W. S. Walker.

(5.) *Address.*

Mr. L. P. Adams,

No. 13 Chestnut St.,

Philadelphia.

OBSERVE, that the *superscription* on the outside should be the same as the *address* in the inside, marked 5, and that the name of the *place* in the date should be the same as that to be used in the *address* and *superscription* of the answer.

OBSERVE, also, that in very formal letters, the *address* is sometimes placed *before* the *introduction*, and the *date* at the *bottom*, at the left hand, as below.

(5.) *Address.*  
Messrs. Wood & Ward:  
(2.) *Introduction.*  
Gentlemen,  
(3.) *Body.*  
Your communication of the 13th inst  
has been received, and will receive immediate attention.  
(4.) *Closing.*  
Yours respectfully,  
Henry Jones.  
(1.) *Date.*  
Columbus, Ohio, Feb. 20th, 1861.

## EXERCISE CCI.—PARTS OF A LETTER.—CONTINUED.

*What are some of the forms of introduction?*

The introduction depends upon the relation of the parties. Some of the common forms are

Sir, Dear Sir, Respected Sir, My dear Friend, My dear Father, Mother, etc., Madam, Dear Madam, etc., Gentlemen, Messrs. Editors, Messrs. Smith & Brown, etc.

*What are the forms used in the closing part?*

The closing part depends also upon the relation of the parties. It may be

Yours, Yours truly, Yours respectfully, Sincerely yours, Your friend, sincere friend, affectionate friend, Your servant, obedient servant, etc.

*What is to be observed with regard to titles?*

When titles are attached to names, the *Mr.* should be omitted; as,

W. Wells, Esq., L. Brush, D. D., Dr. B. Weems;  
*not* Mr. W. Wells, Esq., Mr. L. Brush, D. D., Mr. Dr. Weems.

EXCEPT—*Rev.* may be prefixed to *Mr.*, or *Dr.*, or *Prof.*; as

Rev. Mr. Brown, Rev. Dr., or Prof. Brown, Very Rev., or Right Rev. Dr. Simpson.

## EXERCISE CCII.—CAPITALS.

*What is to be observed with regard to capitals in letters?*

Capitals should be used in letters in the same manner as elsewhere, with the following

## EXCEPTIONS.

1. The principal noun in the introduction should begin with a capital; as,

My dear *Sir*, My dear *Friend*, Dear *Father*, etc.

2. The *first word* in the *body* of the letter, and the *first word* in the *closing* part, should begin with capitals, on account of their separation from the preceding portions; as,

Dear Sir,

Your letter was received, etc.

— believe me,

Yours, etc.,

S. S. Smith.

## EXERCISE CCIII.—PUNCTUATION.

*What is to be observed with regard to punctuation in a letter?*

While the same principles of punctuation apply to letter-writing that apply elsewhere, there are some things which require especial notice, in order to avoid mistakes.

*What is the first point, requiring special notice?*

1. In accordance with the general rule for the independent case, (Rule 8, page 90), there should be a *comma* after the *introduction*; as,

My dear *Sir*,

Yours was duly received, etc.

Exp.—*Sir*, being in the independent case, should be followed by a *comma*.

*What is the second point?*

2. In accordance with the rule for nouns in apposition,

(Rule 6, page 75), there should be a comma in the closing part, immediately before the signature; as,

Yours truly,  
G. A. Ward

Exp.—*Yours*, (your friend or servant), being in apposition with *G. A. Ward*, must, with its dependent *truly*, be separated from the name by a comma.

What is the third point, requiring notice?

3. In accordance with the rule for explanatory clauses, (Rule 1, page 35), there should be commas between the several parts of the date, and also of the address and superscription; as

(Date.)  
Springfield, O., Aug. 26th, 1862.

(Address and Superscription.)  
Mr. B. M. Nash,  
No. 43 Water St.,  
Philadelphia.

Exp.—The preceding date, written out in full, would be, "This letter is written at Springfield, in the State of Ohio, on the 26th of August, in the year 1862."

The address, written out in full, is,

This letter is for Mr. B. M. Nash, who lives at No. 43, which is in Water St., which is in Philadelphia.

What is the fourth point, to be noticed?

4. Be careful to put commas, when proper, at the abbreviations, in addition to the period which denotes the abbreviation; as,

No. 23 Geo. St., New York.

What is the last point, requiring notice?

5. When an abbreviation closes a sentence, the same period answers both for the abbreviation and the close; as,

Mr. B. M. Nash,  
No. 43 Water St.,  
Phil.

Exp.—The period at *Phil.* answers both for the abbreviation *Phil.* and for the close of the sentence.

## EXERCISE CCIV.—CAPITALS AND PUNCTUATION.

## MODEL.

1. Quiney, Ill., June 13, '63.  
My dear Sir,  
Your favor of the 1st inst. was duly received  
I will attend to the business you mention as soon as possible  
In the meantime, believe me,  
Yours sincerely,  
Mr. James C. Lockwood, J. C. Kimble  
Cincinnati,  
Ohio.

Correct the following, in accordance with the preceding model  
Put capitals and points in their proper places.

2. milton new york may 1 63  
my dear friend  
i am happy to hear of your continued health  
and prosperity i hope your purpose of visiting this region  
soon will not change etc  
your sincere friend  
Mr i close danville kentucky. j a bliss

3. columbus ohio april 7 63  
dear sir  
you will oblige me by sending your new catalogue  
of publications  
respectfully yours  
mr william foster a b brown  
no 55 pearl st new york

4. keokuk iowa feb 1 64  
my dear sister  
when i left home i thought i should return  
before this etc. \* \* \* \* \*  
with love to all believe me  
your aff brother  
miss mary camp a b camp  
urbana ohio

## EXERCISE CCV.—ABBREVIATIONS USED IN LETTERS.

The following abbreviations are those chiefly used in writing letters.  
This exercise need not be recited.

- Names of months; as, Jan., Feb., Aug., etc.
- Words used for *month*; as, inst. for *instant*, (meaning this month); ult. for *ultimo*, (last month); prox. for *proximo*, (next month).
- The date; as, '62 for 1862; '55 for 1855; May 10. '63 for May 10th. 1863.
- Names of places; as, N. Y. for *New York*; Mass. for *Massachusetts*; Cin. for *Cincinnati*; Co. for *County*; St. for *Street*; No. for *Number*.
- Names of persons; as, Geo., Wm., W. P. Brown, etc.
- Titles, etc.; as, Mr., Mrs., Esq., Dr., M.D., Rev., Rt. Rev., M. C., for *Member of Congress*, etc.
- Words used in closing; as, aff., respt., obdt., servt.
- Miscellaneous; as, P. S. (*Postscript*), rec'd. (*received*), etc.

## EXERCISE CCVI.—ABBREVIATIONS.

Abbreviate the following properly, by reference to the preceding directions, or any table of abbreviations.

## MODEL.

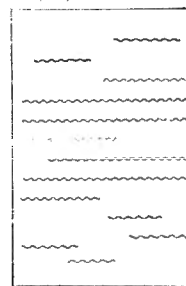
- Cincinnati, January 12th, 1860.  
*Abbreviated.*—Cin., Jan. 12, '60.
- New York, September 20th, 1858.
- Mister William Henry Smith, Albany, number 140 Main Street.
- Your obedient servant.
- Yours respectfully. Your affectionate son.
- January 13th, 1836.
- Captain George Williams, New York, Number 16 Dey Street.
- Honorable James Ward, Number 10 Main Street, Saint Louis.
- Your letter was received, and the postscript carefully read

## EXERCISE CCVII.—FOLDING AND SUPERSSCRIPTION.

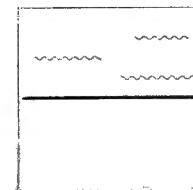
*First Method.*

- Fold one third of the paper over from the lower edge upward, or from the upper edge downward, as shown in the second figure below.
- Fold the remaining part exactly over the first fold, as shown in the third figure below.

(Fig. 1.) Letter.



(Fig. 2.) 1st Fold.



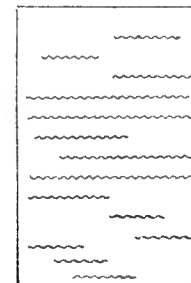
(Fig. 3.) 2d Fold.

*Second Method.*

The same paper may be folded for a smaller envelope, as follows.

- Fold the sheet over upon itself from right to left, bringing its right edge upon its left edge, as in the second figure.
- Fold this upon its middle from below upward, bringing the lower edge upon the upper, as in the third figure.

(Fig. 1.) Letter.



(Fig. 2.) 1st Fold.



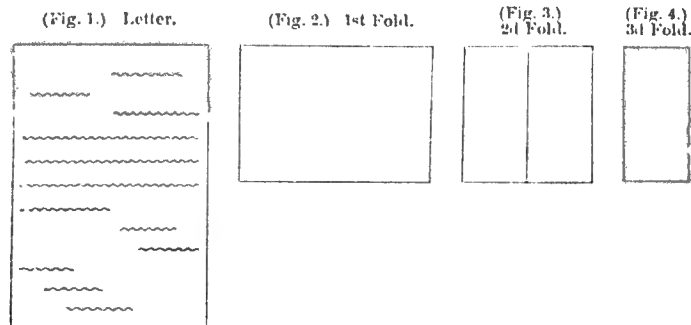
(Fig. 3.) 2d Fold.



*Third Method.*

The large sheet, called *letter-paper*, which was formerly used, requires three folds to fit it for an envelope, as follows:

1. Fold the sheet upon its middle, bringing the lower edge upon the upper, as in figure second.
2. Fold one-third of this over from the right to the left, as in figure third.
3. Fold the remaining portion exactly over this, from the left to the right, as in figure fourth.



REM. 1.—If the paper is of unusual shape, it may be folded in any manner that will fit it for the envelope.

REM. 2.—There is a method of folding a sheet of letter-paper or of foolscap so as to make it complete without an envelope. But this is now so entirely out of fashion, in consequence of the introduction of envelopes, that it is unnecessary to describe it.

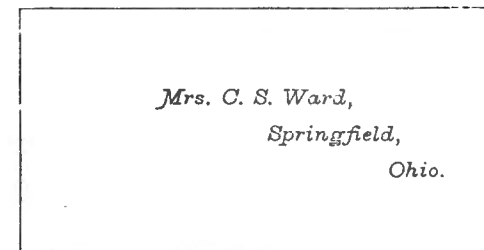
*Superscription.*

1. The first line of the superscription should be somewhat above the center; the next should end a little beyond this, toward the right margin; and the next further still, so that the same straight line will just touch all three right edges, as in the figure.

2. The spaces between the lines should be equal.

3. If directed to the care of another, or sent by a private

conveyance, this may be shown by a line in parenthesis, at the left, or made one of the principal lines.



## EXERCISE CCVIII.—GENERAL DIRECTIONS.

*What is the first general direction to be observed in writing a letter?*

DIRECTION 1.—The *writing* should be very distinct. Especially should the *name* of the place in the date, the *name* of the *person writing*, and the *superscription*, be so plain as to render a mistake *impossible*.

REM.—It is a poor compliment to any one to write what can not be easily read. The principal cause of the miscarriage of letters is *carelessness* in directing them.

*What is the second direction?*

DIRECTION 2.—Observe very carefully the spelling, the capitals, the punctuation, the divisions into sentences of moderate length, and into paragraphs.

*What is the third direction?*

DIRECTION 3.—Avoid all unnecessary parentheses, dashes, carets, cross lines, and all abbreviations except those in common use.

*What is the fourth direction?*

DIRECTION 4.—The letter should be evenly and neatly folded, and inclosed in an envelope of appropriate size. (See page 127, Ex. 207.)

## EXERCISE CCIX.—GENERAL PRACTICE.

Rewrite each letter correctly.

MODEL.—*First Letter.*

madison indiana august 22d 1860  
 my dear friend your letter of the 13th is just received  
 It took me by surprise as i was not aware of your being at  
 saint louis, but it was not the less welcome on that account.  
 I have no time now to do more than merely to acknowledge  
 it, in a few days i hope to be able to give you satisfactory  
 information on the subject of your letter in the meantime  
 I remain your sincere friend george smith to james edward  
 lyon number 5 fourth street at saint louis.

(Corrected.)

Madison, Ind., Aug. 22, '60.

My dear Friend,

Your letter of the 13th inst. is just received. It took me by surprise, as I was not aware of your being at St. Louis. But it was not the less welcome on that account. I have no time now to do more than merely to acknowledge it. In a few days, I hope to be able to give you satisfactory information on the subject of your letter. In the meantime, I remain,

J. K. Lyon,

St. Louis,

No. 5 Fourth St.

Your sincere friend,

George Smith.

REM.—The year (1860) and also the name (James Edward Lyon) may be written in full, or abbreviated, at the option of the writer.

---

*Second Letter.*

Correct as in the model.

norwalk connecticut january 14th 1864 to mr john crab of  
 new york thirteen water street, dear sir i will meet you ac-  
 cording to your request at new york on the eighteenth of the  
 present month yours truly j. l. jones.

*Third Letter.*

to my sister at North carolina wilmington mary badger—  
 dear sister—from carlisle pennsylvania—this is christmas day  
 of eighteen hundred and sixty-two—i am very glad to be away  
 from home just now and only wish that you were with me  
 i have a plenty to eat and drink and wear am well and learn-  
 ing very fast, all except composition and letter-writing i have  
 not got to yet but hope to learn soon i want to see you very  
 much love to all your affectionate brother john e badger

+

EXERCISE CCX.—NOTES OR BILLETS.

*What are notes or billets?*

*Notes or billets* are short letters, usually written on note paper, to some one near, and inclosed in small envelopes.

*How are they written?*

They may be written like other letters; or, if formal, may be expressed in the third person.

*A note in the third person.*

Mrs. Smith presents her compliments to Mrs. Jones, and requests the pleasure of her company at tea, on Thursday evening next, at 6 o'clock.

Monday, June 7, '62.

*Reply.*

Mrs. Jones presents her compliments to Mrs. Smith, and regrets that, in consequence of another engagement, she cannot accept her polite invitation to tea on Thursday evening.

Monday, June 7, '62.

*Or,*

Mrs. Jones presents her compliments to Mrs. Smith, and will be happy to accept her invitation to tea on Thursday evening next.

Monday, June 7, '62.

4. *ESSAYS.*

## EXERCISE CCXI.—DEFINITIONS.

This may be recited or not, at the pleasure of the teacher.

**ESSAY** is a general term, used to denote a composition in which the author states his views upon the subject given.

An *essay* may contain description, narration, argument, fiction, or almost any other kind of composition.

An *argumentative* essay is one in which the author states something as true, and then proceeds to prove it.

A *didactic* essay is one in which the author attempts to convey, in a simple and direct manner, some important instruction.

A *scientific* essay is one in which some truth in science is explained or discussed.

For examples, see **THEMES**, page 157.

**QUESTIONS.**—*What is an essay? What kind of composition may essays contain? What is an argumentative essay? Didactic? Scientific?*

## VII. FIGURATIVE LANGUAGE.

## EXERCISE CCXII.—DEFINITIONS.

*What is figurative language?*

**Figurative language** is language used in a sense different from its literal meaning; as,

That man is a *viper* in my path.

**Exp.**—Here, the *man*, by a figure, is called a *viper*.

The little *hills leap* for joy.

**Exp.**—Here, the *hills* are figuratively said to *leap*, which, of course can not be literally true.

*For what purpose are figures used?*

Figures are used to give life and beauty to language.

*What are the most important figures?*

The most important figures are, Comparison, (or Simile,) Metaphor, Personification, and Apostrophe.

**REM**—There are other figures, as Allegory, Hyperbole, Climax, Vision, Antithesis, Irony, etc., less frequently occurring, which, at present, need not be noticed.

## EXERCISE CCXIII.—COMPARISON AND METAPHOR.

*What is a comparison?*

A **COMPARISON**, (or **SIMILE**), is representing one thing as being *like* another; as,

He is *like a lion*. He is *as firm as a rock*.

*What is a metaphor?*

A **METAPHOR** is representing one thing as actually *being* another; as,

He is a lion in energy. He is a rock in firmness.

*What is the difference in the manner of expressing the two figures?*

In a comparison, the word *like* or *as* is always used; in a metaphor, never; as,

(*Comp.*) He is *like a lion*. (*Met.*) He *is a lion*.

## EXERCISE CCXIV.—COMPARISON AND METAPHOR.

Change the following comparisons into metaphors.

- (*Comp.*) Sorrow is *like a cloud* upon the heart.  
(*Met.*) Sorrow *is a cloud* upon the heart.
- (*Comp.*) Thy judgments are *as a great deep*.  
(*Met.*) Thy judgments *are a great deep*.
- (*Comp.*) The butterfly has wings *like velvet*.  
(*Met.*) The butterfly *has velvet wings*.
- Thy word is as a lamp to my feet.
- The word is like a light to my path.
- A hero is like a lion in courage.
- Childhood and youth are as vanity.
- Their chief was like a rock of ice.
- His spear was like the blasted fir.

10. The soldiers were as lions in the fight.
11. A guilty conscience is like a gnawing worm.
12. Man is often like a wolf to his fellow man.
13. Man is like a pendulum between a smile and tear.
14. The Lord is as a rock and fortress to my soul.

## EXERCISE CCXV.—COMPARISONS AND METAPHORS

State which are *comparisons*, and which *metaphors*.

1. The antlered monarch of the waste,  
Sprung from his heathery couch in haste.

Exp.—The deer is here spoken of under the *metaphor* of a *monarch*.

2. The dew-drops from his flank he shook,  
Like crested leader, proud and high.

Exp.—Here, the figure is a *comparison*. The deer is compared to the leader of an army.

3. They shall be *swift as eagles*. (*Explain.*)
4. They are *as strong as lions*. (*Explain.*)
5. Pleasures are like poppies spread.
6. Life is a dark and desert moor,  
Where mists and clouds eternal spread.
7. And such were life without the ray  
By our divine religion given.
8. Religion is a fountain of joy to the soul.
9. The butterfly spreads her velvet wings.
10. The butterfly has wings like velvet.
11. Our youth is like a summer's day.
12. Youth is the morning bright and gay.
13. Sing for the oak-tree, the monarch of the wood.
14. In life there is no cloud without a silver lining.
15. Lo, enthroned in golden clouds,  
Sinks the monarch of the day.
16. In the heavens hath he set a tabernacle for the sun,  
Which is as a bridegroom coming out of his chamber,  
And rejoiceth as a strong man to run a race.
17. "Will you walk into my parlor?" said a spider to a fly

## EXERCISE CCXVI.—CAUTION 14.

Comparison and contrast.

*How does comparison represent things?*

*Comparison* represents things as possessing *like* qualities; as,

As the sun brightens every object, so a cheerful countenance gives light to all.

*How does contrast represent things?*

*Contrast* represents things as possessing *opposite* qualities; as,

Washington was a *good* man, Napoleon a *bad* one.

The prodigal *robs his heir*, the miser *robs himself*.

*What should be the construction of a sentence, expressing comparison or contrast?*

CAUTION 14.—Those clauses of a sentence which express comparison or contrast, should resemble each other in language and construction; as,

What we *gain on the one hand*, we *lose on the other*.

As vinegar to the teeth, so is the *sluggard* to them that send him.

REM.—This direction is designed to promote UNITY, CLEARNESS, STRENGTH, and HARMONY.

## EXERCISE CCXVII.—CAUTION 14.

Correct the errors of construction, according to Caution 14.

1. Homer was the greater *genius*; but, as *an artist*, Virgil was superior to him.

*Corrected.*—Homer was the greater *genius*; *Virgil, the better artist*.

2. In the one, we most admire the *man*; but our thoughts are chiefly directed to the *work* of the other.

*Corrected.*—In the *one*, we most admire the *man*; in the *other*, the *work*.

3. As smoke is irritating to the eyes, so those who employ a sluggard will have their patience greatly tried.

*Corrected.*—As smoke to the eyes, *so is the sluggard to them that send him.*

4. Washington loved his country; Napoleon *was most attached to\** himself.

5. He embraced the cause of liberty faintly, and pursued it *without resolution.*†

6. A friend exaggerates a man's virtues; *but by* an enemy his crimes *are made worse than they are.\**

7. Force was resisted by force, valor *was opposed* by valor, and art *was eluded* by address.

8. The old may inform the young; and the young may animate *those who are advanced in life.*‡

9. He was eager in the pursuit, when there was nothing to hope; and abandoned it, when there was *no cause for apprehension.* (*Nothing —.*)

10. As cold waters to a thirsty soul, so from a far country is good news. (*So is good news, etc.*)

11. The frivolous applaud those who have most wit; the serious *part of mankind are for* those who have most reason *on their side.*

12. Some gardeners love to humor nature, others to *deviate from it.* (*Thwart.*)

13. The prodigal robs his heirs; the miser deprives himself of the use of his own money.

#### EXERCISE CCXVIII.—RULES.

*What is the first rule for the use of the comparison and the metaphor?*

RULE 1.—Comparisons and metaphors should always be drawn from objects that are *well known*, and the *resemblance* should be *very obvious*.

\* Omit the words in italics.

† Irresolutely.

‡ Substitute *two words* for the phrase in italics.

#### *Examples of Violation.*

Passion unrestrained rages like the *typhoon*.

Exp.—Of the *typhoon*, a kind of tornado that prevails in the Chinese sea, too little is generally known to permit its use as a popular figure.

We'll make *foul weather* with our *tears*.

Exp.—The resemblance between the *excessive rain* that makes bad weather and *tears* is too slight for a comparison.

*What is the second rule?*

RULE 2.—No comparison should be unnecessarily made with *disagreeable* or *undignified* objects.

#### *Example of Violation.*

Envy is like a *putrid ulcer*.

Exp.—A *putrid ulcer* is a disgusting object. Such figures should be used only when the subject requires them.

*What is the third rule?*

RULE 3.—A metaphor should not be mixed with *another metaphor* nor with *plain language*.

#### *Examples of Violation.*

We should carefully *extinguish* the *seeds* of passion.

Exp.—Here, passion is represented under two metaphors mixed together; namely, that of a *fire*, to be extinguished, and that of *seeds*.

We should carefully *extinguish* the first *tendency* to passion.

Exp.—Here, the *metaphor* of a *fire*, to be extinguished, and the *plain language tendency* are mixed together.

#### EXERCISE CCXIX.—IMPROPER METAPHORS AND COMPARISONS.

Let the pupil show wherein the following figures are improper.

1. I *bridle* in my struggling muse with pain,  
That longs to *launch* into the bolder strain

Com.—12

EXP.—This is a mixed metaphor, the muse being represented as a *horse*, to be bridled, and, at the same time, as a *ship*, to be launched.

2. The *clouds* of adversity will soon *end*.

EXP.—This is a metaphor of *clouds*, mixed with the *plain* language *end*. Clouds *pass away* or *vanish*, but never *end*.

3. We often find *scars* in the *pathway* of life.

4. We *shake hands* with the *hoary head* of the old year.

5. Hope, the *balm* of life, darts a *ray of light* through the thickest gloom.

6. Let us *bridle* our *mouths* and *steer* our *vessels* aright.

7. Clouds may *dim* our earthly day, but can not *conquer*.

8. A proper view of human nature would *extinguish* the *seeds* of pride.

9. The evil passions which *spring* up in the heart like *weeds*, are speedily *dissipated* by the *light* of truth.

\* 10. That wealth which *flows* in freely through the *channels* of trade, should be spent in large *sums* for useful objects.

EXERCISE CCXX.—PERSONIFICATION.

What is personification?

PERSONIFICATION is a figure in which inanimate objects are spoken of as if they were *persons*, having thought and feeling; as,

The *roaring sea*. The *sun smiles* upon the landscape. O *silent mountain!* wake, and utter praise!

EXP.—The *sea* is here personified as *roaring* like an animal; the *sun* as *smiling*; and the mountain as being *asleep*.

EXERCISE CCXXI.—PERSONIFICATION.

Explain the figures in the following examples.

1. The angry sea casts up mire and dirt.

EXP.—Here, the *sea* is personified, and represented as being in *anger* and *casting up mire and dirt*.

2. The *thirsty* land *drinks* in the *welcome* shower.

3. The air *invites* us to repose.

4. Gentle River, gentle River! oh, how *happy* you must be!

5. Gentle River, gentle River! do you *hear* a word we say?

6. The Frost *looked* forth one still, clear night,  
And *whispered*, "Now, I shall be out of sight."

7. Then he\* *flew* to the mountain and *powdered* its crest,  
He *lit* on the trees, and their boughs he *dressed*.

8. Sweet is the hour of rest, pleasant the woods' low *sigh*.

EXERCISE CCXXII.—THE APOSTROPHE.

What is an apostrophe?

AN APOSTROPHE is a turning off from the subject of discourse to address some absent person or object, as if that person or object could hear and understand; as,

Oh *Absalom!* my son! my son!

Roll on, thou deep and dark blue *ocean*, roll!

EXP.—Here, *Absalom*, who was dead, and the *ocean*, an inanimate object, are *apostrophized*, that is, *spoken to*, as if present and animate.

REM.—When an inanimate object, like the *ocean*, is *apostrophized*, that is, *spoken to*, it is also *personified*, that is, addressed as a *person*.

EXERCISE CCXXIII.—THE APOSTROPHE.

Point out the apostrophes, as in the model.

1. O *Grave*, where is thy victory?

EXP.—*Grave* is here apostrophized, that is, *spoken to*, as if present. It is also personified, that is, addressed as a *person*.

2. *Heroes* of Bunker Hill, we render you our homage

EXP.—Here, the departed *heroes* are apostrophized.

3. O *Death*, where is thy sting?

4. O *silent Mountain*, wake, and utter praise.

5. O *Jonathan*, thou wast slain in thy high place.

\* The Frost.

6. O Winter, ruler of the inverted year,  
I love thee, all unlovely as thou seem'st.
7. Come, Evening, once again, season of peace.
8. Return, sweet Evening, and continue long.
9. It must be so, Pluto, thou reasonest well.
10. Eternity, thou pleasing, dreadful thought!
11. Child of the sun, refulgent Summer, come.
12. And must I leave thee, Paradise?

## EXERCISE CCXXIV.—FIGURES.

Point out the figures in the following sentences.

1. Proud ship! that ridest the waves unharmed.

Exp. *Ship* is *personified* as being proud; it is also *apostrophized*, addressed as present, and represented by a *metaphor*, as riding the waves.

2. Procrastination is the thief of time. (*Met.*)
3. Welcome the gale that fans our brows. (*Per.*)
4. And where is he, that tower of strength? (*M.*)
5.                                 The frequent feast  
Avoid, for there, with stealthy tread  
Temptation walks, to lure you on. (*P.*)
6. Like lion of the hunt aware, (*Com.*)  
He waved at once his sword on high,  
"Disclose thy treachery or die."
7. Resistless speeds the deadly thrust,  
As lightning strikes the pine to dust.
8. What is that, mother? The dove, my son,  
And that low, sweet voice like a widow's moan,  
Is flowing out from her gentle breast.
9. Break, break, break,  
On thy cold, gray stones, O sea! (*Ap. P.*)
10. Isle of the ocean, say whence comest thou?
11. Where shall wisdom be found?  
The Depth saith: "It is not in me;" and the  
Sea saith: "It is not with me."  
Destruction and Death say: "We have heard the fame  
thereof with our ears."

## EXERCISE CCXXV.—FIGURES.

Change the following figures into plain language.

1. (*Fig.*) Death is the *king of terrors* to the guilty.  
(*Plain*) Death is *terrible* to the guilty.
2. (*Fig.*) Sorrow is a *cloud* upon the heart.  
(*Plain*) Sorrow *saddens* the heart.
3. (*Fig.*) The thunder *leaps* from peak to peak.  
(*Plain*) The *sound* of the thunder is *echoed* from peak  
to peak.
4. (*Fig.*) The *thirsty* soil *drinks* in the welcome rain.  
(*Plain*) The *dry* soil *soaks* up the *needed* rain.
5. Many bright names are on the roll of fame.
6. The wind rushes by, its *howl* is unheard.
7. And the pure *sapphires* of thine eye grows dim. (*blue*)
8. My hopes and fears *start up alarmed*.
9. Away to the window I flew *like a flash*.
10. The house dog lay stretched out on the floor,  
Where the shade afternoons used *to steal*.
11. And the old house clock on the mantle tree  
Had *plodded along* to almost three.
12. **It makes the heart leap but to witness their joy,**  
As they gather their treasures of snow.
13. I shall see his toys and his empty chair,  
And the horse he used to ride  
And they will speak with silent speech  
Of the little boy that died.

## EXERCISE CCXXVI.—FIGURES.

Change the following plain language into figures.

1. (*Plain*) He is *greatly afflicted*.  
(*Fig.*) Sorrow *has laid her hand* heavily upon him.
2. Death is *terrible* to the guilty. (See Ex. 225.)
3. Sorrow *saddens* the heart.

4. The lion is the *most powerful* of beasts. (King.)
5. The eagle is the *most powerful* of birds.
6. The gazelle runs *very swiftly*. (Wind.)
7. The waves of the ocean are *rough*. (Sleep.)
8. The moon *shines* on the mountain-top. (Wild.)
9. He sank in the depths of the ocean. (Swallowed.)
10. But yonder comes the glorious *sun*  
Rejoicing in the east.
11. The waters made a pleasant noise among the rocks.  
(Merrily, danced, rocks.)
12. Sin has brought shame and death upon our race.  
(Darkness, death, fallow, train, sun.)

## EXERCISE CCXXVII. FIGURES.

Fill the blanks with appropriate figures, explaining each.

1. The waters of the ocean — like — — —.  
(Filled) The waters of the ocean *roar* like an *angry lion*.

Exp. The ocean is here *personified* as *roaring*, and is also *compared* to an *angry lion*.

2. A traitor is a — — —, stinging the heart that cherishes it.  
(Filled) A traitor is a *viper*, stinging the heart that cherishes it.

Exp. A *traitor* is here spoken of under the *metaphor* of a *viper*.

3. I fear his honesty is a — — — of recent growth.
4. Sorrow like — — — darkens the soul.
5. The wind causes the — — — leaves to — — —.
6. Night covered the scene with her dark — — —.
7. The — — — soil eagerly — — — up the water.
8. Virtue is a — — — with which all should be arrayed.
9. As roll — — — against a rock, so the host came on.
10. Satan goes about — — — seeking whom he may devour.

## REVIEW.

BEFORE entering upon practice in *Themes*, a comprehensive and connected view of the rules for *Capitalization*, *Interjections*, *Words*, and *Ellipsis* of *Style*, will be given.

These exercises can be recited or not, at the pleasure of the teacher.

## EXERCISE CCXXVIII. CAPITALS. REVIEW.

There should be a capital

1. At the beginning of every sentence. (P. 9.)
2. " " of every line in poetry. (P. 103.)
3. " " of proper names and adjectives. (P. 20.)
4. " " of titles of respect, honor, etc. (P. 21.)
5. " " of names of things personified. (P. 21.)
6. " " of words in titles of books, etc. (P. 21.)
7. " " of a direct quotation. (P. 32.)
8. I and O. (P. 21.)

## EXERCISE CCXXIX.—PUNCTUATION. REVIEW.

1. A BRACE { } connects two or more lines. (P. 12.)
2. PARENTHESIS ( ) } include what may be
3. BRACKETS [ ] } omitted. (P. 13.)
4. A COMMA ( , ) denotes a short pause. (P. 35.)
5. A SEMICOLON ( ; ) denotes a longer pause. (P. 97.)
6. A COLON ( : ) denotes a yet longer pause. (P. 98.)
7. A PERIOD ( . ) denotes a full stop. (P. 13.)  
Also, an abbreviation. (P. 13.)
8. INTERROGATION ( ? ) denotes a question. (P. 17.)
9. EXCLAMATION ( ! ) denotes emotion. (P. 18.)
10. A HYPHEN ( - ) denotes a compound word. (P. 13.)  
Also, division of a word. (P. 13.)
11. A DASH ( — ) denotes an uncertain pause. (P. 13.)

12. AN ELLIPSIS (——) denotes an intentional omission. (P. 14.)
13. QUOTATION MARKS (" ") denote the words of another. (P. 31.)
14. AN APOSTROPHE (') denotes contraction. (P. 18.)  
Also, possessive case. (P. 18.)
15. A CARET (^) denotes an unintentional omission. (P. 14.)

## EXERCISE CCXXX.—REVIEW.

## COMMA.

- Rule 1.—Adverbs and adverbial phrases. (P. 35, Ex. 48.)
- Rule 2.—Adjectives, following their noun. (P. 36, Ex. 48.)
- Rule 3.—Three or more words, used alike. (P. 51, Ex. 79.)
- Rule 4.—Simple sentences united. (P. 69, Ex. 109.)
- Rule 5.—Several words after a nominative. (P. 74, Ex. 117.)
- Rule 6.—Nouns in apposition. (P. 75, Ex. 119.)
- Rule 7.—Inverted sentences. (P. 78, Ex. 124.)
- Rule 8.—Nominative absolute,  
Infinitive independent, } (P. 90, Ex. 143.)  
Case independent.
- Rule 9.—A verb understood. (P. 96, Ex. 157.)

## SEMICOLON.

- Rule. A pause longer than that at a comma. (P. 97, Ex. 159.)

## COLON.

- Rule. A pause longer than that at a semicolon. (P. 98, Ex. 161.)

## EXERCISE CCXXXI.—WORDS AND SENTENCES.—REVIEW.

## STYLE.

The peculiar manner in which words are used and sentences formed for the expression of thought, is called **STYLE**.

For a good style, the following qualities are necessary.

1. Purity      3. Precision      5. Clarity      7. Harmony.  
2. Propriety      4. Unity      6. Strength

1. *Purity*

Requires that the words should be

- |                    |                     |
|--------------------|---------------------|
| 1. Not obsolete.   | Caution 2, page 29. |
| 2. Not foreign.    | Caution 2, page 30. |
| 3. Not technical.  | Caution 2, page 30. |
| 4. Not new-coined. | Caution 2, page 30. |

2. *Propriety*

Requires that the words should

- |                             |                     |
|-----------------------------|---------------------|
| 1. Not be undignified.      | Caution 1, page 25. |
| 2. Not convey a wrong idea. | Caution 3, page 47. |
| 3. Not be ungrammatical.    | Caution 7, page 62. |

3. *Precision*

Requires that words should

- |                                |                     |
|--------------------------------|---------------------|
| 1. Not convey the wrong idea.  | Caution 3, page 47. |
| 2. Not be needlessly repeated. | Caution 4, page 55. |
| 3. Not be improperly omitted.  | Caution 6, page 63. |
| 4. Not repeat an idea.         | Caution 8, page 67. |

4. *Unity*

Requires that ideas should not be crowded together in a sentence. Caution 12, page 106.

5. *Wholeness*

Requires

- |  |                      |
|--|----------------------|
| 1. That important words should not be omitted.           |                      |
|  | Caution 6, page 60.  |
| 2. That words should be properly selected and arranged.  |                      |
|  | Caution 8, page 63.  |
| 3. That the sentence should be properly ended.           |                      |
|  | Caution 9, page 82.  |
| 4. A proper position of adverbs and explanatory phrases. |                      |
|  | Caution 11, page 85. |
| 5. That important words be properly placed.              |                      |
|  | Caution 10, page 84. |

6. That ideas should not be crowded together.  
Caution 12, page 106.
7. That clauses, expressing comparison or contrast, should be constructed alike.  
Caution 14, page 135.

6. *Strength*

## Requires

1. That words should not be needlessly omitted.  
Caution 6, page 60.
2. That the words should be properly selected and arranged.  
Caution 8, page 63.
3. That the sentence should end properly.  
Caution 9, page 82.
4. That adverbs, etc., should be properly placed.  
Caution 11, page 85.
5. That important words should have their right position.  
Caution 10, page 84.
6. That ideas should not be crowded. Caution 12, page 106.
7. That clauses, expressing comparison or contrast, should be constructed alike.  
Caution 14, page 135.

7. *Harmony*

Requires such a selection and arrangement of words as will present an agreeable succession of sounds.

Caution 13, page 112.

" 14, page 135.

## VIII. THEMES.

If the preceding directions have been well understood, and the exercises thoroughly practiced, the learner may be supposed to be sufficiently acquainted with the proper use of words and formation of sentences to direct his attention more especially to the treatment of THEMES, that is, *composition wholly original*.

The following exercises are adapted to that object.

## EXERCISE CCXXXII.—DEFINITION.

*What is a theme?*

A THEME is the *subject* upon which a person writes or speaks.

*What is necessary in order to write upon any theme, or subject?*

To write upon any subject, it is necessary to have ideas upon that subject.

*How are ideas obtained?*

Ideas are obtained

1. By *reading* and *conversation*.
2. By *observing* things around us.
3. By *thinking* upon what we have read, heard, and seen.

## EXERCISE CCXXXIII.—DIRECTIONS.

## Practical Directions.

*What is the first practical direction for writing composition?*

DIRECTION 1.—Having selected a subject, *read, converse, and think* about it.

*What is the second direction?*

DIRECTION 2.—Form a *plan* of the composition, writing down and numbering the several heads.

*What is the third direction?*

DIRECTION 3.—Fill out these heads with appropriate ideas, allowing time and thought for this purpose.

*What is the fourth direction?*

DIRECTION 4.—Rewrite the whole, and when finished, once more carefully examine

- |                      |                            |
|----------------------|----------------------------|
| 1. The hand-writing. | 5. The words.              |
| 2. The spelling.     | 6. Formation of sentences. |
| 3. Capitals.         | 7. Paragraphs.             |
| 4. The punctuation.  | 8. Figures of Speech.      |

*What is the fifth direction?*

DIRECTION 5.—Spare no labor in rewriting over and over again, provided improvement can be made in *thought, in expression, or in any other respect*.

## NARRATION AND DESCRIPTION.

## MODEL.

## EXERCISE CCXXXIV.—THEME.—THE LIFE-BOAT.

*Plan.*

1. Its history.
2. Form, size, parts, etc.
3. The material of which it is made.
4. Its use.
5. Results, good or bad.
6. Remarks, anecdotes, quotations, or any thing that may illustrate the subject.

(*History.*) The Life-boat, though comparatively a modern invention, has been for some years in use. The first was made in 1790, by a boat-builder named Greathead, of South Shields, in England. There are various kinds now in use, but the latest and most popular is that invented by an American named Francis, and called, from him, Francis' life-boat.

(*Form, etc.*) In form and size this boat resembles the common sail or row-boat. Both ends are sharp, so that it may move with equal ease either way. Thus, time is saved and danger diminished. It is not steered by a rudder, like other boats, but by an oar.

Its chief peculiarity consists in the contrivance used to keep it from sinking. This is accomplished, in the boats formerly built, by lining the seats and the upper edge, inside and outside, with broad, thick pieces of cork. In those more recently used, tubes filled with confined air are employed.

(*Material.*) The life-boat, like other boats, is made either of wood or of iron. The earlier ones were built of the former material, and the more modern, chiefly of the latter.

(*Use.*) The preservation of life in heavy storms and accidents at sea, and on dangerous parts of the coast, is the object for which this boat was invented, and the purpose for which it is chiefly used. It is made so buoyant by the air-tubes or cork already described, that all the weight which can be put upon it in its ordinary use can not sink it.

(*Results.*) This most valuable invention has already saved thousands of lives. When no common boat could live for a moment in the boiling surge, one of these, manned by a few seamen of stout hands and warm hearts, has often rescued the drowning mariner from an apparently inevitable death.

(*General remarks.*) In case of fire or other accident, a sufficient number of life-boats upon any vessel or steamer would insure the safety of all on board. Laws have been made requiring their use, or some similar safeguard, but selfishness and love of gain generally contrive to evade them.

All inventions and discoveries which tend to protect life or to increase comfort, and especially those which exercise a salutary moral influence, should be encouraged by every friend of humanity.

## EXERCISE CCXXXV.—THEME.—A SHIP.

*Plan.*

- |                            |   |
|----------------------------|---|
| 1. History.                | 4. Material.                            |
| 2. Various kinds.          | 5. Use.                                 |
| 3. Form, size, parts, etc. | 6. Remarks, anecdotes, quotations, etc. |

Let the pupil fill up these heads, as in the model.

## EXERCISE CCXXXVI.—THEME.—THE PLOW.

Let the pupil form his own plan, omitting, adding to, or varying the heads already given, to suit the subject.

## EXERCISE CCXXXVII.—THEMES.

The following subjects are given as themes to which the preceding plans are more or less adapted. The number may be easily increased, or others substituted. Let one be taken at a time, for a composition.

- |                |                   |                   |
|----------------|-------------------|-------------------|
| 1. A watch.    | 4. The telegraph. | 7. Carriages.     |
| 2. A bridge.   | 5. A canal.       | 8. School-houses. |
| 3. A railroad. | 6. A steamboat.   | 9. Printing-press |

## EXERCISE CCXXXVIII.—THEME.—THE CAMEL.

*Plan.*

1. Size, shape, color, general appearance.
2. Food.    3. Habits.    4. Where chiefly found.
5. Of what use or injury to man.
6. Remarks, anecdotes, quotations, etc.

See description of elephant, lion, etc., page 117.

## EXERCISE CCXXXIX.—THEMES.

Let the pupil describe the following animals, one for each exercise, taking the preceding plan as a general guide, but varying it to suit the subject.

- |                |             |                    |
|----------------|-------------|--------------------|
| 1. The horse.  | 5. The dog. | 9. The rat.        |
| 2. The tiger.  | 6. The hen. | 10. The robin.     |
| 3. The monkey. | 7. The bee. | 11. The spider.    |
| 4. The ox.     | 8. The ant. | 12. The alligator. |

## EXERCISE CCXL.—THEMES.—LEAVES.

*Plan.*

1. Where found?
2. At what season most numerous?
3. When they begin to form and when to decay?
4. Evergreens.
5. Various shapes of leaves—describe several.
6. Different ways of arrangement on the twig—describe several of these methods.
7. Of what use to trees—to the ground—to man? (Shade—eye—beauty—medicine.)
8. Wisdom of God.
9. Quotation—poetry—anecdote—illustration, etc.

REM.—The writer is under no necessity of adopting this plan, but can form one for himself, varying, adding, or omitting, at his pleasure.

## EXERCISE CCXLI.—THEME.—WINTER.

*Plan.*

1. Winter months.
2. Days and nights—season.
3. Weather.
4. Effects of winter on vegetation—on animals—on the earth.
5. Advantages and pleasures of winter.
6. Unpleasant things.
7. What part of life corresponds to it?
8. How provide for winter?
9. How for the winter of life—body—mind—immortal part?

## EXERCISE CCXLII.—THEME.—HONEY.

*Plan.*

1. What are its qualities, taste, color, general appearance?
2. From what collected, by what, the manner of collecting?
3. Manner in which it is stored—the cells—the wax.
4. For what purpose used by the bees, and how do they know?
5. How man obtains it, and for what purpose?
6. Give any other information obtained.
7. What is said, in the Bible, of Judea, in connection with honey?

## EXERCISE CCXLIII.—THEME.—THE OCEAN.

*Plan.*

1. How is the surface of the earth divided? How much of each?
2. What is the ocean? What its character, color, appearance, etc.?
3. How is the ocean affected by winds? What does it contain? Its depth?
4. Of what use to man? What modern discoveries have increased its value?
5. Is it ever frozen? Where? Icebergs.
6. Currents of the ocean. Gulf Stream, etc.

7. Sir John Franklin. Dr Kane. Any others who have visited the Frigid Zone.

8. Influence upon commerce—comfort—intelligence—religion.

REM.—Let it be remembered that the preceding are merely *hints* designed to suggest *ideas*. The writer need not be confined to them, but can treat the subject as he pleases.

EXERCISE CCXLIV.—THEME.—CLOUDS.

Let the pupil obtain all the information on this subject he can get, by reading, inquiring, and observing.

Let him also carefully arrange and enlarge his ideas by *thinking*.

The topics may be taken up in any order preferred, provided no violence is done to their natural connection. Anecdotes, poetry, and illustrations may be introduced or omitted at pleasure.

*Plan.*

1. What are the various forms, color, general appearance, etc., of clouds?
2. How far, in general, from the earth?
3. What keeps them in the air, and causes their different height, at different times and places?
4. How affected by wind? Appearance at sunrise and sunset?
5. Showers—thunder-storms—rainbows.
6. Of what use? Illustrations, etc.

EXERCISE CCXLV.—THEME.—TREES.

*Plan.*

1. Describe a tree. (Trunk, roots, leaves, flowers, etc.)
2. How differ from a shrub?
3. When do the leaves come out, how change, when fall?
4. What are evergreens, and where found? What trees are largest, and what smallest?
5. Where do the largest trees grow?

6. The various uses of trees. What kinds for ships, and what for houses?

7. How prepared for this purpose?

8. What for furniture? What for fruit?

EXERCISE CCXLVI.—THEME.—GOLD.

*Plan.*

- |               |   |   |
|---------------|---|---|
| Native State. | { | Where found? Connected with what? (With quartz, sand, earth.) |
|               |   | How obtained? How separated?                                  |
|               |   | Its properties, color, weight, general appearance, etc.       |
| Manufactured. | — | How prepared for use? (Alloy, copper, silver.)                |
| Uses.         | { | Plate, watches, rings, pins, etc., gilding, coin.             |
|               |   | How prepared for gilding? How put on?                         |
|               |   | Why used for coin? What American gold pieces?                 |

EXERCISE CCXLVII.—THEME.—COTTON.

*Plan.*

- |               |   |   |
|---------------|---|---|
| Native State. | { | Where raised? How? Describe the plant.  |
|               |   | In what part of it is the cotton found?   |
|               |   | How picked? At what season? How freed from the seed? How packed? Where sold? Price? |
| Manufactured. | — | How? Where chiefly? Into what?  |
| Uses.         | { | For what purposes, and in what various forms used?                                  |

EXERCISE CCXLVIII.—THEMES.

As far as appropriate, let the plan of the two preceding exercises be adopted in writing upon the following.

- |            |            |          |                  |
|------------|------------|----------|------------------|
| 1. Iron.   | 3. Lead.   | 5. Flax. | 7. Ivory.        |
| 2. Silver. | 4. Copper. | 6. Wood. | 8. India rubber. |

## FICTITIOUS NARRATIVE.

## MODEL.

## EXERCISE CCXLIX.—THEME.—HISTORY OF A COAT.

Let the pupil now have some practice in fictitious history. Let a coat be supposed to give its own history, as follows:

1. My earliest recollection is of growing on the back of a sheep. I was only wool then. The sheep and I led a very pleasant life together, spending all the day in the green fields, and resting at night in the grass.

2. We long led this quiet life, till, one day, the shepherd and his dog drove all the sheep into a stream of water which ran close by. The sheep on which I grew was sadly frightened. For my part, I could not imagine what they were about to do with me. They rubbed and scoured me, till I looked so clean and white that I was quite vain of my beauty, and pleased at the idea of returning to frisk in the meadow with my master in his improved dress.

3. But alas, instead of setting the sheep at liberty, the shepherd took out a large pair of shears, and began cutting me off close to the skin. The poor sheep, when he saw the shears, began to bleat most piteously, for he thought that his head was certainly to be taken off.

4. Although, as I could not feel, the shears did not hurt me, yet I was very much frightened. I could not bear the thought of being parted from my dear friend the sheep, for we had grown up together ever since he was a lamb.

5. After I was taken off I was packed in a large bag with many others fleeces, and sent to some mills in a place called Lowell, where there were numerous strange little things that were forever twisting and turning around. They seized hold of us, and pulled us and twisted us about, till we were drawn out into threads, so unlike wool, that I hardly knew myself.

6. But it was still worse, when they plunged me into a large kettle of dirty-looking water. When I was taken out, instead of being white, I was of a bright blue color, and looked very beautifully.

7. After this, I was sent to the cloth mills, where my threads

were stretched in a machine called a loom, and I was woven into a piece of cloth. I was then folded up, and lay quiet for some time.

8. After a while, I was bought by a tailor, and placed on a shelf in his shop, when, one day, a gentleman came in with a little boy, and requested the man to show him some cloth for a coat for his son.

9. I was taken down and unfolded on the counter with several other pieces, and was selected on account of my beautiful color. The tailor took out his large shears, which reminded me of those that had cut me from the sheep, and formed me into the shape of a coat.

10. I was then sewed up by some journeymen, who sat cross-legged on a table. When I was finished, I was sent to my new master, and have ever since had the honor of covering the back of a human being instead of that of a sheep.

## EXERCISE CCL.—THEME.—A CENT.

## HISTORY OF A CENT.

(An introduction to this is given below.)

1. I have heard it said that, if any one keep a coin of some kind, however small, in his pocket, he will never be out of money. Though I was not exactly convinced of this, having been taught that industry alone can secure prosperity, I determined to try it.

2. I therefore kept in my pocket, for a long time, a cent, half hoping, day after day, that others would be added to it.

3. At last, being thoroughly disappointed, I began to think myself very foolish for believing so improbable a story. One day, at recess in school, as I was tossing the cent up and down, it struck, in its fall, my metallic inkstand.

4. While I sat looking at it, the slight ringing sound caused by its fall, continued so long that it attracted my attention, and I involuntarily inclined my ear toward it. As I listened, the faint musical sounds became articulate, and were soon formed into the following words:

5. "As I see that I have attracted your attention, I will give you my reason for breaking my usual silence.

6. "You must know that we cents have a way of conversing with each other which few but ourselves can understand. It is now so long since I have seen one of my friends that my heart sinks within me, and I begin to fear that I shall lose the power of communicating with them. I will give you a brief history of my short, and, as yet, uneventful life.

7. My first recollection is of receiving a severe blow from a steel instrument, which I afterward heard called a *die*. I soon perceived that this blow had stamped my name and character upon my face and back. I was then thrown into a large box, containing a great number of my fellows, who had just passed through the same process as myself.

Let the pupil now describe the persons through whose hands the cent passed—a banker, merchant, his customer, a carpenter, miser, etc.

## EXERCISE CCLI.—THEMES.

Give the history of each of the following, one at a time, as in the preceding exercises.

- |              |                     |                     |
|--------------|---------------------|---------------------|
| 1. A pin.    | 5. An old hat.      | 9. A peach-tree.    |
| 2. A pen.    | 6. An old shoe.     | 10. A garden hoe.   |
| 3. A pencil. | 7. A dollar bill.   | 11. A pocket-book.  |
| 4. A needle. | 8. A looking-glass. | 12. A humming-bird. |

## LETTER-WRITING.

## EXERCISE CCLII.—THEME.—LETTER TO A FATHER.

Write a letter to a father, containing something interesting upon the following topics.

*Plan.*

1. Pleasure in writing, and desire to hear.
2. School, studies, teacher, schoolmates, and any thing interesting connected with these subjects.

3. Books lately read or being read.
4. Amusements and companions of leisure hours.
5. Any thing interesting lately heard of or seen.
6. Hope of an answer.
7. Close.

See pages 129-130, and Themes below.

## EXERCISE CCLIII.—THEMES.

Let the pupil write a letter to each of the following.

- |                 |                  |                     |
|-----------------|------------------|---------------------|
| 1. To a mother. | 4. To a cousin.  | 7. To a sister.     |
| 2. To an uncle. | 5. To a father.  | 8. To a teacher.    |
| 3. To an aunt.  | 6. To a brother. | 9. To a schoolmate. |

## ESSAYS.

In writing what may be more appropriately termed *Essays*, the same general method must be observed as in most other kinds of composition.

Information must be obtained by reading and conversation, and this having been matured and arranged by reflection, a plan should be formed, as in the following

## MODEL.

## EXERCISE CCLIV.—THEME.—INTEMPERANCE.

*Plan.*

1. Definition.
2. History.—Noah, Jews. (Prov. 20; 1: 23; 29, 30.—Isa. 5; 11: 28; 1-3.) Grecians, Romans, present day, savage, civilized, Europe, America.
3. Causes.—Love of excitement, idleness, bad company, temptation, custom, fashionable society, wine, etc.
4. Consequences.—Character, property, friends, self-respect, health, intellect, conscience, domestic happiness, wife, children, soul.
5. Remedy.
6. Illustrations, anecdotes, quotations, etc.

## LIST OF SUBJECTS.

- |                                  |                          |
|----------------------------------|--------------------------|
| 1. The Fop.                      | 35. Visit to a Jail.     |
| 2. The Miser.                    | 36. " Museum.            |
| 3. The Idler.                    | 37. " Insane Asylum      |
| 4. The Gambler.                  | 38. " Church-yard.       |
| 5. The Student.                  | 39. First Day at School. |
| 6. The Boaster.                  | 40. Last Day at School.  |
| 7. The Spendthrift.              | 41. The Faithful Dog.    |
| 8. The Sailor.                   | 42. The Pet Lamb.        |
| 9. The Soldier.                  | 43. The Canary Bird.     |
| 10. The Teacher.                 | 44. The Family Horse.    |
| 11. The Lawyer.                  | 45. The Family Cow.      |
| 12. The Physician.               | 46. The Family Ride.     |
| 13. The Merchant.                | 47. Myself. <sup>^</sup> |
| 14. The Mechanic.                | 48. My Dream.            |
| 15. The Coquette.                | 49. Christmas.           |
| 16. The Slanderer.               | 50. New Years.           |
| 17. The Hypocrite.               | 51. My Birthday.         |
| 18. The Vain Man.                | 52. Thanksgiving.        |
| 19. The Cheerful Man.            | 53. July 4th.            |
| 20. The Surly Man.               | 54. February 22d.        |
| 21. The Good Farmer.             | 55. April 1st.           |
| 22. The Bad Farmer.              | 56. May Day.             |
| 23. The Day Laborer.             | 57. A Picnic.            |
| 24. A Garden.                    | 58. A Wedding.           |
| 25. A Forest.                    | 59. A Funeral.           |
| 26. An Orchard.                  | 60. Harvest.             |
| 27. A Journey by Sea.            | 61. Skating.             |
| 28. Trip by Railroad.            | 62. Our Garret.          |
| 29. " on a Steamboat.            | 63. Some City.           |
| 30. " on Horseback.              | 64. Some Village.        |
| 31. " on Foot.                   | 65. A City Life.         |
| 32. " in a Balloon. <sup>x</sup> | 66. A Country Life.      |
| 33. Visit to the City.           | 67. A Hotel.             |
| 34. " the Country.               | 68. A Church.            |

- |                             |                                |
|-----------------------------|--------------------------------|
| 69. A Large Store.          | 107. The Power of God.         |
| 70. A School-house.         | 108. The Love of God.          |
| 71. The Sea-shore.          | 109. The Wisdom of God         |
| 72. A Rainy Day.            | 110. Alfred the Great.         |
| 73. An April Shower.        | 111. Queen Elizabeth           |
| 74. A Thunder-storm.        | 112. John Milton.              |
| 75. A Hurricane.            | 113. William Cowper.           |
| 76. A Snow-storm.           | 114. Columbus.                 |
| 77. A Shipwreck.            | 115. Isabella of Spain.        |
| 78. Volcanoes.              | 116. Martin Luther.            |
| 79. Mountains.              | 117. George Whitfield.         |
| 80. Deserts.                | 118. John Wesley.              |
| 81. A Morning Walk.         | 119. Aaron Burr.               |
| 82. Walk among Hills.       | 120. Benjamin Franklin.        |
| 83. Stroll in the Forest.   | 121. Noah Webster.             |
| 84. History of a Dew-drop.  | 122. Our Flag.                 |
| 85. History of a Bible.     | 123. American Revolution.      |
| 86. Confession of a Hand.   | 124. The Gipsies. <sup>'</sup> |
| 87. Some particular Friend. | 125. Pyramids of Egypt.        |
| 88. Some popular Preacher.  | 126. Deserts of Africa.        |
| 89. Some popular Lecturer.  | 127. War.                      |
| 90. Influence of Education. | 128. Peace.                    |
| 91. Wrongs of the Indians.  | 129. Good Nature.              |
| 92. Garden of Eden.         | 130. A Bad Temper.             |
| 93. Tower of Babel.         | 131. Pins.                     |
| 94. Noah.                   | 132. Paper.                    |
| 95. Jacob.                  | 133. Needles.                  |
| 96. Saul.                   | 134. Shoes.                    |
| 97. Ruth.                   | 135. Carpets.                  |
| 98. David.                  | 136. Leather.                  |
| 99. Jonah.                  | 137. Tea.                      |
| 100. Daniel.                | 138. Coffee.                   |
| 101. Joshua.                | 139. Water.                    |
| 102. Samson.                | 140. Glue.                     |
| 103. Samuel.                | 141. Starch.                   |
| 104. Abraham.               | 142. Sugar.                    |
| 105. Elijah.                | 143. Flour.                    |
| 106. The Sabbath            | 144. Salt.                     |

- |                          |                                |
|--------------------------|--------------------------------|
| 145. Coal.               | 183. Candor.                   |
| 146. Tin.                | 184. Fashion.                  |
| 147. Silver.             | 185. Charity.                  |
| 148. Quicksilver.        | 186. Decision.                 |
| 149. India Rubber.       | 187. Ambition.                 |
| 150. Gutta Serena.       | 188. Friendship.               |
| 151. Seeds.              | 189. Honesty.                  |
| 152. Agriculture.        | 190. Gratitude.                |
| 153. Chemistry.          | 191. Selfishness.              |
| 154. Commerce.           | 192. Obstinacy.                |
| 155. The Ant.            | 193. Sincerity.                |
| 156. The Bee.            | 194. Patriotism.               |
| 157. The Fly.            | 195. Philanthropy.             |
| 158. The Spider.         | 196. Imagination.              |
| 159. The Cricket.        | 197. Superstition.             |
| 160. The Butterfly.      | 198. Melancholy.               |
| 161. The Grasshopper.    | 199. Generosity.               |
| 162. The Wasp.           | 200. Civilization.             |
| 163. The Worm.           | 201. Power of conscience.      |
| 164. The Whale.          | 202. Hope never dies.          |
| 165. The Shark.          | 203. Female influence.         |
| 166. The Oyster.         | 204. Never too old to learn.   |
| 167. The Sponge.         | 205. Power of habit.           |
| 168. Poultry.            | 206. Forewarned, forearmed.    |
| 169. Birds' Nests.       | 207. Relaxation necessary.     |
| 170. Amphibious Animals. | 208. Knowledge is power.       |
| 171. The Magic Lantern.  | 209. Ill got, ill spent.       |
| 172. The Pump.           | 210. Necessity knows no law.   |
| 173. The Thermometer.    | 211. Prosperity gains friends. |
| 174. The Piano.          | 212. Take care of the pence.   |
| 175. Printing.           | 213. Virtue its own reward.    |
| 176. Wit.                | 214. Well begun, half done.    |
| 177. Mirth.              | 215. Straws show the current.  |
| 178. Genius.             | 216. No rose without a thorn.  |
| 179. Virtue.             | 217. Much ever wants more.     |
| 180. Poetry.             | 218. Much praise, little love. |
| 181. Fiction.            | 219. Murder will out.          |
| 182. History.            | 220. Honesty the best policy.  |

221. Attachment to early habits.
222. Beware of desperate steps: the darkest day,  
Live till to-morrow, will have passed away.
223. Once bit, twice shy.
224. Trifles captivate little minds.
225. A rolling stone gathers no moss.
226. Every man is the architect of his own fortune.
227. No one should live for himself alone.
228. The hills are green afar off.
229. Example is better than precept.
230. Be it ever so homely, there's no place like home.
231. Sweet are the uses of adversity.
232. All is not gold that glitters.
233. Great talkers, little doers.
234. Good name in man and woman  
Is the immediate jewel of their souls.
235. Guilt has no holiday.
236. There is a lion in the path.
237. No man is without influence.
238. Diligence secures success.
239. Blessings brighten as they take their flight.
240. Vice brings its own punishment.
241. A good cause makes a stout heart.
242. A guilty conscience needs no accuser.
243. God helps those who help themselves.
244. Necessity is the mother of invention.
245. A little leak will sink a great ship.
246. Where there is a will, there is a way.
247. What a man sows, that shall he reap.
248. To be good is to be happy.
249. A stitch in time saves nine.
250. By the faults of others, wise men correct their own.
251. Man proposes, God disposes.
252. Every day is a little life;  
And life is but a day repeated.
253. Nothing is impossible to a willing mind.
254. Rome was not built in a day.
255. Live not to yourself alone.
- Com.—14.

256. Employment is true enjoyment.  
 257. Opportunity frequently makes the thief.  
 258. God tempers the wind to the shorn lamb.  
 259. The more noble, the more humble.  
 260. Good intentions can never justify evil actions.  
 261. Constant occupation prevents temptation.  
 262. One man's fault is another man's lesson.  
 263. Much is expected where much is given.  
 264. He that always complains is never pitied.  
 265. Man never is, but always to be, blest.  
 266. Who knows himself best, esteems himself least.

*Questions for Discussion.*

One pupil can write upon one side, and another upon the other.

267. Is party-spirit beneficial?  
 268. Should a man obey a law he thinks wrong?  
 269. Should all men be allowed to vote?  
 270. Are the planets probably inhabited?  
 271. Is it a blessing to be obliged to labor?  
 272. Ought a lawyer ever to defend a wrong cause?  
 273. Ought a person ever to be imprisoned for debt?  
 274. Was it right to execute Major Andre?  
 275. Ought the sale of ardent spirits to be forbidden by law?  
 276. Is it right to play games of chance?  
 277. Do parents or teachers have most influence over the young?

THE END

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