

ad

Powell's Language Series—Part II

HOW TO TALK

or

Primary Lessons

in the

ENGLISH LANGUAGE

Illustrated with over 200 Engravings

By

W. B. Powell, A. M.

Superintendent of Schools, Aurora, Ill.

Cowperthwait & Co.

Philadelphia

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PREFACE.

THE value of right formation as compared with reformation is nowhere more noticeable than in acquiring accurate and ready use of one's own language.

The systematic work of training children to speak correctly and to exercise care in the arrangement of their thoughts should be begun earlier than is now done in most courses of English. This belief has grown with close observation and careful experiment during twenty years of school supervision; it has been strengthened by criticisms of the literary and secular press on the results obtained by the present system, as well as by criticisms and suggestions of the educational press on the same subject; and it has been confirmed by the testimony of many superintendents of schools and teachers of English.

An English sentence appropriate to the expression of child-thought presents no difficulty in the way of correct construction that the child cannot be made to meet and master. It is therefore unjust to the child, while professing to educate him, to abandon him during the formative part of his life to the uncertainties of his own undirected and (in this particular) untrained observation, to the chance that he will imitate correct rather than incorrect speech, or to the adventitious promptings of an occasional sensitive teacher.

The purpose of this book is to guide the young learner in the correct use of language at the time when he is acquiring a vocabulary and forming habits of speech.

Completing an expression partly made ("sentence building"); supplying a word of proper form ("filling a blank"); telling the relations and forms of the words in the sentence ("parsing"); pointing out the kinds of elements in the sentence and explaining their uses ("analysis"); correcting errors,—all these are useful in making the pupil thoughtful and careful, and for testing his knowledge of forms, their meanings and uses, but are of little value for fixing habits of correct speech. Such habits are attainable only by the exercise of expression wholly one's own.

"One does not learn to fence without a sword.
One does not learn to ride without a horse."

—Friedrich Bodenstedt

A knowledge of forms, their meanings and their relations is necessary to an intelligent, correct use of language. The development of this knowledge, however, should be followed by much practice in original expression. Much of such work is provided in this book.

One may use correct language and yet not talk well. The expression of associated thoughts depends for its beauty and value quite as much on a natural and methodical arrangement of the several thoughts as on the agreement and proper arrangement of the words forming each sentence. Exercises for methodical seeing and thinking, demanding expression correspondingly methodical (Compositions), are provided, in easy gradation, throughout the book.

Correct pronunciation is an embellishment of speech. Therefore lists representing classes of words commonly mispronounced are given. If these are used as intended, much may be done toward fixing the habit of correct pronunciation. The use of the dictionary may be taught also, and the pupils be trained to the habit of using it.

This book is not a compilation merely; it is not an invention: it has grown in the school-room, and is the result of many years of effort in training children to talk. It is confidently believed that the kinds of work given will commend themselves to all who appreciate the difficulties of teaching correct speech; that the partitioning and arrangement of the work are at once natural, easy and logical; and that each kind of work will be found to bear like relation to the whole, that the difficulty to be met bears to the sum of the difficulties in the way of correct speech.

While reading the Second and Third Readers pupils can readily master everything given in this book. Those reading intelligently in the First Reader may begin it with profit.

MISS E. J. TODD, Training Teacher in the Aurora Schools, has given invaluable aid in the preparation of the book. Each lesson has been proved by her, in class exercise, to be a necessary step in the accession, and to belong where it is here found.

PROF. T. H. CLARK, Principal of the Aurora High School, has assisted in the verbal preparation of the book and in reading the proof-sheets.

Many of the illustrations are from original designs, and most of the others have been taken, by permission, from Monroe's excellent Series of School Readers.

AURORA, ILLINOIS, May 1, 1882.

SUGGESTIONS TO TEACHERS.

1. LET none of the work be omitted.
 2. See that the pupil does the work.
 3. Let every exercise be oral first, then written.
 4. Make this a companion book of the Reader used by the pupil. Instead of requiring the child to copy lessons from the Reader, let him make original lessons and write them, as called for in this book. A correct original paragraph, though small, is a more valuable educational product than a folio of correct copy.
 5. Work for originality of expression. Your test will be variety of expression. Variety of expression is evidence of individual development and of good teaching. A written reproduction by a class, characterized by a sameness of expression, must be taken as evidence of "rote work," which in turn is evidence of the lowest grade of teaching.
 6. Before the child is permitted to make a composition (oral or written), be sure that he understands the subject. You may know by having him state it. Do not allow him to talk unless he can state the subject; otherwise, he will not know "what he is talking about." Let his effort be so to represent the subject by words that the hearer may understand it also. See that the child understands that such must be the purpose of his work. This will develop judgment in the selection of the parts that make the whole, as well as in the order of presenting them.
 7. The test of your success will be the ability of the child, not to repeat laws and definitions, but to talk correctly and methodically about any subject that he comprehends.
- Let me show you what I mean. A boy ten years old who read intelligently in the Third Reader, but who had had no training in seeing, thinking and arranging, wrote the following composition, suggested by the picture:



I see a boy and a girl and a cradle and a chair and a doll and a table in this picture. The boy has a hat on and the girl is kneeling on the floor. The doll is in the cradle and the boy has a cane under his arm. The chair is behind the boy. The hat is too big for him. I think it is his father's hat. I can't tell what that is on the table. The boy has something in his left hand.

Another boy of the same age, no better scholar, as indicated by grades, promotions, books, merit cards, etc., but who had been trained in seeing, thinking and arranging, wrote on the same subject at the same time as follows:

The subject of this picture is "Playing Doctor."

A boy with a very large hat on his head and a cane under his arm is standing by the side of a cradle with a doll in it.

A bare headed girl is kneeling on the opposite side of the cradle and is looking up into the boy's face, as if asking him if he thinks the doll is very sick. The boy is leaning over and talking to the girl. I think he is telling her the doll will be all right in a few days.

There is a table at the right of the girl and a small chair behind the boy.

I think these children are having lots of fun.

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HOW TO TALK.

Lesson I.

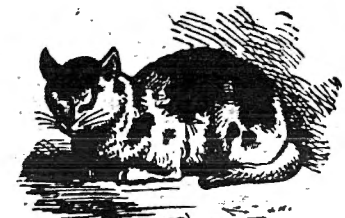
Nouns and their Forms.

The word **cat** is the name of this animal.

The form of the word that means more than one is **cats**.

The name **cat** means but one, and is the **singular form**.

The name **cats** means more than one, and is the **plural form**.



The word **dog** is the name of this animal.

The form of the word that means more than one is **dogs**.

What form is the name **dog**?

What form is the name **dogs**?

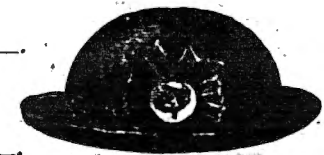


What form is the name **hat**?

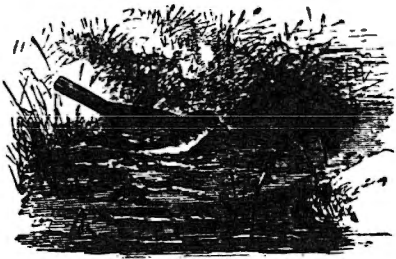
The name **hat** is the _____.

What form is the name **hats**?

The name **hats** is the _____.



What is the plural form of the name **rat**?
 _____ is the plural form of the name **rat**.



What is the name of this animal?

_____ is the name of this animal.

What is the plural form of this name?

_____ is the plural form of **bird**.

Definition: A name is a noun.

Write the plural forms of these nouns:

cow	book	slate	desk
squirrel	apron	scarf	toy
roof	animal	monkey	shoe
hat	dog	rat	frog
girl	noun	pencil	lamp

Write the singular forms of these nouns:

pictures	robins	pianos	hands
clocks	goats	rabbits	zeros
mittens	cloaks	weeks	cuffs
skates	boots	trees	birds
bats	mats	stars	nouns

What is added to the singular form to make the plural form?
 How is the plural form of these nouns made?

Write and learn the following:

Law: The plural form of most nouns is made by adding s to the singular form.

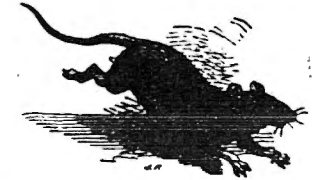
Lesson II.

Verbs.

The rat runs.

What word tells what the rat does?

The word _____ tells what the rat does.



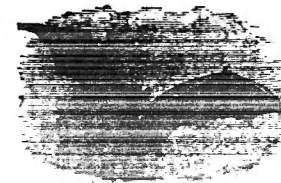
The word **runs** is an **action word**.

The boy hops.

What word tells what the boy does?

What is the word **hops**?

The word **hops** is an _____.



What does the bat do?

The bat _____.

What is the word **flies**?

The word **flies** is an _____.

Write and learn the following:

Definition: A word that expresses action is a verb.

Use an action word in each of the following blanks:

A cat _____ | bats _____

A horse _____ | Horses _____

A duck _____ | Ducks _____

A bird	Birds
A rat	Rats
A cow	Cows
A squirrel	Squirrels

Write twenty words that express action.

Nothing adds more to the beauty of speech than correct pronunciation.

In the following lists are words that are often pronounced incorrectly. Pattern words, in **bold type**, are given to show how to pronounce the other words.

Pronounce the words carefully and distinctly.

Drill yourself on each list until correct work is a habit.

List for Pronunciation. I.

(DRILL EXERCISE: TWO MINUTES LONG.)

Give the sound of **ö** as heard in the word **clock**. Give it five times. Put this sound into each of the following words. Pronounce the list rapidly :

ö	ö	ö	ö
clock	gone	office	log
sod	cotton	fog	frost
soft	not	borrow	hod
cloth	dog	cobweb	frog
wrong	bottle	on	moss

Composition I.

(ORAL.)



What does this picture represent?

1. *This picture represents a boy and a girl making a garden.*

Where is the girl?

2. *The girl is kneeling on the ground.*

What is she doing?

3. *She is looking at a paper of small black seeds which she holds in her hands.*

Where is the boy?

4. *The boy stands in front of the girl.*

What has he in his right hand?

5. *The boy has a spade in his right hand.*

What is he doing?

6. *He is leaning toward the girl and pointing to the seeds with the fore-finger of his left hand.*

to-morrow to pick berries?" Faith answered, "If mother is willing, I will go." Faith ran to her mother and exclaimed, "Mother! mother! may I go with Fanny to-morrow?"

Read the words that are quoted. Read the words that are not quoted.

What are used to show that the words are quoted? Find five sentences that contain quoted words. What are there to show which words are quoted? What do these little marks show? What are they called? Where are they placed? How are they made? What are quotation-marks?

Law: Enclose borrowed words or sentences in quotation-marks.

Composition VI.

(ORAL AND WRITTEN.)



THE COW.

heavy body
coarse hair
broad head
hollow horns
short legs
cloven hoofs
vegetable food

Of what is this a picture? What kind of body has the cow? With what is it covered? What kind of head has the cow? What kind of horns?

Describe the legs, the feet and the tail.

What does the cow eat? Of what use is the cow?

Write a description of the cow.

Composition VII.

(ORAL AND WRITTEN.)

desert
countries
merchandise
awkward
hump
coarse
shaggy
padded
nails



THE CAMEL.

Where is this animal found? Of what use is the camel? What kind of body has the camel? With what is it covered? Describe the legs and the feet. Why can the camel rest on its knees?

Write a description of the camel.

Composition VIII.

(ORAL AND WRITTEN.)

graceful
pointed head
branching horns
vegetable food



THE DEER.

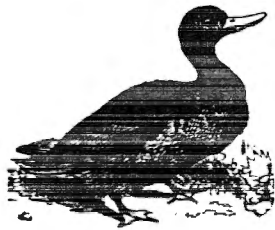
solid horns
naked muzzle
slender legs
cloven hoofs

Write a description of the deer.

Composition IX.

(ORAL AND WRITTEN.)

boat-shaped
oily feathers
broad
short



THE DUCK.

web-feet
insects
grain
worms

What is the name of this bird? Of what shape is the body?
With what is the body covered?

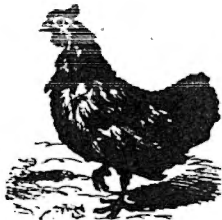
Describe the bill. Describe the legs. Where are the legs placed? Describe the feet of this bird.

What does the duck eat? Why is the duck called a swimmer?
Write a description of the duck.

Composition X.

(ORAL AND WRITTEN.)

heavy body
feathers
weak wings
small head
strong neck
thick



THE HEN.

curved
bill
stout
curved claws
insects
scratches

Of what is this a picture?

Describe the body, head, bill, neck, tail and legs of the hen.

How many toes has the hen? How are the toes arranged?

What does the hen eat? How does the hen obtain its food?

Of what use is the hen?

Write a description of the hen.

Composition XI.

(ORAL AND WRITTEN.)

slender body
graceful
fur
short tail
oval head
long ears
fore legs



THE RABBIT.

shorter
hind legs
chisel-shaped
gnaws
burrows
vegetable
timid

Where is the rabbit found? How large is the rabbit? Of what color is the rabbit? What kind of body has the rabbit? With what is it covered? Describe the tail. Describe the head. What kind of front teeth has this animal? What does the rabbit eat? Why is this animal called a gnawer?

Write a description of the rabbit.

List for Pronunciation. IV.

(DRILL EXERCISE: TWO MINUTES LONG.)

Give the sound of *ö* as heard in the word *frock*. Give it five times. Put this sound into each of the following words:

<i>ö</i>	<i>ö</i>	<i>ö</i>	<i>ö</i>
frock	object	nostril	modern
novel	torrid	morrow	nod
what	sob	sock	swan
lobster	wasp	horrid	lottery
gossip	wad	model	songster
hobby	squash	hovel	horror
nonsense	pod	lot	hog

Write and learn:

Use the word **this** or **that** with a noun in the singular form.

Use the word **these** or **those** with a noun in the plural form.

Never use **this** or **that** with a noun in the plural form.

Never use **these** or **those** with a noun in the singular form.

Never use **them** for **these** or **those**.

Fill each of the following blanks with **this**, **that**, **these** or **those**, or with a verb:

1. ___ kind of apples ___ sour.
2. ___ girls ___ playing.
3. Did you see ___ boys skating on the pond?
4. Do you like ___ sort of pears?
5. ___ pupils read in ___ kind of books, and ___ pupils read in ___ kind.
6. ___ dolls belong to Mabel.
7. May I have one of ___ kind of apples?
8. Will you lend me ___ pencils?
9. ___ kind of pencils is better than ___ kind.
10. ___ children gave ___ flowers to me.
11. ___ oranges ___ sweet.
12. ___ books ___ mine.

If you are not careful, you will say, "These kind" and "Those kind." Can you tell why? What should you say? Give the reason.

This and **these** are used in speaking of objects that are near. **That** and **those** are used in speaking of objects that are more distant.

Composition XII.

(ORAL AND WRITTEN.)

hawk	outstretched
Frank	danger
Cora	chickens
	threatens
	coop



A Description of a Picture.

What does this picture represent?

Where is the hen? What is she doing? What does she see? Why is her mouth open? Where are the chickens?

Where is the boy? What has he in his left hand? in his right hand? What is he doing? What is he ready to do if the hawk comes near the chickens?

Where is the girl? What has she in her hands? What is she about to do with the shawl?

THE DEFENDERS.

This picture represents a boy and a girl defending a hen and chickens from a hawk.

The hen has thrust her head out between the slats

Write and learn:

Use the word **this** or **that** with a noun in the singular form.

Use the word **these** or **those** with a noun in the plural form.

Never use **this** or **that** with a noun in the plural form.

Never use **these** or **those** with a noun in the singular form.

Never use **them** for **these** or **those**.

Fill each of the following blanks with **this**, **that**, **these** or **those**, or with a verb:

1. ___ kind of apples ___ sour.
2. ___ girls ___ playing.
3. Did you see ___ boys skating on the pond?
4. Do you like ___ sort of pears?
5. ___ pupils read in ___ kind of books, and ___ pupils read in ___ kind.
6. ___ dolls belong to Mabel.
7. May I have one of ___ kind of apples?
8. Will you lend me ___ pencils?
9. ___ kind of pencils is better than ___ kind.
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A Description of a Picture.

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Where is the girl? What has she in her hands? What is she about to do with the shawl?

THE DEFENDERS.

This picture represents a boy and a girl defending a hen and chickens from a hawk.

The hen has thrust her head out between the slats

of the coop and is looking at a large hawk which is flying in the air. Her mouth is open and you can almost hear her scream for help. The chickens are outside the coop searching for food and do not seem to know of the danger that threatens.

The boy stands near the coop with his hat in one hand and a long stick in the other, ready to strike the hawk if he comes near the chickens.

The girl is at the right of the boy. She is looking at the hawk and running toward the coop to cover it with a shawl which she holds in her outstretched hands.

The Story which the Picture Suggests.

What is the name of the boy? of the girl? What were they doing one day? Where were they playing?

Where were the chickens, and what were they doing? What did Frank and Cora do? What did they see? What do you think they said?

What did Frank do? What did Cora do?

What was Frank's way of defending the chickens? What was Cora's way? What do you think the hawk did?

THE DEFENDERS.

One day Frank and Cora were playing near the coop where they kept their speckled hen with her six chickens.

The chickens were outside the coop searching for food. Suddenly the children were startled by the scream of the hen. She had thrust her head out between the slats of the coop and was looking toward the sky. Frank and Cora looked in the direc-

tion in which the hen was looking and saw a large hawk flying in the air. "A hawk! a hawk! He wants our chickens! He shall not get them!" they exclaimed.

Frank found a long stick and went near the coop. There he stood with the stick in his hand, watching the hawk closely and ready to strike him if he should come near the chickens. Cora watched the hawk and ran toward the coop to cover it with a shawl which she held in her hands.

Frank would protect the chickens by destroying the enemy. Cora thought of protecting the chickens by making them safe from the attack of the enemy.

The hawk, seeing the hen and chickens so well defended, flew away.

Let each pupil write a story that is suggested to him by the foregoing picture, using the questions as a guide for seeing and thinking.

List for Pronunciation. VI.

(DRILL EXERCISE: TWO MINUTES LONG.)

Give the sound of *oo* as heard in the word *book*. Give it five times. Put this sound into each of the following words:

<i>oo</i>	<i>oo</i>	<i>oo</i>	<i>oo</i>
book	cooper	hood	wool
look	footstep	wood	hook
pull	foot	forsook	cook
cushion	stood	took	rook
crooked	shook	bush	understood
good	full	push	wooden

Composition XIII.

(ORAL AND WRITTEN.)



What does this picture represent?
Write a description of this picture.

The Story which the Picture Suggests.

Name this boy and this girl.

What did _____ have for a birthday present? What kind of doll was it? What did she call her doll? Where did she take her doll one day? What happened? How did the little girl feel? What did she do? Whom did she call? What do you think she said to her brother _____?

What did _____ do? What do you think he said to _____? Did they get the doll? What was the condition of the doll after being in the water?

What do you think _____ mother said to her? What promise do you think the girl made?

Tell the story suggested by the foregoing picture, using the questions as a guide for seeing and thinking.

Composition XIV.

(ORAL AND WRITTEN.)

Fanny extended
picture Belle
sitting swing
ready
push
doll



THE SWING.

Write a description of this picture.

swinging
extended
shade
oak
pushed
doll

Tell the story suggested by this picture.

Composition XV.

(ORAL AND WRITTEN.)

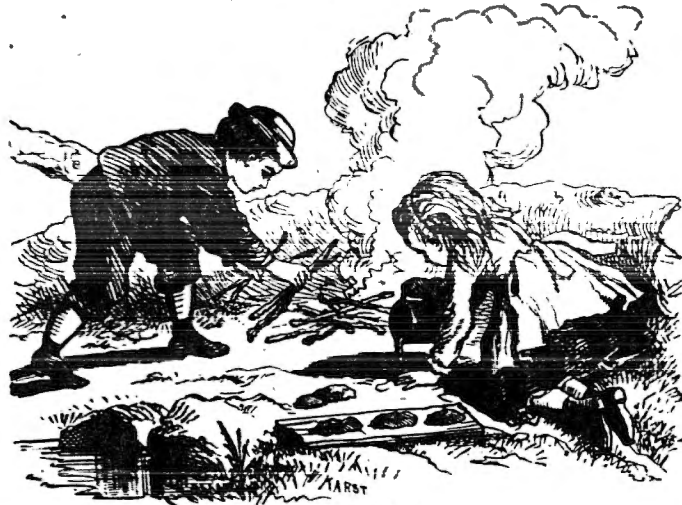


Write a description of the above picture, and tell the story suggested by it.

Be careful about the order of seeing and thinking.

Composition XVI.

(ORAL AND WRITTEN.)



MAKING PIES.

Kate
pies
dough
sticks

John
mud
bake
fire

Write a description of this picture.

Tell the story suggested by this picture.

Composition XVII.

(ORAL AND WRITTEN.)

post
fence



jumping
barking

Write a description of this picture.

Tell the story suggested by this picture.

List for Pronunciation. VII.

(DRILL EXERCISE: TWO MINUTES LONG.)

Give the sound of **a** as heard in **far**. Shorten it. Make it very short. Make it as short as possible. Put this exact sound into each word in the list:

ask	plaster	grant	glance
pass	demand	mass	pastor
glass	advance	pasture	mast
dance	France	slant	graft
clasp	blast	staff	lance
master	cast	class	prance
gasp	enchant	chance	grass

Lesson XXII.**The Present Form and the Past Form of the Verb.**

Time to come is . . . future time.

Time now is present time.

Time gone is past time.

I draw a line now.

Does the above sentence represent present time, past time or future time?

He draws a line now.

What time is expressed in the above sentence?

He drew a line yesterday.

What time is expressed in the above sentence?

We see a fish. He sees a fish.

What time is expressed in the above sentences? What one word in each sentence expresses the time?



They saw a fish.
She saw a fish.

What time is expressed in the above sentences? What one word in each sentence expresses the time?

They sing a song. She sings a song.
They sang a song. He sang a song.

What time is expressed in the first sentence? in the second? in the third? in the fourth?

What one word in each sentence expresses the time?

They do their work well.
She does her work well.
You did your work well.

What time is expressed in the first sentence? in the second? in the third?

What one word in each sentence expresses the time?

You throw a ball.
He throws a ball.
He threw a ball.

What time is expressed in each sentence? What one word in each sentence expresses the time?

What time is represented by the word **draw**? **see**? **sing**? **do**? **throw**? **drew**? **saw**? **sang**? **did**? **threw**?

What is the **past form** of **draw**? **see**? **sing**? **do**? **throw**?

What is the **present form** of a verb?

What is the **past form** of a verb?

What are the **present forms** of the verb **saw**? **did**? **threw**? **drew**? **sang**?

Present Forms.		Past Form.	Present Forms.		Past Form.
do	does	did	sing	sings	sang
draw	draws	drew	throw	throws	threw
see	sees	saw			

Fill each blank with one of the above verbs:

1. John _____ a picture yesterday.
2. The boy _____ a bucket of water.
3. He _____ Mabel in Chicago.
4. I _____ a book on the table.
5. He _____ his work well.
6. She _____ the work an hour ago.
7. She _____ her examples at ten o'clock.
8. Yesterday the boy _____ a stone.
9. Harry _____ the ball in the school-room.
10. The lady _____ in the choir.

Lesson XXIII.

The Complete Form of the Verb.

The boys have drawn lines on their slates.

In the above sentence what words express the action performed by the boys? Which is the chief word? Which is the helper?

Composition XXVIII.

(ORAL AND WRITTEN.)

Tell the stories suggested by the pictures on pages 35 and 36, using the forms of **teach** and **learn**.

List for Pronunciation. VIII.

(DRILL EXERCISE: TWO MINUTES LONG.)

ū	ū	ū	ū
fuel	ague	produce	consume
acute	stupid	numeral	bugle
perfume	plural	museum	assume
Tuesday	student	tuition	presume
fluid	Lucy	introduce	institute
opportunity	accurate	duel	numeration

Composition XXIX.

(ORAL AND WRITTEN.)

bird
log
singing
behind
watching
spring



hopped
branch
singing
happy
watching
sprang

Where is the bird? What is the bird doing?

Where is the cat? What is the cat doing?

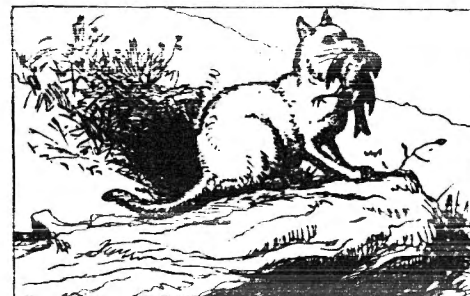
What is she about to do?

What did this little bird do all day long? Where was the bird one day? What did the bird do? Do you think the bird was happy? What was near it? Did the bird know it?

Where is the bird now?

What will the cat do with it?

What became of the bird?

**The Pictures Described.****THE UNFORTUNATE BIRD.**

Here is the picture of a bird sitting on a log singing. Behind the bird, near the log, is a sly old cat watching it. She looks as if she were about to spring upon the log to catch the bird.

Now the cat has the bird in her mouth. She will kill the bird, and then she will eat it.

The Story which the Pictures Suggest.**THE UNFORTUNATE BIRD.**

Once there was a little bird that hopped about from branch to branch, singing all day long.

One day this little bird seemed very happy as it sat upon a log. The bird did not know that a sly old cat near by was watching it.

By and by the cat sprang upon the log, caught the bird and killed it.

Write a description of each picture.

Tell the story suggested by these pictures.

Composition XXX.

(ORAL AND WRITTEN.)

THE ACCIDENT.

What does this picture represent? Where is the girl? What has she in her hands?

Where is the boy? What is his position? What is he doing? Where do you think they are going?

In what way did Paul and his sister Carrie amuse themselves?

What did Paul have?
What did Carrie do one day?
What did she take with her?
Where did they go?

What has happened?

Where is the girl?
What is she doing?
Where are the doll and the parasol?

How does the girl feel?

Where is the boy?
What is he doing?
What is he saying?



What happened?

Composition XXXI.

(ORAL AND WRITTEN.)

Fido
spaniel
curly



Fido
spaniel
curly

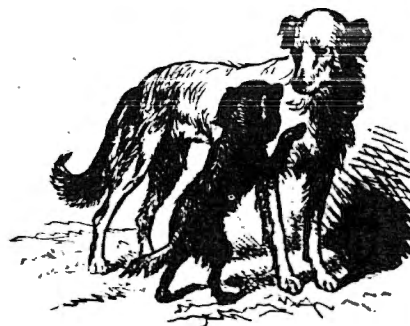
What kind of dog is Fido?

What kind of hair has he?

What kind of dog was Fido?

What kind of hair had he?

Rover
shaggy
shepherd
companion



shepherd
companion
shaggy
hours

Of what is this a picture? Who is his companion? What kind of hair has Rover? What are the dogs doing?

What had Fido for a companion? What kind of hair had Rover? What were they accustomed to do for hours at a time?

hound

teeth

caught

looking

shaking

coming



fierce

hound

caught

shook

severely

came

How many dogs in this picture? What dog is in the distance? Why is he coming? What happened to Fido one day? Where was Rover?

hurried

punishing

conduct



hurried

severely

punished

How many dogs in this picture? What is Rover doing? Why is he doing this? What did Rover do? Why did he do this?

Describe each picture.

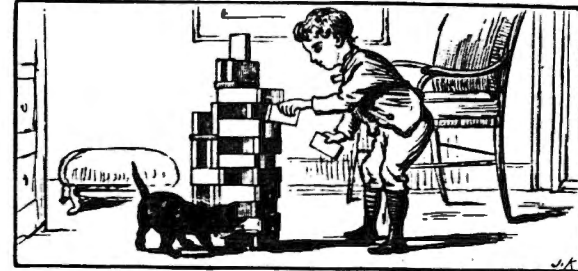
Tell the story suggested by these pictures.

Composition XXXII.

(ORAL AND WRITTEN.)

TRY AGAIN.

Harry
playful
castle
morning
building
tower
busy
blocks



What is Harry doing? What was Harry doing one morning? What does the block which he is now placing represent? What happened as he was putting on the last block?

angry

naughty

caught

throw



Of what is this a picture? How did Harry feel? What did he say? What did he do? What is he about to do? What did he do?

sister

crying

Jennie



Of what is this a picture? What is Sister Jennie doing? Why does she do this? What is Harry doing? What did Sister Jennie do? Why? What did she say? What did Harry do?

LIBRARY



Of what is this a picture?
Who is coming?
What does she hear?

Who came?
What did she hear?



Where is Harry?
What is mamma doing?

What did mamma do?



What have they?
What is Harry doing?
How does he look?

What did Harry do after the castle was completed? How did he feel?
What lesson did he learn?

Write a description of each picture.
Write the story suggested by these pictures.

Composition XXXIII.

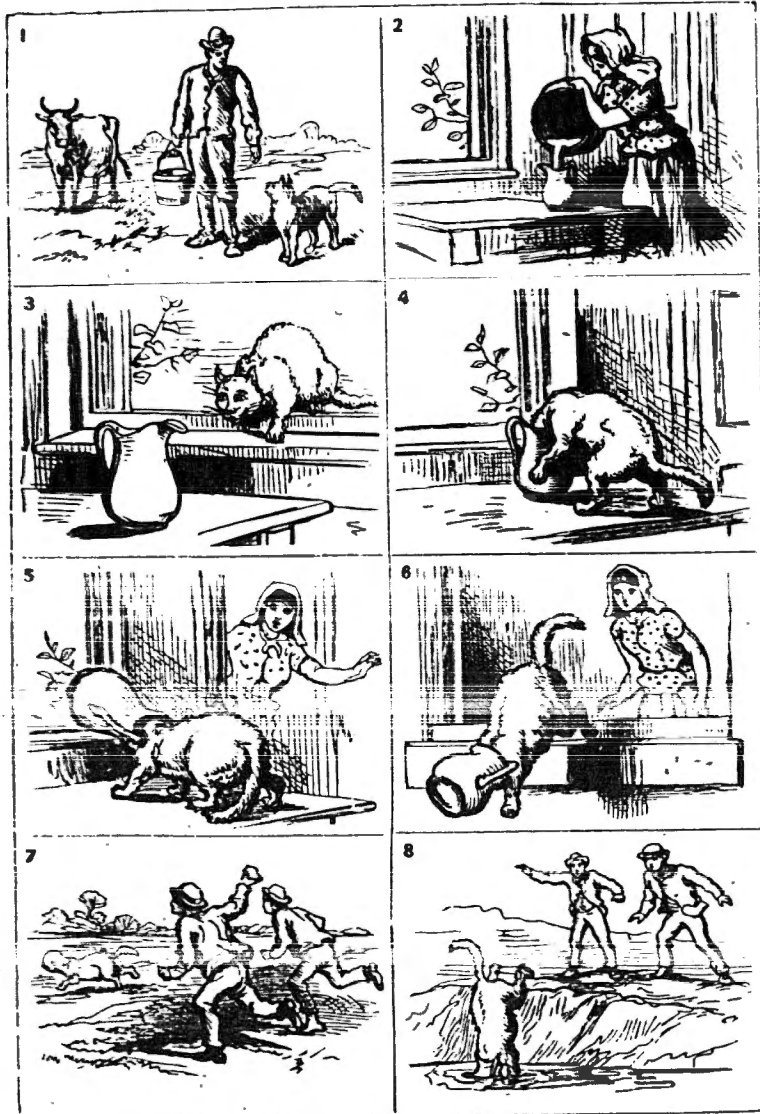
(ORAL AND WRITTEN.)



Write a description of each picture.
Tell the story suggested by these pictures.

Composition XXXIV.

(ORAL AND WRITTEN.)



Describe each picture. Tell the story suggested.

Lesson XLVI.

The Progressive Form of the Verb.

Little children who read this book have yet to learn about another form of the verb.

John **is playing** means that the act is in progress now.

John **was playing** means that the act was in progress in past time.

John **will be playing** means that the act will be in progress in future time.

Because **playing** denotes an act in progress, it is called the **progressive form**.

Every verb has a progressive form.

Law: The progressive form is made by adding **ing** to the present form.

Write the progressive form of each of the following words, and use each in a sentence.

grow	blow	speak	go
sing	do	talk	think
drink	sink	jump	break

Many verbs ending with e drop e before taking a vowel:

drive	ride	come	write
shake	taste	take	live
strive	waste	give	glance

Use the verbs **sit** and **set** in conversation about the pictures on pages 16 and 35; the verbs **lie** and **lay** about the picture on page 74; the verbs **rise** and **raise** about the pictures on page 15; the verbs **teach** and **learn** about the picture on page 67.

Composition XXXV.

(ORAL AND WRITTEN.)

**THE BOY WHO NEVER TOLD A LIE.**

Once there was a little boy
With curly hair and pleasant eye—
A boy who always told the truth,
And never, never told a lie.

And when he trotted off to school,
The children all about would cry,
"There goes the curly-headed boy—
The boy that never tells a lie."

And everybody loved him so,
Because he always told the truth,

That every day, as he grew up,
'Twas said, "There goes the honest youth."

And when the people that stood near
Would turn to ask the reason why,
The answer would be always this:
'Because he never tells a lie."

THE BOY WHO NEVER TOLD A LIE.

Once there was a bright-eyed, curly-headed boy who always told the truth. When he went to school the children would exclaim, "There goes the curly-headed boy who never tells a lie."

Because he always told the truth, he was loved by all who knew him. When he became older the people spoke of him as "The honest youth."

And when the people were asked why they called him "honest youth," the reply was, "Because he never tells a lie."

Write the story of this boy in your own language.

Composition XXXVI.

(ORAL AND WRITTEN.)

MY DOLL.

I have a little doll;
I take care of her clothes;
She has soft flaxen hair,
And her name is Rose.



She has pretty blue eyes,
 And a very small nose,
 And a sweet little mouth,
 And her name is Rose.

Write a description of "My Doll" in your own language.

Composition XXXVII.

(ORAL AND WRITTEN.)



LITTLE DAISY.

Little Daisy has a box
 Filled with colored building-blocks;
 Then, to pass the time away,
 Dolls has she in great array—
 Rag and paper, wax and clay—
 One for almost every day;
 Balls and slates, and pencils too;
 Toys from China, not a few.

Yet she wearies of her play,
 Begs with her mamma to stay;
 Clinging to her mother's knees,
 Cries for "'Tory, 'tory, please."

Write the story of "Little Daisy" in your own language.

Composition XXXVIII.

(ORAL AND WRITTEN.)

CORN.

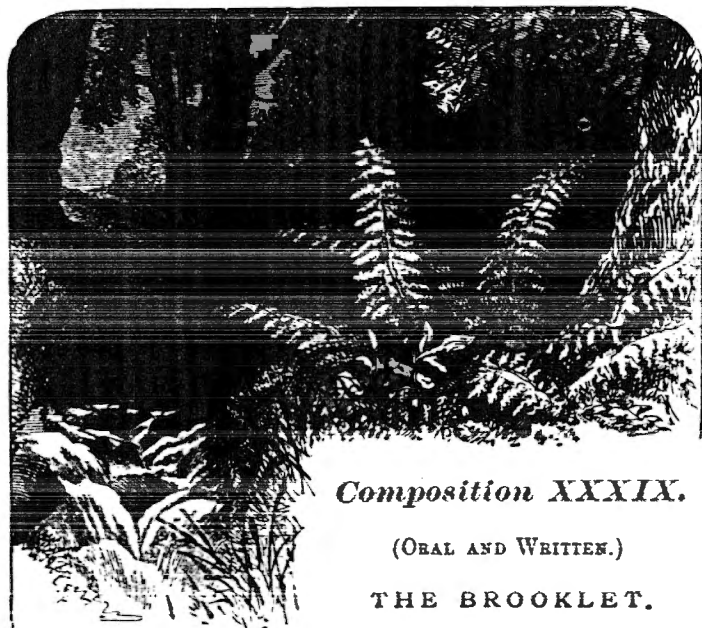
There is a plant you often see
 In gardens and in fields;
 Its stalk is straight, its leaves are long,
 And precious fruit it yields.

The fruit, when young, is soft and white,
 And closely wrapped in green,
 And tassels hang from every ear,
 Which children love to glean.

But when the tassels fade away,
 The fruit is ripe and old;
 It peeps from out the wrapping dry
 Like beads of yellow gold.

The fruit, when young, we boil and roast,
 When old, we grind it well.
 Now, think of all the plants you know,
 And try its name to tell.

Write a description of "Corn."

*Composition XXXIX.*

(ORAL AND WRITTEN.)

THE BROOKLET.

"Whither through the verdant meadow,
Brooklet, dost thou roam?"

"I am roaming through the valley,
Onward to my home."

"Stop and tell me, little brooklet,
Where is, then, thy home?"

"If I stop thus, I shall never
Reach the ocean foam."

"Why such haste to reach the ocean?
Why not here abide?"

"I must keep the ships in motion
On the ocean wide."

"Brooklet, bud and flower and blossom
Never still remain."

"We have learned a lesson from you,
Brooklet, on the plain."

Write the story of "The Brooklet" in your own language.

Composition XL.

(ORAL AND WRITTEN.)

NEVER PLAY TRUANT.

Listen to me now,

My dear little lad:

Never play-truant;

'Tis naughty and bad.

Others will scorn you,

And point as you pass:

"Look at the boy

At the foot of his class!"

While you are growing

Learn all that you can,

Or you will be sorry

When you are a man.

Write the story of "Never Play Truant" in your own language.

List for Pronunciation. IX.

(DRILL EXERCISE: TWO MINUTES LONG.)

oo	oo	oo	oo	oo
moon	moose	bosom	croup	rule
whoop	brooch	route	ruin	two
balloon	whom	canoe	ruby	boom
raccoon	recruit	roost	coop	fool
cocoon	groom	school	boot	loop

Composition XLI.

(ORAL AND WRITTEN.)

**WINTER.**

Old Winter is a sturdy one,
 And lasting stuff he's made of;
 His flesh is firm as ironstone;
 There's nothing he's afraid of.

He spreads his coat upon the heath,
 Nor yet to warm he lingers;
 He scouts the thought of aching teeth,
 Or chilblains on his fingers.

Of flowers that bloom or birds that sing
 Full little cares or knows he;
 He hates the fire and hates the spring,
 And all that's warm and cosy.

But when the foxes bark aloud
 On frozen lake and river;
 When round the fire the people crowd,
 And rub their hands and shiver;

When frost is splitting stone and wall,
 And trees come crashing after,—
 That hates he not: he loves it all;
 Then bursts he out in laughter.

His home is by the north pole's strand,
 Where earth and sea are frozen;
 His summer-house, we understand,
 In Switzerland he's chosen.

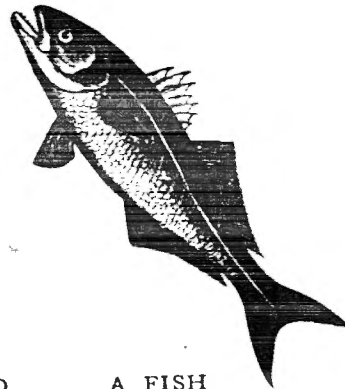
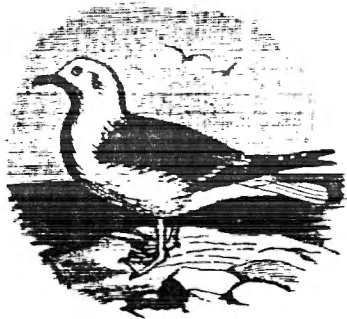
Now from the North he's hither lied
 To show his strength and power;
 And when he comes we stand aside,
 And look at him and cower.

—From the German.

Study the Composition "Winter" very thoroughly, noting with especial care the order of thinking, and then write the Composition in your own language from memory.

Composition XLII.

(COMPARISON.) (ORAL AND WRITTEN.)



A BIRD AND A FISH

The body of a bird is somewhat boat-shaped, and is covered with feathers. The body of a fish is long and tapering, and is covered with scales.

A bird has two wings for flying, and two legs and feet for walking or swimming. Instead of wings, legs and feet, a fish has fins for swimming.

The head of a bird is small and round; it is situated above the body, and is joined to it by the neck. The head of a fish is large and flat; it is situated on a level with the body, and is directly joined to it. The mouth of a bird is prolonged into a hard beak or bill, and is without teeth. The mouth of a fish is large and furnished with teeth.

A bird breathes by means of lungs, and lives in the air. It can move about on the land or in the water. A fish breathes by means of gills, and lives in the water. It cannot live out of the water.

Notice the order of thought in the foregoing composition, and notice the paragraphing.

Notice also the following outline of thought, and in connection with it study carefully the pictures, or, if possible, study the animals.

Write a composition on the same subject.

Outline.

Body, shape and covering.
Limbs or means of moving about.
Shape and position of the head.
Kind and shape of mouth-part.
How each breathes.
Where each lives.

Composition XLIII.

(COMPARISON.) (ORAL AND WRITTEN.)



A BIRD AND A SQUIRREL.

Outline.

Body, shape and covering.
Limbs or means of moving about.
Shape and position of the head.

Kind and shape of mouth-part.

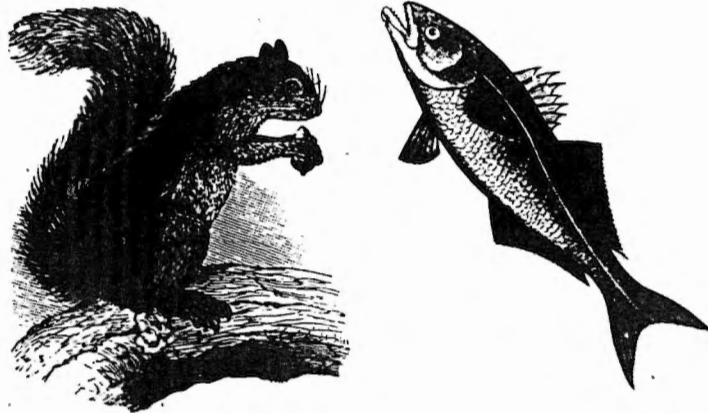
How each breathes.

Where each lives.

Study the pictures carefully; study the outline. Write a composition comparing "A Bird and a Squirrel."

Composition XLIV.

(COMPARISON.) (ORAL AND WRITTEN.)



A SQUIRREL AND A FISH.

Outline.

Body, shape and covering.

Limbs or means of moving about.

Shape and position of the head.

Kind and shape of mouth-part.

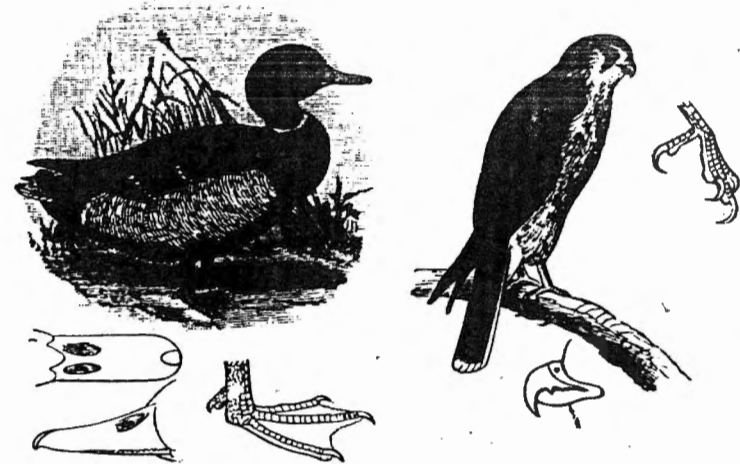
How each breathes.

Where each lives.

Study the pictures carefully; study the outline. Write a composition comparing "A Squirrel and a Fish."

Composition XLV.

(COMPARISON.) (ORAL AND WRITTEN.)



A DUCK AND A HAWK.

Boat-shaped body; soft, oily feathers; wings of medium size; short tail; short legs, placed far back and far apart; front toes united by a web; hind toe short and elevated.

Short, slender neck; narrow head; broad, flat bill.

Eats grass and grain, and small animals which it obtains in the mud and water; swims; dives; lays eggs.

Stout body; feathers not oily; wings strong, long and broad; broad tail; short, strong legs, placed near the centre of the body; front toes not united by a web; hind toe long and on a level with the front toes; strong, hooked claws.

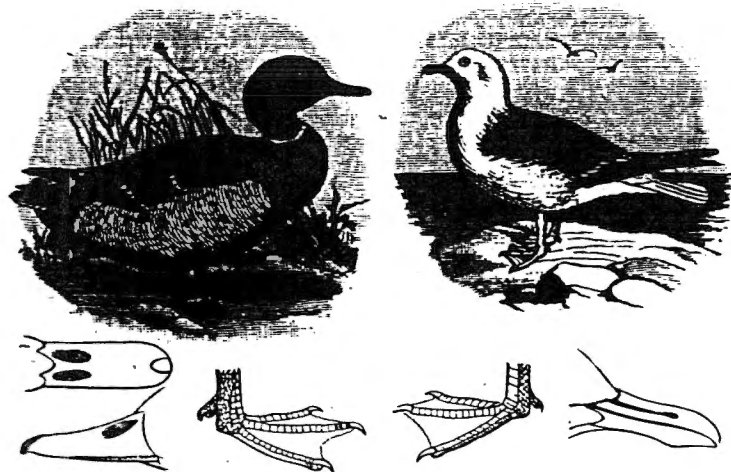
Short, thick neck; large, flat head; strong, thick, hooked bill.

Eats rats, rabbits and other small animals, which it seizes with its claws and tears with its bill; does not frequent the water; lays eggs.

Write a composition comparing "A Duck and a Hawk."

Composition XLVI.

(COMPARISON.) (ORAL AND WRITTEN.)



A DUCK AND A GULL.

Boat-shaped body; soft, oily feathers: wings of medium size; short tail; short legs, placed far back and far apart; front toes united by a web; hind toe short and elevated.

Short, slender neck; narrow head; broad, flat bill.

Eats grass and grain, and small animals which it obtains in the mud and water; swims; dives; lays eggs.

Body small and light; soft, oily feathers; wings long and pointed; long tail; legs short, and placed near the centre of the body; front toes united by a web; hind toe short and elevated.

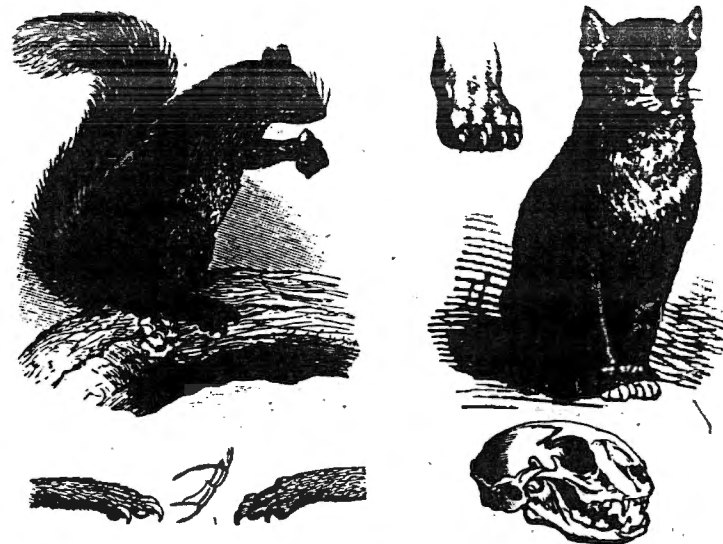
Short, slender neck; small head; narrow, straight bill, slightly curved at the tip.

Eats animal food; swims; is not a good diver; lays eggs.

Write a composition comparing "A Duck and a Gull."

Composition XLVII.

(COMPARISON.) (ORAL AND WRITTEN.)



A SQUIRREL AND A CAT.

Long, slender body; fur; bushy tail; slender legs; four toes on each fore-foot; five toes on each hind-foot; long, sharp, curved claws.

Round head; two long, sharp, chisel-shaped front teeth in each jaw fitted for gnawing; broad, rough back teeth.

Eats vegetable food; gnaws; lives in trees or burrows in the ground; sits on its haunches; holds its food with its fore-paws.

Long, slender body; fur; long tail; slender legs; five toes on each fore-foot; four toes on each hind-foot; sharp, curved, retractile claws.

Short, broad head; long, pointed front teeth in both jaws, fitted for tearing; sharp, uneven back teeth.

Eats animal food; gets its food by watching for and springing upon it; sees well in the dark.

Write a composition comparing "A Squirrel and a Cat."

Composition XLVIII.

(COMPARISON.) (ORAL AND WRITTEN.)

**A SQUIRREL AND A BEAVER.**

Long, slender body; fur; bushy tail; slender legs; four toes on each fore-foot; five toes on each hind-foot; long, sharp, curved claws.

Round head; two long, sharp, chisel-shaped front teeth in each jaw fitted for gnawing; broad, rough back teeth.

Eats vegetable food; gnaws; lives in trees or burrows in the ground; sits on its haunches; holds its food with its fore-paws.

Long, heavy body; broad, flat, scaly tail; fore-legs shorter than hind-legs; five toes on each foot; the hind-toes united by a web; sharp, curved claws.

Flat head; two long, sharp, chisel-shaped front teeth in each jaw fitted for gnawing; broad, rough back teeth.

Eats vegetable food; gnaws; frequents water; is cunning; builds dams; makes two-story houses, with lower story under water.

Write a composition comparing "A Squirrel and a Beaver."

Composition XLIX.

(COMPARISON.) (ORAL AND WRITTEN.)

POLLY'S DOLLY.

Shining eyes, very blue,
 Opened very wide;
 Yellow curls, very stiff,
 Hanging side by side;
 Chubby cheeks, very pink;
 Lips red as holly;
 No ears, and only thumbs,—
 That's Polly's Dolly.

Merry eyes, very round;
 Hair crimped and long;
 Two little cherry lips
 Sending forth a song;
 Very plump and rather short;
 Grand ways to Dolly;
 Fond of games, fond of fun,—
 That's Dolly's Polly.

Write a comparison between the girl and the doll as suggested by the poem.

Composition L.

(COMPARISON.) (ORAL AND WRITTEN.)

THE VIOLET.

Down in a green and shady bed
 A modest violet grew;
 Its stalk was bent, it hung its head,
 As if to hide from view.

And yet it was a lovely flower,
 Its colors bright and fair;
 It might have graced a rosy bower
 Instead of hiding there.

Yet there it was content to bloom,
 In modest tints arrayed;
 And there diffused its sweet perfume
 Within the silent shade.

Then let me to the valley go,
 This pretty flower to see,
 That I may also learn to grow
 In sweet humility.

—Jane Taylor.

THE POPPY.

High on a bright and sunny bed
 A scarlet poppy grew;
 And up it held its staring head,
 And thrust it full in view.

Yet no attention did it win
 By all these efforts made,
 And less unwelcome had it been
 In some retired shade.

For though within its scarlet breast
 No sweet perfume was found,
 It seemed to think itself the best
 Of all the flowers around.

From this I may a hint obtain,
 And take great care indeed,
 Lest I appear as pert and vain
 As is this gaudy weed.

—Jane Taylor.

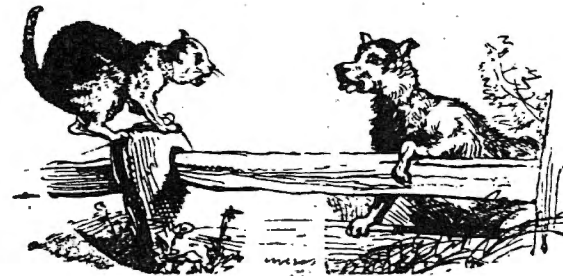
Write a comparison between the violet and the poppy as suggested by the poems.

Composition LI.

(COMPARISON.) (ORAL AND WRITTEN.)



THE FRIENDS.



THE ENEMIES.

Write a composition comparing "The Friends" and "The Enemies."

Lesson LXXVI.

Choice of Words.

Expect means look for, await or hope.

The word **expect** should be used in relation to some act not yet done, and not in relation to some completed act.

I expect my friend to come next week. I expect to go to school next year. We expect to go to Chicago to-morrow.

Is the expected act done or to be done, in each of the above sentences?

It is wrong to say, "I expect he is at home." Why? What should it be? You often hear one say, "I expect it is my fault." Is it right? What should it be? Give the reason.

I think he did it.

What is frequently used in sentences like the above instead of **think**? Is it right? Give the reason.

Fill each blank:

1. I ____ your friend has arrived.
2. I ____ he came last night.
3. I ____ she is angry with me.
4. I ____ she does not like me very well.
5. I ____ you think he is not a good boy.
6. I ____ she sang in the choir last night.

If you are not careful, you will use the word **expect** in each of the foregoing sentences. How can you avoid it?

Guess what I have. I guess you have a butterfly.

What is the meaning of **guess** in each of the foregoing sentences?

One may guess at what he does not know. He may guess riddles or he may guess what you have when he is blindfolded.

Is it right to use **guess** as it is used in the foregoing sentences?

You frequently hear one say, "I guess I shall go to-morrow."

Guess is not the right word to use in this sentence. Give the reason.

Is it right to use the word **guess** in filling the blanks on page 190?

You should never use the word **guess** to express an opinion, expectation or intention.

Will the boys get the nest?

They are trying to get the nest.

The boys have the nest.

They worked until they got it.

The boys worked to get the nest.

They obtained the nest by working for it.

It is impossible to get anything without effort.

Get means obtain by effort.

"I have got a doll," said Nettie. "My doll has got a broken arm."

Nettie means "I have a doll" or "I own a doll."



Lesson LXXVIII.***How to Write a Letter.***

You have been learning to talk. It is hoped you have learned not only to make correct sentences, but also to think carefully and methodically about what you talk.

If you use method in seeing and in thinking, and in arranging the thoughts which you express, and if you use correct language in expressing these thoughts, you will be easily understood, and those to whom you talk will be interested in what you say.

You frequently wish to say something to an absent friend or relative. You can do this by writing a letter.

It is not expected that you will write any better than you talk. Your letter will be interesting if you write as you talk.

There are certain shortened forms for beginning, closing and directing letters which you must learn. These forms are used to save space.

A person who receives a letter wishes to know where and when the letter was written.

To state this in the ordinary way of talking, something like the following would be said:

I write in the city of Aurora in Illinois on the 6th day of May in the year 1882.

All this can be expressed just as well in fewer words, if the words are placed where we are accustomed to look for them.

A shortened expression is,

*Aurora in Illinois on May 6th
in 1882.*

This may be further shortened by omitting the relation words and using commas in their places; as,

Aurora, Illinois, May 6, 1882

This should be placed on the two upper lines at the right-hand side of the page, as follows:

*Aurora, Illinois,
May 6, 1882.*

This is called the heading and the date of a letter.

*This letter is written at 26 Temple
Place in the city of Boston in Massa-
chusetts on the 5th day of July in the
year 1882.*

Shortened form:

*26 Temple Place, Boston, Mass.,
July 5, 1882.*

Where was the foregoing letter written, and when was it dated? What is the use of the commas? the periods?

Notice that the number of the house and the name of the street are given. This is necessary in large cities, because the mail is delivered at the houses by a carrier or postman.

What part of the heading and date is written in figures?

Abbreviate and arrange properly on the page the following:

I write in Westmore in Orleans County in Vermont on the 4th day of August in the year 1882.

This letter is written at 303 Washington Street in the city of Brooklyn in New York on the 8th day of September in the year 1882.

This letter is written in the city of Madison in Wisconsin on the 20th day of December in the year 1882.

You always address a friend to whom you speak as Father, John, Stella, Mr. Allen, etc.

The address in a letter is more formal; as,

My Dear Father: Dear Stella:

*Friend John: Mr. G. F. Allen,
Dear Sir:*

Notice carefully the capitalization and punctuation of the foregoing addresses.

*Chicago, Ill., May 23, 1882,
Messrs. Corupierthwait & Co.,
Philadelphia:*

*Jacksonville, Fla.,
Feb. 10, 1882*

Dear Cora:

*Brook Hill, Mass.,
Nov. 15, 1882.*

Dear Frank:

Where on the page should the address be written? \


The one who receives the letter desires to know who wrote it, and the writer's name must be signed. This is called the signature.


The closing of the letter will depend upon your relationship to, or intimacy with, the person to whom you write; as,

*Your loving niece, Yours sincerely,
Sarah Smith. J. W. Holder.*

*Very cordially, Respectfully,
W. H. Thomas. Nettie Chase.*

Notice carefully the capitalization and punctuation of the foregoing conclusions.

	<p>Miss Laura R. Gibson, Westmore, Orleans County, Vermont.</p>
---	---

	<p>Messrs. Couperthwait & Co., 628 Chestnut Street, Philadelphia. Pa.</p>
--	---

Study the address of each of the above envelopes.

What should be written on an envelope?

Where and how should each part of the address be written?

How should each part be capitalized and punctuated?

Where should the stamp be placed?

Now we will write to a friend and tell about a sail we had to-day.

Jackson, Fla., Feb. 10, 1882.

Dear Cora:

Would you like to have me tell you of a pleasant sail I had to-day on Brother Ned's raft?

About two o'clock this afternoon I went down to the river, and there I found Ned sailing on a raft, which he had made of rough boards. As soon as he saw me he pushed the raft to the shore and asked me to take a sail with him.

Ned placed a plank from the raft to the land. He stood on the raft and balanced it with a long pole which he held in his left hand. As I stepped

on the plank it began to move up and down, and I think I should have fallen if Ned had not taken hold of my hand and helped me as I walked carefully along the plank.

We crossed to the other side of the river, where we found some pond-lilies; but we did not stay long, because Father wanted Ned to go to the post-office.

I was afraid the raft would tip over; so when Ned pushed it to the shore, I jumped to the land before he could get the plank ready.

I wish you had been here to enjoy the sail with us.

Please write very soon.

Your friend,

Bella Hatch.

Where and when was the foregoing letter written? To whom was it addressed? Who signed the letter?

The following picture suggested the thought for the foregoing letter.

Note the questions and the order in which they are made, then study the letter and note the order in which the thoughts are arranged.

Note also the paragraphing of the questions and of the letter.



Ask your friend if she would like to hear about the sail you had to-day.

When did you go to the river? Whom did you find there? How was he amusing himself? When did he come to the shore, and why?

Where did he put a plank, and why? Where did he stand? How did he keep the raft in place?

What happened as you stepped upon the plank? Who assisted you?

Where did you go? What did you find? Why did you return so soon?

Of what were you afraid? How did you get to the shore again?



Imagine yourself either the boy or the girl, and then write a letter to your grandma and give her an account of your visit with your cousin _____, as suggested by the picture above.



Imagine yourself either the boy or the girl, and then write a letter to your uncle and give him an account of the bonfire that you and your friend built, as suggested by the picture above.

The year got in a lot

Powell's Language Series—Part III

HOW TO WRITE

or

Secondary Lessons

in the

ENGLISH LANGUAGE

Illustrated with over 150 Engravings

By

W. B. Powell, A. M.

Superintendent of Schools, Aurora, Ill.

1882

Cowperthwait & Co.
Philadelphia

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PREFACE.

IF the child were in the habit of formulating in good English his ideas as he gains them, the words representing the ideas would become a part of his available vocabulary. He would then find no difficulty in expressing himself, as he would have an appropriate nomenclature for each idea in his possession. Many words are understood when seen because of their connection, but are not available for speech because they have not been added to the vocabulary by use. These words are the exact measure of what one falls short of being a ready talker.

If the child were trained to express his knowledge, together with his thoughts thereon and his conclusions therefrom, while he is acquiring the knowledge and while it is becoming a part of himself, he would necessarily, though unconsciously, perhaps, assimilate the style of him who presents the subjects investigated, as well as the nomenclature belonging to them. His ability to express his thoughts would thereby be kept parallel with his taste, and talking or writing on these subjects would not be difficult for him.

If the child were trained to arrange methodically his knowledge of subjects from the time he begins to grasp subjects as entireties, his ability to classify would grow with his knowledge, and classification would become to him a part of acquirement.

If the child could be made to realize that a methodical arrangement of his knowledge of any subject is a composition, and that, if his sentences are intelligible and correct, the com-

position is a good one, composition-writing would not be as formidable to him as it now is to many.

If every branch of study pursued by the child were made auxiliary to his training in language, he would write a composition on any subject as willingly, as easily and as well as he makes a recitation. The child would then be able, as he should be at any stage of his school course below the grade involving pure invention and abstract discussion, to speak and to write, in good English, his knowledge of any subject on a plane with his ability to read understandingly on that subject.

This book is the natural and logical successor of Part II. of this Series, *How to Talk*, and, like its predecessor, is the result of work in the class-room. It has been prepared as a companion-book for the pupils' advanced Reader, Geography, History and other text-books of like grade.

The purpose of the book is to train the learner in thinking and writing, to the end that he shall think methodically and write easily and correctly.

The book does not enter the field of pure invention or abstract discussion, although much work is given that will develop originality of thought as well as a free and proper use of the imagination.

The Author is indebted to MISS L. A. DENNEY, Principal of the Young School, and to MISS E. H. MATTICE, Principal of the Brady School, for valuable assistance in collecting the work of the school and representing it as here found; and also to PROF. T. H. CLARK, who has carefully read the proof-sheets.

Most of the illustrations are from original designs; the others have been taken, by permission, from Monroe's excellent Series of School Readers or from Warren's Geographies.

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HOW TO WRITE.

PART I.

Lesson I.

Sentences.

You have learned in *How to Talk* what a sentence is. You have learned also the different kinds of sentences, how to begin them and how to close them.

Write ten declarative, ten interrogative, ten imperative and ten exclamatory sentences suggested by each of the following pictures:



Lesson XXX.

The Caret.

In writing a letter every word should be written correctly.

A word has been omitted in the above.

When a word has been omitted in writing, the omitted word should be written just above the place in which it belongs (unless the whole be rewritten for the sake of making the correction). The place in which it belongs is indicated by a little mark (^) called **the caret**.

In writing a letter every word should ^{be} written correctly.

Never put off till to-morrow ^{what} you can do to-day.

Neither the captain ^{nor} the sailors were saved.

The Parenthesis.

In the above paragraph in fine print, study the meaning of the part enclosed in these marks (), which are called **parentheses**.

Note also the following:

“Montrose (James Grahame) was made marquis of Montrose.”

My Uncle Toby (clever soul!) was sitting by the fire.

“Oh, I remember (about the remotest thing I can remember) that low seat and the friendly teacher.”

When John first saw the Scythia (that was the vessel's name), he was filled with delight.

Letters

Lesson XXXI.

The Hyphen.

It frequently happens in writing that it is necessary to begin a word so near the end of a line that it must be finished at the beginning of the next line. When this is the case the word should be separated only between syllables, and this separation should be indicated by a little mark (-) called **the hyphen**.

Columbus died in ignorance of the real grandeur of his discovery.

The noble Brutus hath told you Cæsar was ambitious.

The Atlantic rolls between us and any formidable foe.

Leonidas, the brave Spartan hero, gallantly defended the narrow pass.

The Indians, before they declare war, hold a solemn council.

The hyphen is also used between the parts of a compound word. It should be used, however, very sparingly. Very few compound words require its use.

Lesson XXXII.

Letter Forms.

In writing letters, it is desirable to be very explicit.

Study form and have an eye to beauty and symmetry.

If you have but little to say, put it in the middle of the page, and not at the top or at the bottom.

Leave a narrow margin at the left of the page.

Bloomington, Illinois,
April 9, 1882.

My Dear Mother:

Your very welcome letter, etc.

* * * * *

Your affectionate daughter,
Nettie.

Mobile, Alabama,
Dec. 9, 1881.

Mrs. Helen Read,

Dear Madam:

* * * * *

Yours truly,
Florence Ford.

Madison, Wisconsin,
Jan. 16, 1883.

A. N. Towne, Esq.,

Dear Sir:

* * * * *

Very respectfully,
James Field.

Richmond, Virginia,
Sept. 12, 1882.

My Dear Jennie:

* * * * *

As ever, your friend,
Julia Mills

Business letters especially should contain nothing unnecessary to an understanding of what is wanted, and in them it is better to use figures, or both words and figures, for expressing numbers.

Sometimes the address of the person writing the letter is added to the signature. In many cases one's occupation should be named after the signature.

Racine, Wisconsin.

April 25, 1884.

Chas. Gossage & Co.,
106-110 State St.,
Chicago, Ill.

Gentlemen:

Please send us by Am.

Ex., C. O. O.,

5 yds. Blk. Silk, Sample No. 7.

6 yds. Brocade Silk, " " 2.

3 yds. Fringe, to match No. 2.

8 yds. Blk. Satin Ribbon, No. 9.

4 doz. Small Jet Buttons.

Respectfully,

C. S. Hart & Co.

Springfield, Illinois,

March 16, 1882.

Cowperthwait & Co.,
Philadelphia.

Gentlemen:

Please send
me, for examination with reference to
introduction, a specimen copy of

Monroe's Fourth Reader,

Monroe's Practical Speller,

Warren's Primary Geography.

I enclose P. O. Order for \$1.40,
the cost as per your price list.

Yours truly,

Charles Grant,
Teacher of Public School.

In directing envelopes, do not crowd the address near the top or the bottom or to one side.

Write the name of the post office and the State distinctly. If the town be a small one, write also the name of the county, if you know it.

Remember that your first object is to be understood; your next object, to economize space and time.

Study the following models:

*A. S. Schell, M. D.,
1802 Chestnut St.,
Philadelphia,
Pa.*

*Miss Minnie Thomas,
45 Harvard St.,
Worcester,
Mass.*

*Rev. Joseph Smith,
Elgin,
Kane Co.,
Ill.
P. O. Box 774.*

Choice of Words.

Your friend came last night; for the present, he is staying with my brother.

This train does not stop between here and Troy.

The one-o'clock train stops at Station No. 6, but does not stay longer than three minutes.

To stop means to cease motion.

To stay means to remain an indefinite time in a place after stopping.

We sometimes hear expressions like the following:

Mr. Jones is stopping at the Sherman House.

Frank Brown stopped over night with his cousin.

Are these expressions correct? Give the reason.

Fill each blank with a form of stop or stay:

1. With whom will your friend _____ in Boston?
2. Will he _____ in the city long enough to visit Bunker Hill Monument?
3. The train _____ at Station No. 27, and _____ long enough for the passengers to eat dinner.
4. Why did you not _____ over night in Chicago?
5. At what hotel did you _____ while you were in Philadelphia?

"I love to go to school," said Martha.

"You mean you like to go to school, or you enjoy going to school," said her mother.

He has no desire at all to do the work.
He left no property at all for his family.

Read the foregoing sentences, and omit the words **to**, **for**, **with**, **into**, **as** and **at all**.

Are these words necessary? Give the reason.

One day John and James were playing with their marbles.

James picked up two of the marbles and exclaimed, "O, John! see! These marbles are both alike."

James meant, "These marbles are alike."

When you say two objects are alike, you compare them; you mean one is like the other.

Both means the two taken together.

To be compared they must be taken separately.

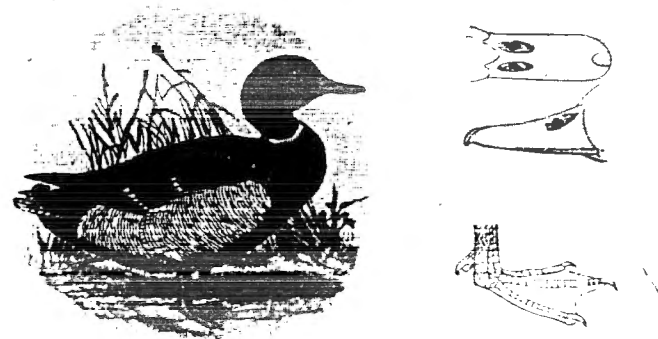


Write ten sentences suggested by the above pictures, using **both**, **differ** or **different**.

PART II.

COMPOSITION.—DESCRIPTION.

Composition I.



THE DUCK.

The duck is a bird of medium size, with a body shaped somewhat like a boat and covered with soft, downy feathers.

It has a narrow head and a broad, flat bill. Its neck is short and slender. The wings are rather small and the tail is short. Its legs are placed far back on the body and are widely separated. The three front toes of each foot are united by a web. The hind toe is free and is slightly elevated.

The duck is fitted for swimming, by the shape and the covering of its body, and also by the position and structure of its legs and feet, and it spends much of its time on the water.

I wish you to write a description of the duck.

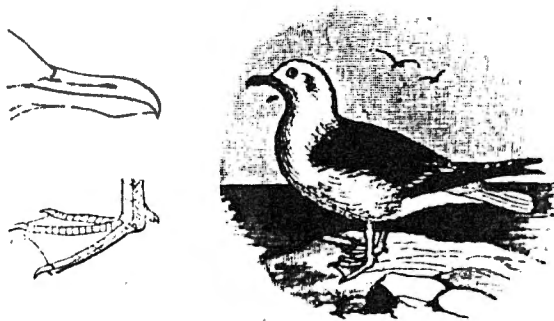
You will be helped in your work by noticing the points in the description given. Look at the picture, then carefully read the description again, and note as follows:

1. Size, shape and covering.
2. Head and its parts.
3. Neck.
4. Wings.
5. Tail.
6. Legs, feet and toes.
7. Habits—how known.

Before you try to describe an object you should select for your description the points which will best represent the object to the mind of him who listens.

You will be helped further if you will adopt some order in giving the points that you have selected to talk about. Note the order above. A careful selection of the points, and a careful arrangement of the points selected, aid alike the speaker and the listener, the writer and the reader.

Composition II.



Look at the picture and answer the questions on the next page; then write a description of the gull.

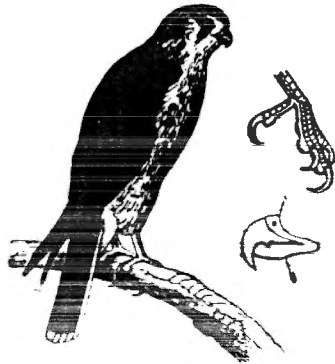
THE GULL.

1. What is the size and general shape of this bird?
2. What is the character of its covering?
3. What is the size and shape of the head?
4. What is the size, and what the shape, of the bill?
5. What kind of wings and tail has the gull?
6. What kind of legs has the gull, and where are they placed?
7. What kind of feet has the gull?

It will be helpful to present to view the selected points before the work of writing is begun. The following is suggested:

Topical Outline.

	GENERAL APPEAR- ANCE	}	Size Shape, Covering, Color.
Description of the Gull	PARTS	}	Head and parts, Neck, Wings, Tail, Legs, feet, toes.
	HABITS	}	How known.

Composition III.**THE HAWK.**

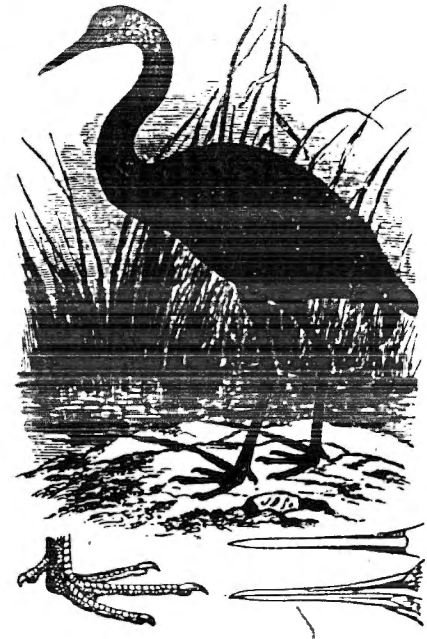
Write a description of the hawk, referring to the picture and following the given outline.

Topical Outline.

Description of the Hawk	GENERAL APPEAR- ANCE	{	Size,
			Shape,
			Covering,
			Color.
	PARTS	{	Head
			Shape,
			Eyes,
			Bill;
			Neck,
			Tail,
			Legs, feet.
	HABITS	{	How known.

*Composition IV.***THE CRANE.**

Write a description of the crane, referring to the picture and making an outline before beginning to write.

*Composition V.***THE ROBIN.**

Write a description of the robin, referring to the picture and making an outline before beginning to write.

Composition VI.

THE HORSE.

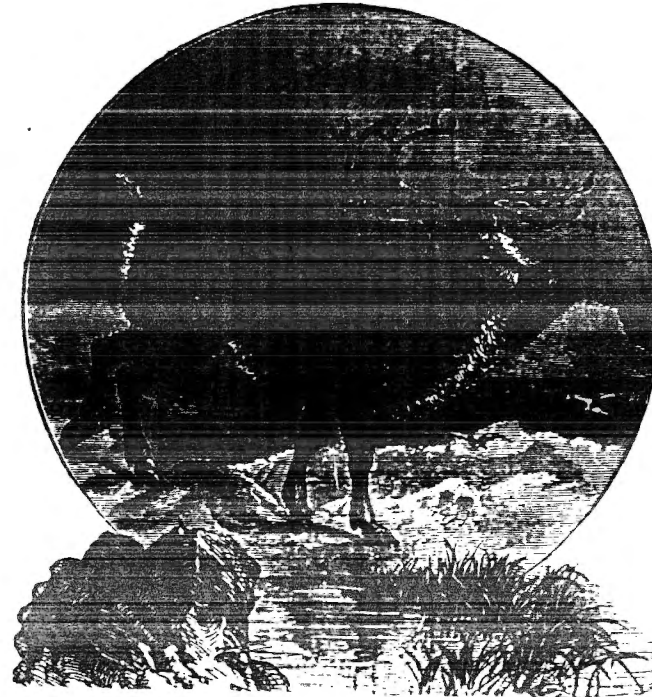
The horse is a beautiful animal, having a long, graceful body covered with fine, short hair.

It has a slender, shapely head; large, dark eyes; and small, pointed ears. The neck is long and slender, and along the upper part of it grows a mane of long, coarse hair. Its legs are slender and its hoofs are solid. The tail is composed of long, coarse hair.

Write a description of the horse pictured above.

Before writing this description, note the following points that have been selected, and the order in which these points are presented:

1. General appearance, shape, covering.
2. Head, eyes, ears.
3. Neck, mane.
4. Legs, feet.
5. Tail.

Composition VII.

Write a description of the reindeer, looking at the picture and answering the questions asked below.

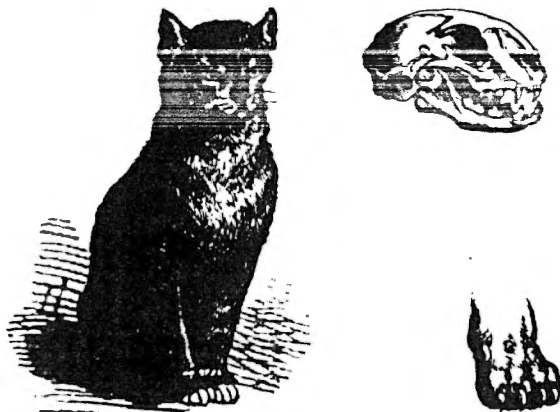
THE REINDEER.

1. *What is the size of the reindeer? its general appearance? the character of its covering?*
2. *What is the size of the head?*
3. *What is the size, and what the shape, of the horns?*
4. *What is the shape of the muzzle?*
5. *What is the shape of the neck?*
6. *What kind of legs has the reindeer?*
7. *What kind of feet?*
8. *What kind of tail?*

Topical Outline.

Description of the Reindeer	PARTS	GENERAL APPEAR- ANCE	Size, Shape, Covering.
		Head	Size, Horns, Muzzle;
		Neck, Legs, Feet, Tail.	

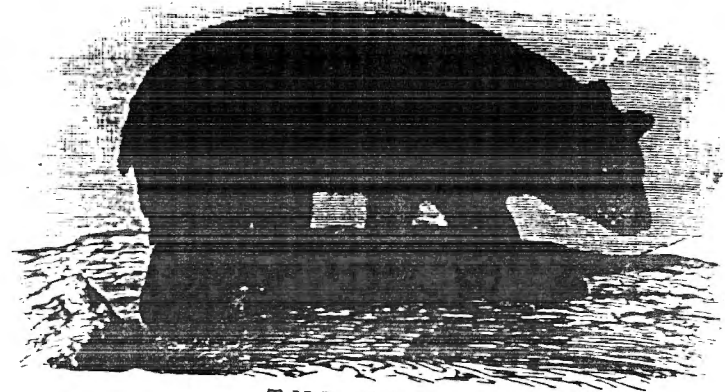
Composition VIII.



THE CAT.

Write a description of the cat, referring to the picture and making an outline before beginning to write.

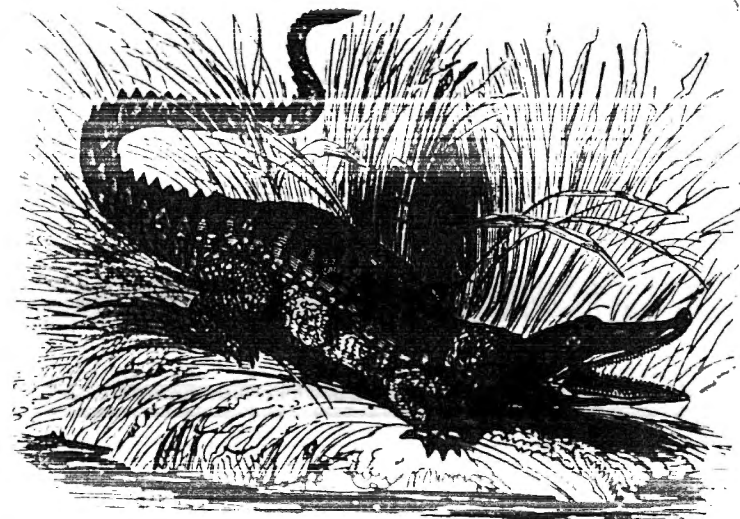
Composition IX.



THE BEAR.

Write a description of the bear, referring to the picture and making an outline before beginning to write.

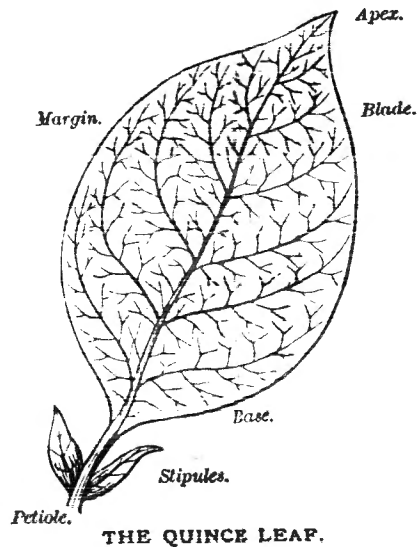
Composition X.



THE ALLIGATOR.

Write a description of the alligator, referring to the picture and making an outline before beginning to write.

Composition XI.



A DESCRIPTION OF A QUINCE LEAF.

This picture represents the leaf of the quince tree.

It is a simple, broadly-ovate, net-veined leaf. The principal veins are arranged on each side of the mid-rib, like the plume of a feather on each side of the shaft. For this reason it is said to be feather-veined.

The blade has an acute apex, an entire margin and a pointed base. The petiole is of medium length. At the base of the petiole are two leaf-like parts called stipules.

The leaf is smooth and glossy; the under surface is a lighter green than the upper surface.

The leaves of the quince are arranged alternately on the stem.

Study the foregoing description, and compare it with the following outline. In all the work on plants, the pupils should procure the specimens if possible and study them, following the outlines.

Outline.

A LEAF	Name,
	Kind,
	General shape,
	Venation,
	Apex,
	Margin,
	Base,
	Petiole,
	Stipules,
	General appearance,
Arrangement on the stem.	

Study the foregoing outline, and write a description of each of the following leaves.

Composition XII.

(DATA IN ORDER.)

Simple, ovate-lanceolate,
feather-veined; acute apex,
serrate margin, rounded base;
petiole; stipules; smooth,
polished; alternate.



THE PEAR LEAF.

Composition XIII.

(DATA IN ORDER)



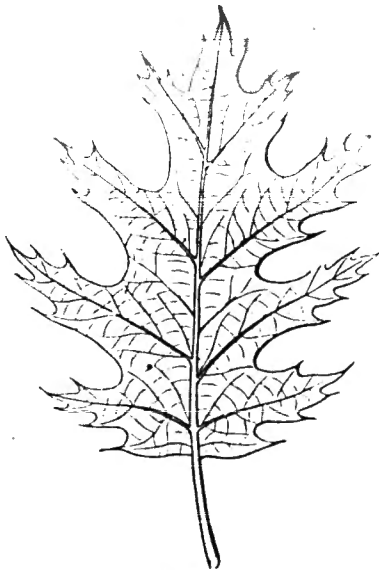
THE MAPLE LEAF.

Simple, five-lobed, radiate-veined; acuminate apex, recurved base, margins of the lobes serrated, apex of each lobe acuminate; sinuses acute; petiole: exstipulate; silvery-white, downy underneath; opposite.

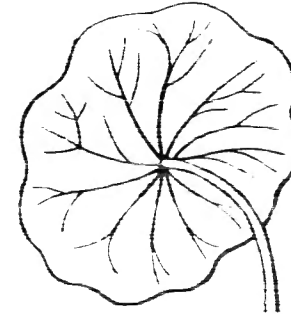
Composition XIV.

(DATA IN ORDER)

Simple, oblong, lobed, feather-veined; acute, truncate, lobes slightly toothed, apex of each lobe acute, sinuses rounded; petiole; deciduous stipules; smooth, glossy; alternate.



THE OAK LEAF.

Composition XV.

THE NASTURTIUM LEAF.

(DATA NOT IN ORDER.)

Alternate, roundish, simple, wavy, peltate or shield-shaped, exstipulate, radiate-veined, petiole, smooth.

Composition XVI.

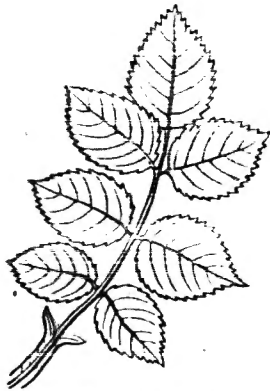
THE PASSION-FLOWER LEAF.

(DATA NOT IN ORDER.)

Radiate-veined, lobed, simple, sinuses, petiole, stipules, cordate or heart-shaped, alternate, entire, smooth, obtuse.

Composition XVII.

(DATA NOT IN ORDER.)



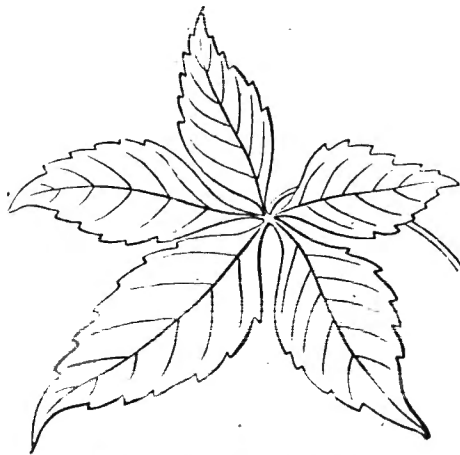
THE ROSE LEAF.

Feather-veined, leaflets, oval, obtuse, acute, serrate, stipules, pale, downy beneath, alternate, compound, petiole.

Composition XVIII.

(DATA NOT IN ORDER.)

Smooth, covered with a fine white powder beneath, compound, leaflets, acuminate, pointed, lanceolate, radiate-veined, serrate, large, petiole.

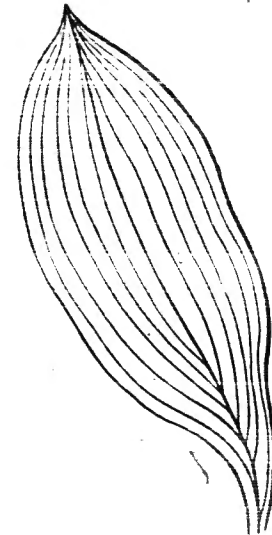


THE VIRGINIA CREEPER.

Composition XIX.

(DATA NOT IN ORDER.)

Simple, oblong, parallel-veined; veins extending from base to apex, petiole, long, sheathing, petioles of leaves rolled one within the other, so as to appear like a stalk, not attached to a stem, grows directly from the bulb, smooth, glossy.

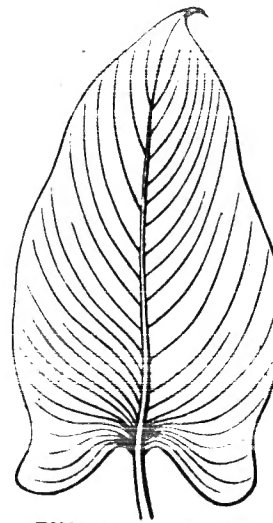


LILY-OF-THE-VALLEY LEAF.

Composition XX.

(DATA NOT IN ORDER.)

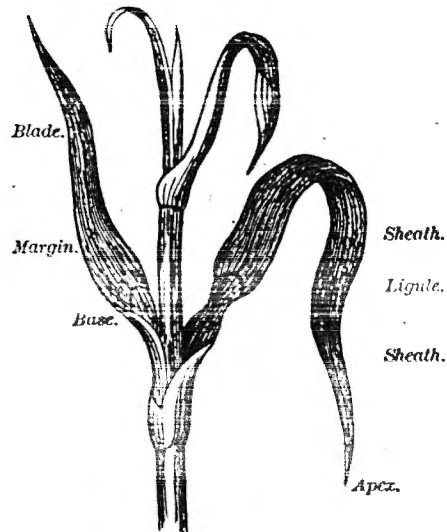
Simple, lanceolate, parallel-veined, halberd-shaped, petiole, long, sheathing, acuminate, entire, exstipulate, smooth, glossy, veins extending from midrib to margin.



THE CALLA LEAF.

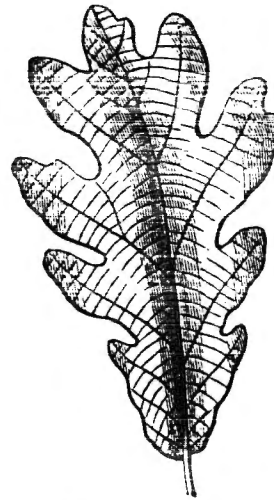
Composition XXI.

(DATA NOT IN ORDER.)

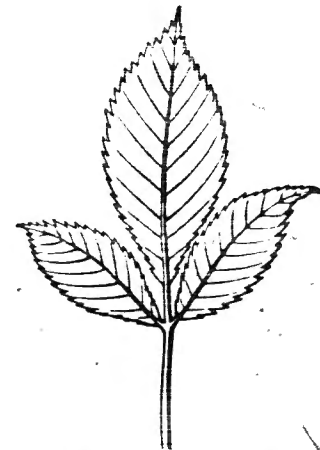


GRASS BLADES.

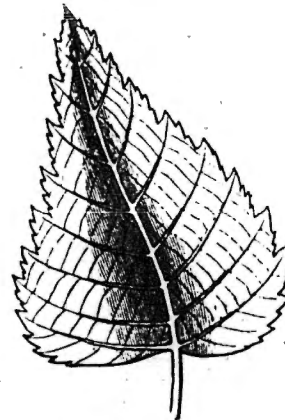
Simple, parallel-veined, linear, acute, entire, sheathing, sheath opens on the side opposite the blade, ligule.

Compositions XXII. and XXIII.

THE OAK LEAF.



THE BLACKBERRY LEAF.

Compositions XXIV. and XXV.

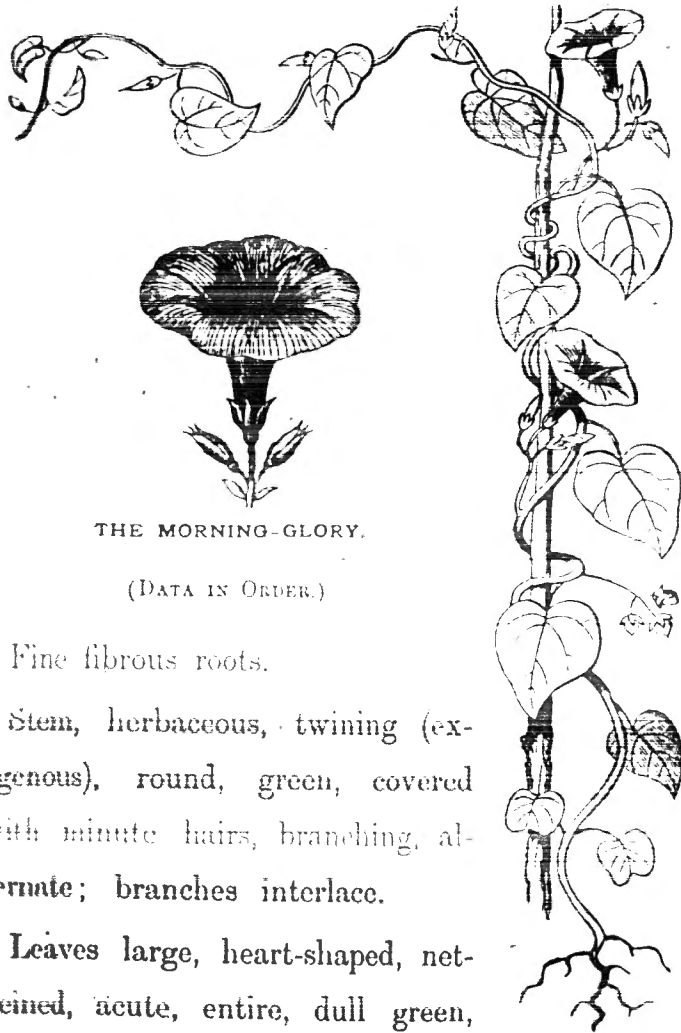
THE WHITE BIRCH LEAF.



THE HONEYSUCKLE LEAF.

Write a description of each of the leaves on this page.

Composition XXVI.



THE MORNING-GLORY.

(DATA IN ORDER.)

Fine fibrous roots.

Stem, herbaceous, twining (exogenous), round, green, covered with minute hairs, branching, alternate; branches interlace.

Leaves large, heart-shaped, net-veined, acute, entire, dull green, alternate.

Flowers large, slender-tubed funnels, purple, pink,

blue, white, veined and shaded with a deeper hue, monopetalous, polysepalous, solitary or in clusters of three or five; opens in the morning.

Write a description of the morning-glory.

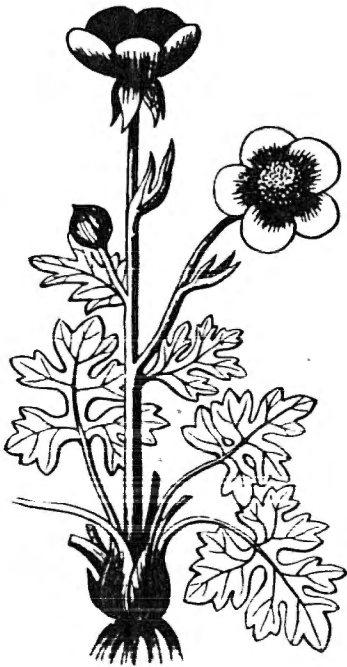
Plan of Composition.

Study this plan for the description of a plant.

Procure the plant if possible and study it before writing.

A Plant

INTRODUCTION	{ Name, Size.
ROOT	{ Kind.
STEM	{ Kind, Nature, Structure, Shape, Color, Mode of branching.
	{ See Outline, page 85.
	{ Size, Shape, Color.
	{ Parts { Corolla, Calyx.
FLOWERS	{ Arrangement on the stem.

Composition XXVII.**THE BUTTERCUP.**

(DATA NOT IN ORDER.)

Root, a bulb; meadows and pastures; stem, herbaceous (exogenous), erect, hairy, round, green; a foot high; leaves, divided, parted, cleft, toothed, feather-veined, alternate; flowers, solitary, large, polypetalous; May, June; petals, round, wedge-shape at the base; monosepalous, cleft; glossy, deep yellow.

Write a description of the buttercup.

Composition XXVIII.**THE LILY.**

(DATA NOT IN ORDER.)

Herb; perennial; root, a scaly bulb; stem, herbaceous, erect (endogenous); leaves, linear-lanceolate, parallel-veined, sessile, alternate.

Flowers, large, showy, bell-shaped, spreading and recurved; calyx leaves, colored; spotted.

Write a description of the lily.

Composition XXIX.

THE FUCHSIA.

(DATA NOT IN ORDER.)

Roots, fibrous; stem, woody, erect, smooth, brown; leaves, smooth, opposite, toothed, ovate; flowers, showy, drooping; calyx, tubular, funnel-form, colored; petals, purple, white, red.

Write a description of the fuchsia.

Composition XXX.

DRUMMOND PHLOX.

(DATA NOT IN ORDER.)

Fibrous roots; stem, erect, round, hairy, herbaceous, annual (exogenous); flowers, showy, delicate, red, white, pink, purple, clusters; corolla, flat, and round at the top, with a long tube; leaves, lanceolate, entire, sessile, alternate, feather-veined; grows from twelve to fifteen inches high.

Write a description of Drummond phlox.

Composition XXXI.



THE CINQUEFOIL.

(DATA NOT IN ORDER.)

Perennial; herb; fibrous roots; leaves, compound; leaflets, obovate, wedge-form, toothed toward apex, alternate, exstipulate, petiole; stem, trailing on the ground, producing runners, herbaceous, hairy; flowers, polypetalous; petals, roundish; calyx, cleft, solitary; found in grass, in dry fields.

Write a description of the cinquefoil.

Composition XXXII.



CATCHING MINNOWS.

This picture represents two little girls watching their brother catch minnows.

The boy, with his pantaloons rolled up above his knees, and his hat pushed back, is standing in the water near some rocks. He is drawing a small net out of the water, and leans forward with an eager look upon his face, as if anxious to find out how many fish he has caught. The smaller girl is standing on one of the rocks in front of him. She is bending over a large rock, so that she can look into the net. One hand rests on the top of the rock

and the other is raised as if she were saying, "There! you've caught them."

The larger girl, who stands on a rock at the right of the boy, is waiting to receive the fish in a small covered basket. She also seems to be much interested in the work, as she leans forward watching the net very intently. She holds her basket in front of her and has one hand on the lid, ready to raise it as soon as the fish are caught.

In the distance, beyond the children, is seen the opposite bank of the stream.

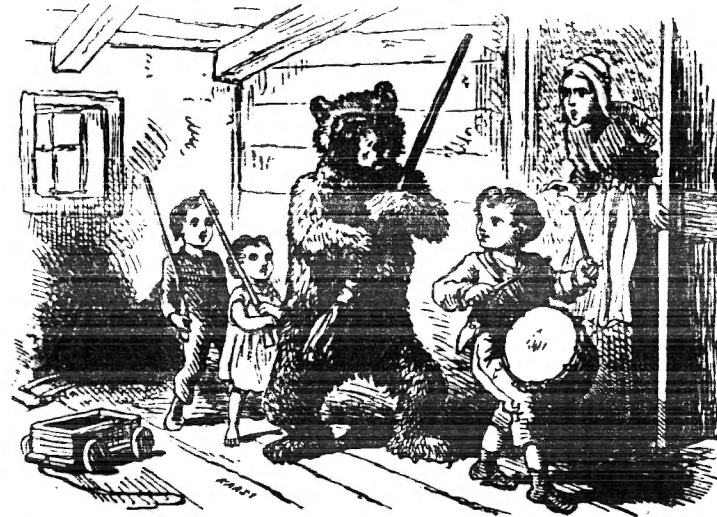
The picture is very natural, and as one looks at it he becomes interested in the success of the children, and wishes himself there to join in the sport.

Write a description of the picture given above.

Note the following points that have been selected, and the order in which they have been arranged, before writing the description:

1. Subject of the picture.
2. Location of the scene.
3. Position of the boy.
4. Description of the boy.
5. Position of the smaller girl.
6. Description of the same.
7. Position of the larger girl.
8. Appearance of the same.
9. Surrounding objects.
10. Effect of the picture.

Composition XXXIII.



PLAYING SOLDIER.

Write a description of this picture, following the given outline.

Topical Outline.

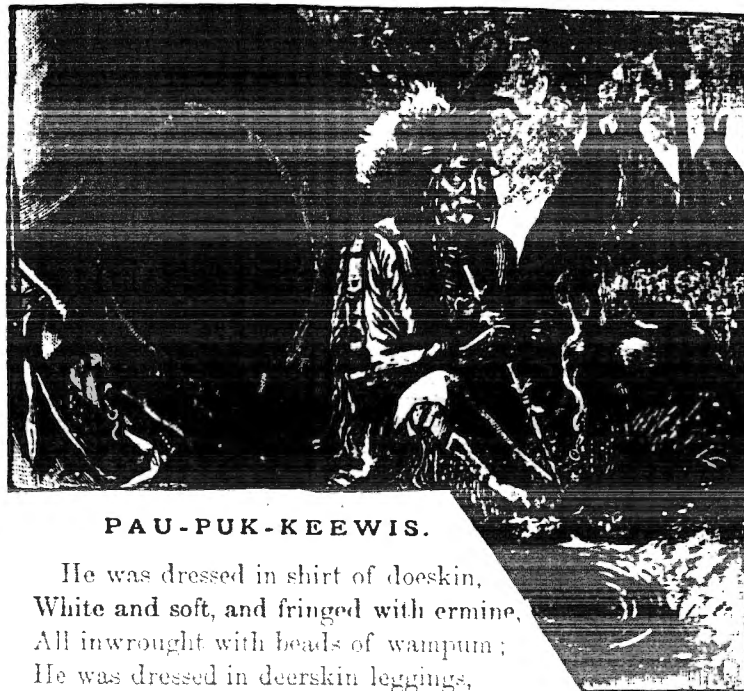
Description of a Picture ("Playing Soldier")	SUBJECT OF PICTURE.	
	LOCATION OF SCENE.	
	CHILDREN	Size, Position, Occupation.
	PRINCIPAL FIGURES	BEAR
	WOMAN	Position, Appearance.
	SURROUNDING OBJECTS	Wagon, Chair.

Composition XXXIV.

Name the subject of this picture and write a description of it, selecting the points and arranging them in the form of an outline before beginning to write.

Composition XXXV.

Name the subject of this picture and write a description of it, selecting the points and arranging them in the form of an outline before beginning to write.

Composition XXXVI.**PAU-PUK-KEEWIS.**

He was dressed in shirt of doeskin,
 White and soft, and fringed with ermine,
 All inwrought with beads of wampum;
 He was dressed in deerskin leggings,
 Fringed with hedgehog quills and ermine,
 And in moccasins of buckskin,
 Thick with quills and beads embroidered.
 On his head were plumes of swan's down,
 On his heels were tails of foxes,
 In one hand a fan of feathers,
 And a pipe was in the other.
 Barred with streaks of red and yellow,
 Streaks of blue and bright vermilion,
 Shone the face of Pau-Puk-Keewis.
 From his forehead fell his tresses,
 Smooth, and parted like a woman's,
 Shining bright with oil, and plaited,
 Hung with braids of scented grasses.

—H. W. Longfellow.

Notice the points the author has selected for this description, and the order in which he has arranged them, as represented in the following outline:

	<i>Topical Outline.</i>		
Description of Pau- Puk-Keewis	CLOTHING	Shirt, Leggings, Moccasins,	Of what com- posed, Trimmings.
		Ornaments	Plumes, Fan, Pipe.
	APPEARANCE	Face, Hair.	

After reading the above poem, read the transformation of it, following the given outline as you read:

PAU-PUK-KEEWIS.

Pau-Puk-Keewis was dressed in the richest of Indian clothing. His white, soft shirt, made from the skin of the doe, was adorned with beads of wampum and fringed with ermine. His leggings were of deerskin, and along the outer side of each was a trimming of ermine and quills of the hedgehog. His feet were covered with buckskin moccasins, which were thickly embroidered with beads and quills, and on the backs of which were fastened foxes' tails. On his head he wore plumes made of swan's down. He held in one hand a fan composed of feathers, and in the other a pipe.

The face of Pau-Puk-Keewis, which was painted with many colors—red and yellow, blue and vermilion—shone brightly. His long, smooth, well-oiled hair was parted in the middle and plaited, and it hung from his forehead with braids of scented grasses.

Composition XXXVII.

THE HOUSE IN THE MEADOW.

It stands in a sunny meadow,
The house, so mossy and brown,
With its cumbrous old stone chimneys,
And the gray roof sloping down.

The trees fold their green arms around it—
The trees a century old—
And the winds go chanting through them,
And the sunbeams drop their gold.

The cowslips spring in the marshes,
The roses bloom on the hill,
And beside the brook in the pasture
The herds go feeding at will.

—Louise Chandler Moulton.

Description of "The House in the Meadow"	LOCATION.	
	GENERAL APPEAR- ANCE	{ Chimneys, Roof.
	IMMEDIATE SUR- ROUNDINGS	{ Trees.
	DISTANT SUR- ROUNDINGS	{ Marshes, Hill, Brook, Pasture.

Transpose the above poem, following the given outline as you write.

Composition XXXVIII.

KING JAMES.

For royal was his garb and mien,
 His cloak, of crimson velvet piled,
 Trimmed with the fur of martin wild;
 His vest, of changeful satin sheen,
 The dazzled eye beguiled;
 His gorgeous collar hung adown,
 Wrought with the badge of Scotland's crown,
 The thistle brave, of old renown;
 His trusty blade, Toledo right,
 Descended from a baldrick bright;
 White were his buskins, on the heel
 His spurs inlaid of gold and steel;
 His bonnet, all of crimson fair,
 Was buttoned with a ruby rare:

The monarch's form was middle size;
 For feat of strength, or exercise,
 Shaped in proportion fair;
 And hazel was his eagle eye,
 And auburn of the darkest dye,
 His short curled beard and hair.

—Walter Scott.

Description of
King James

GENERAL AP- PEARANCE	{	Introductory.
		Cloak, Vest, Collar, Baldrick, Buskins, Spurs, Bonnet.
DRESS	{	Form, Eye, Hair.
APPEARANCE	{	

Transform the foregoing poem, following the given outline as you write.

Composition XXXIX.

THE PRISONER FOR DEBT.

Reclining on his strawy bed,
 His hand upholds his drooping head;
 His bloodless cheek is seamed and hard,
 Unshorn his gray, neglected beard;
 And o'er his bony fingers flow
 His long, disheveled locks of snow.

—J. G. Whittier.

Transform the above poem, making an outline before beginning to write.

Composition XL.**A PICTURE.**

"A wee bit maid, with nut-brown hair
 In flossy ringlets wildly straying,
 Round azure eyes, where light and shade
 At hide and seek are ever playing.
 The sunbrow cheeks of roseate hue,
 The dimpled mouth, with lips like cherries,
 Just opened, like a fledgling bird's,
 To catch the luscious, sweet blackberries.

"Perched on the bank with moss o'ergrown,
 Above her head the elm-boughs swaying;
 One brown bare foot peeps from the moss,
 The other in the brooklet's playing.
 The gipsy hat, with flowers crowned,
 Lies where the feathery ferns are blowing,
 Beside the shining bucket filled
 With berries heaped to overflowing.

"The babbling brook, the azure sky,
 The tangled fen of fern and flower,
 The wee bit maid throned on the bank,
 A woodland nymph within her bower,—
 Behold the picture Nature gave
 And in her sylvan gallery hung:
 Oh, ne'er a lovelier vision fair
 From artist's brain or pencil sprung."

Transform the above poem, making an outline before writing

Composition XLI.**THE NURSERY DOLL.**

"A very round face and a very flat nose—
 Simply a patch, of course, colored rose;
 A visage whose features are dents of blows;

Eyes that stare
 With a fixed, idiotic, preposterous glare;
 Limbs that hang with an awkward air
 From a body decidedly worse for wear.
 Length of measurement, be it said,
 Two feet nothing from heel to head.
 A clumsy, misshapen figure of wood,
 Yet I've served my turn as a true doll should."

Transform the above poem, making an outline before writing.

Composition XLII.**THE ROOKERY.**

Where is the rookery? Up near the roof,
 In a little sky-parlor not quite waterproof,
 Where the rain trickles in through the cracks and the seams,
 And the spider-webs hang from the great heavy beams.
 Up in the garret, shut off from the rest,
 Is a queer little room, just as snug as a nest,
 Where Bertie may tinker and hammer and pound,
 And where, when he's missing, he's sure to be found.
 What's in the rookery? All sorts of things:
 Broom-handles, razor-straps, scissors and strings,
 A sled and a wagon (both taken apart),
 A horse that is harnessed and ready to start,
 A drum and a trumpet, a ship without sails,
 A splendid assortment of well-rusted nails,
 A bank that is broken, a watch that won't go,
 A mill that won't grind and a flute that won't blow,
 Jackknives and marbles and ninepins and blocks,
 Bottles and boxes and hammers and rocks,
 Pictures and puzzles and pencils and books,
 And heaps of confusion, but not any rooks.

—*Muz-Muz.*

Transform the above poem, making an outline before beginning to write.

Composition XLIII.**THE PRINTER-BOY TRAMP.**

His face is full of thought and dirt,
 His brow's a savage scowl;
 He has a wise expression on,
 As solemn as an owl.
 His hair has not been combed to-day:
 That's easy understood;
 But there's something in his eye, mother,
 That's sensible and good.
 His clothes are somewhat patched and torn,
 His hat's the worse for wear;
 He perches it upon his head
 With very little care;
 His shoes are rough, and bear the marks
 Of many a dusty mile;
 He has a monster of a foot,
 A large and sun-browned hand;
 But there's something in his air, mother,
 Like one born to command.

— Will Carleton.

Transform the above poem, making an outline before beginning to write.

Composition that presents to the mind of the listener or reader a picture of an object or place is **description**.

1. Every object or place is made up of important or essential parts that are necessary to its existence as such object or place. These essential parts are subject to elaboration or are affected by incidental surroundings. Thus many minor points may be introduced that are not necessary to the existence of the object or place. The writer must be able to see and appreciate the

main or principal features of the object or place, independent of their elaborations and surroundings, before he can represent such object or place. Hence arises the first law of composition, the *Law of Selection*:

Law: Select the principal parts or features of the object to be described.

If, in the description of the picture on page 99, the writer had made too prominent the rock over which the smaller girl leans, or had made the basket which the larger girl holds one of the main features of the picture, the Law of Selection would have been violated; for these points are not essential to the existence of this picture as such picture.

2. Of course it is desirable that all of the principal features that compose the object or place be presented, else the object will not be made complete. It would be some other object, or only part of the object, and this would be something else than what was intended to be described. Hence arises another great law of composition, the *Law of Completeness*:

Law: Select for description every feature or part the omission of which would leave but a part of the object intended to be described.

If, in the description given on page 99, the writer had failed to mention the boy or the water, the Law of Completeness would have been violated, for without these parts the picture is not a complete one.

If Mr. Longfellow, in his description of Pau-Puk-Keewis on page 103, had omitted the description of the feet, or had failed to describe the face of the Indian, he would have

violated the Law of Completeness, for he would have described but a part of the object he set out to describe, and would have left only an imperfect picture on the mind of the reader.

Notice in the description of Pau-Puk-Keewis by Longfellow, and also in the description of King James by Scott on page 106, how perfectly this Law of Completeness has been obeyed.

3. The principal parts of an object, thrown promiscuously together, do not constitute the object. The parts must be put together in their proper relations, or the object will be not made. It must not be expected that the listener or reader is able to arrange the parts after hearing them described. The writer or speaker, while describing them, must so arrange the parts that the object described will grow in the mind of the listener or reader. Hence arises another great law of composition, the *Law of Method*:

Law: Present the selected points in such order that the reader or listener may with the least effort form a correct picture of the object described and retain the same in mind.

No one method can be given. Each writer can best follow his own method. But it is desirable that a method should be decided upon, and that the chosen method be adhered to throughout.

4. A distorted or one-sided written picture is as objectionable as a distorted or one-sided picture made with pencil or brush. A description of a picture is not symmetrical if too much attention is paid to any one selected point in proportion to its value in the picture. Hence arises another great law of composition, the *Law of Symmetry*:

Law: Elaborate the selected points proportionally.

If the writer, in describing the picture on page 99, had described in full the dress of one of the children and had failed to give due attention to the dress of the other two, the Law of Symmetry would have been violated, for the picture would then have been one-sided.

If Scott, in his description of King James on page 106, after describing the cloak as fully as he has, had simply mentioned the other articles of dress, giving us no description of the same, he would have violated the Law of Symmetry, and his description would have been a distorted one.

5. It must first be decided what the picture is to represent—that is, a subject is to be chosen—and it must be remembered at every step that the object of the composition is to make that picture. Hence arises the supreme law of composition, the *Law of Unity*:

Law: In executing the various laws of composition, make them subservient to the law of unity.

If, in the description of the picture on page 99, the writer had left a distinct impression only of the dress of the children, the Law of Unity would have been violated—that is, the subject would have been changed.

If Scott, in his description of King James on page 106, had left a distinct picture only of the cloak or of the collar, the Law of Unity would have been violated, for the subject would then have been "A Cloak" or "A Collar," and not "King James."

Composition 'XLIV.



HARVESTING.

The picture represents a harvest-scene. In the left foreground is a large wagon on which

several men are loading the bundles of grain. They are apparently finishing the harvest, for behind them, and beyond a clump of trees, can be seen the bare field, while before them stands but one shock. A short distance in front of the wagon are a number of children watching the men at work. They have probably brought cooling drinks, in the jugs which are near them, to the tired workmen. Near by sits the farm-dog. He too seems to be interested in the work, as he closely watches the impatient horses. In the right foreground can be seen the road leading up to the capacious barn which stands ready to receive the grain. Beyond the barn is the old farmhouse, surrounded with trees and grass-plots. In the centre background, through an opening in the trees, may be seen in the far distance the village church, and beyond this, low hills.

The whole scene is beautiful, and suggests at once the hardships and the pleasures and comforts of farm-life.

Note the following points that have been selected for this description, and the order in which they have been arranged:

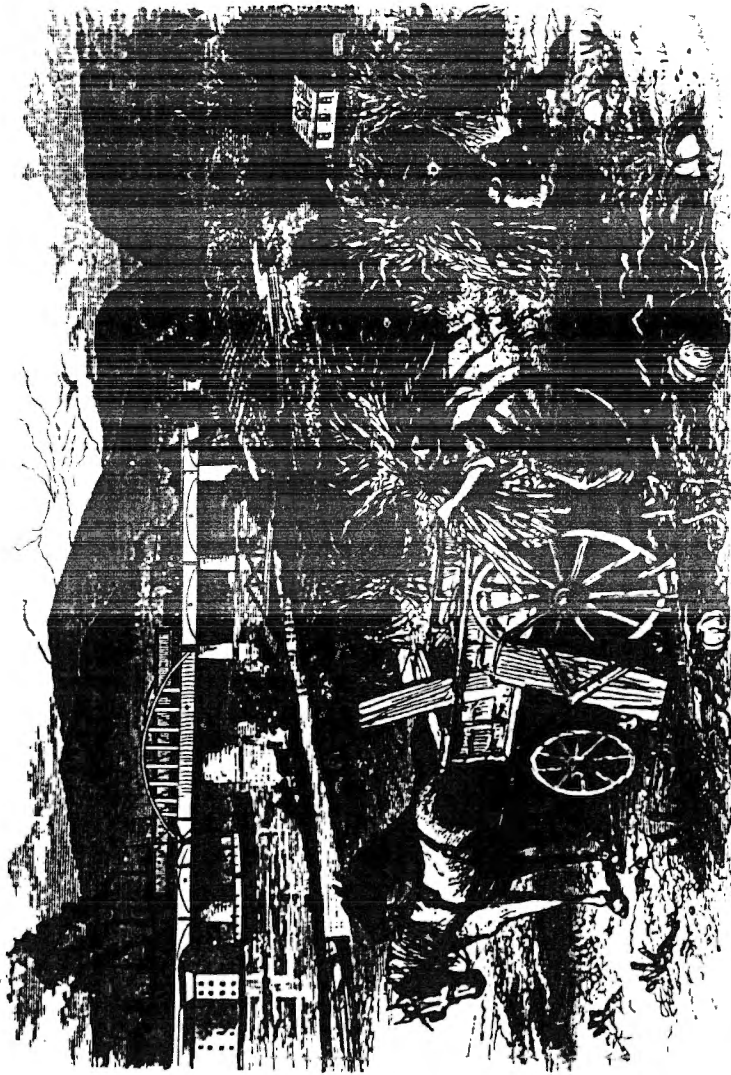
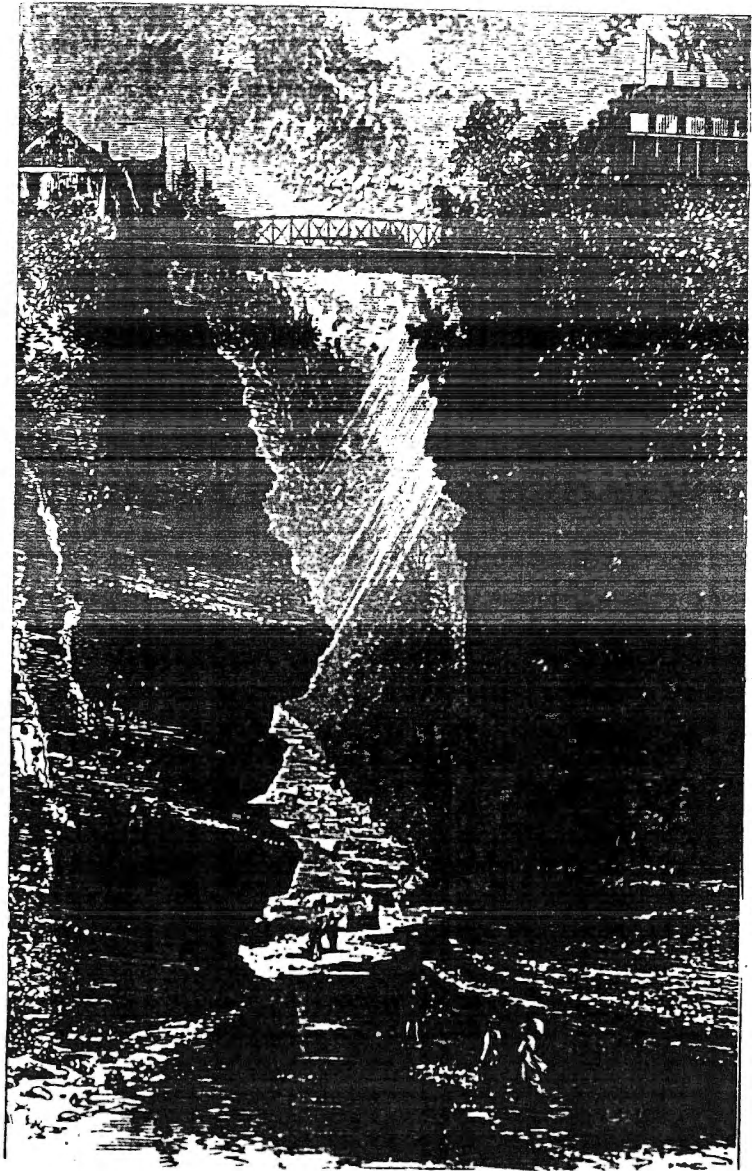
1. Subject of the picture.
2. Wagon and workmen in the left foreground.
3. What the men are doing. Reasons for the same.
4. Minor objects in the left foreground.
5. Objects in the right foreground.
6. Description of the house.
7. Objects of interest in the centre background.
8. Conclusion.

Composition XLV.

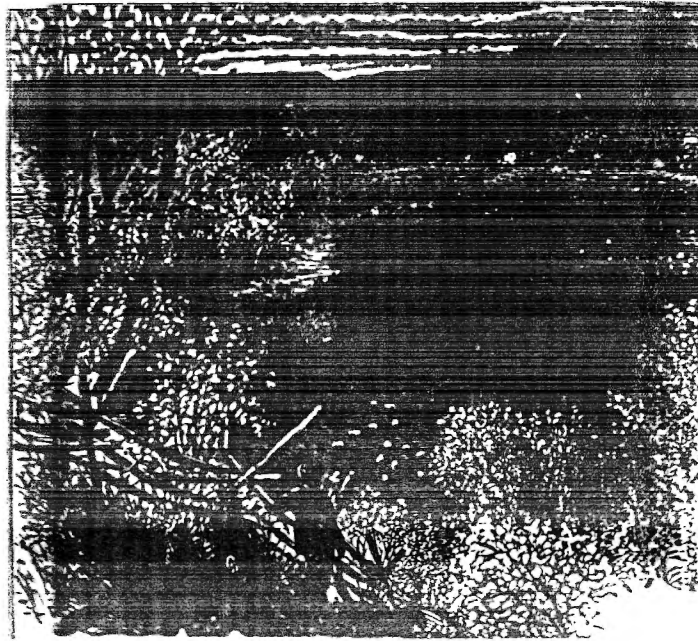
	INTRO- DUCTION	} Name of picture.							
		Central Objects	<table border="0"> <tr> <td>Foreground</td> <td>{</td> <td>River.</td> </tr> <tr> <td>Background</td> <td>{</td> <td>Lake, Sun.</td> </tr> </table>	Foreground	{	River.	Background	{	Lake, Sun.
Foreground	{	River.							
Background	{	Lake, Sun.							
Evening	DISCUS- SION	Objects at the Left	<table border="0"> <tr> <td>Foreground</td> <td>{</td> <td>Mill, Village.</td> </tr> <tr> <td>Background</td> <td>{</td> <td>Hills.</td> </tr> </table>	Foreground	{	Mill, Village.	Background	{	Hills.
Foreground	{	Mill, Village.							
Background	{	Hills.							
		Objects at the Right	<table border="0"> <tr> <td>Foreground</td> <td>{</td> <td>Man and Boy, Pasture.</td> </tr> <tr> <td>Background</td> <td>{</td> <td>Hills.</td> </tr> </table>	Foreground	{	Man and Boy, Pasture.	Background	{	Hills.
Foreground	{	Man and Boy, Pasture.							
Background	{	Hills.							
	CON- CLUSION	} General effect.							

An outline for the picture on the preceding page is suggested above. Write a description of the picture, following this outline or an outline made by yourself.

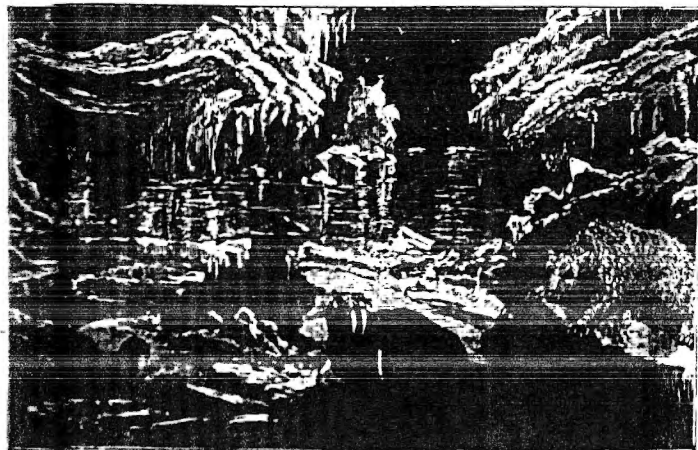
On the following pages are given a number of subjects for compositions. Study these subjects carefully before writing, securing the natural object (animal or plant) when it is possible to do so. Remember that a plan (an outline) of composition is the first thing to be made.

Composition XLVI.*Composition XLVII.*

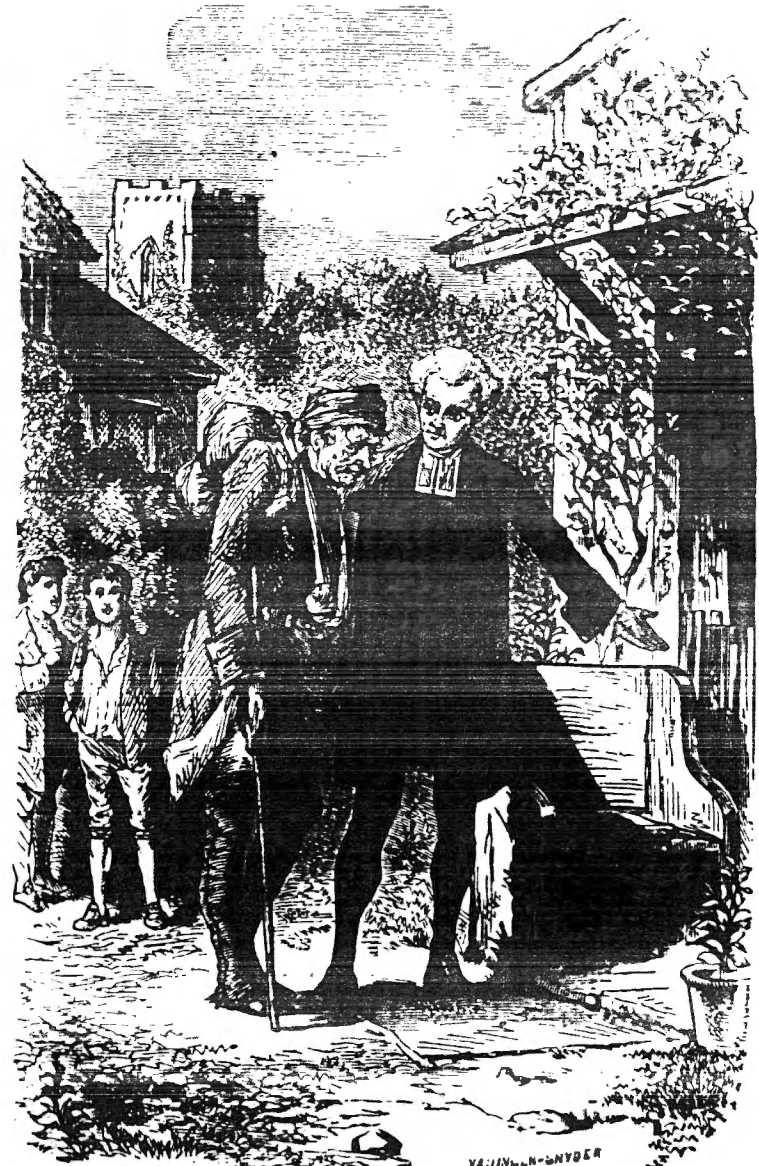
Composition XLVIII.

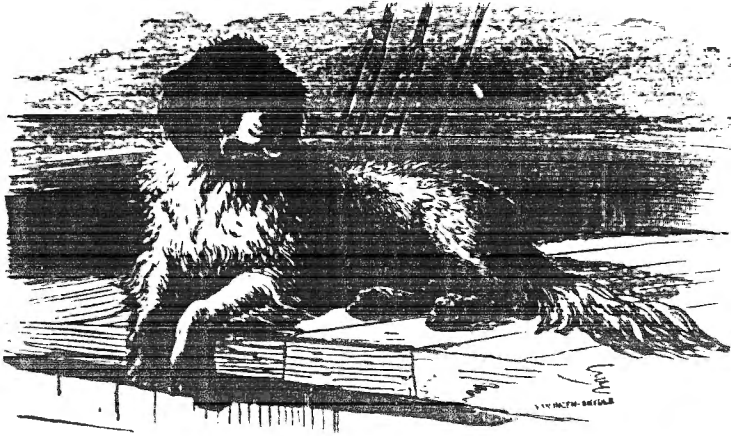
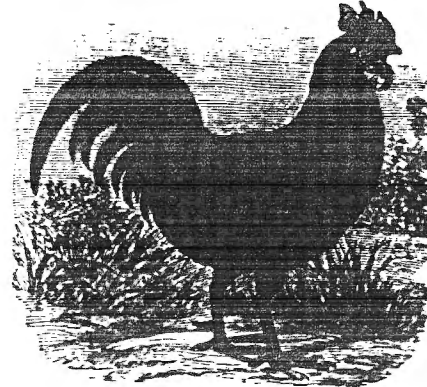


Composition XLIX.



Composition L.

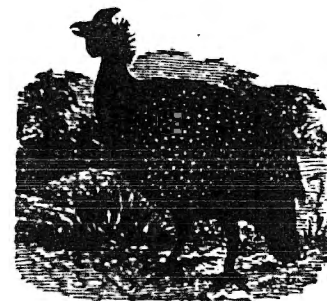


Composition LI.*Composition LII.**Composition LIII.*

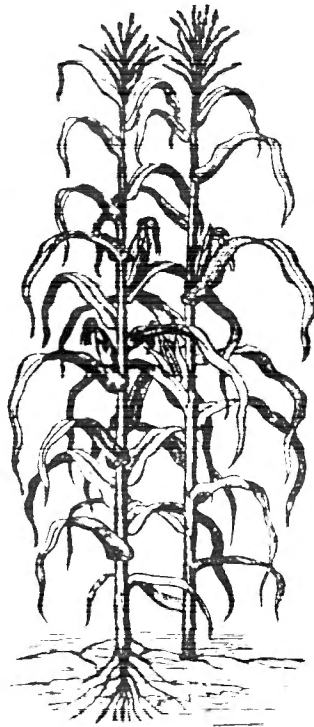
THE ROOSTER.

Composition LIV.

THE TERN.

Composition LV.

THE GUINEA-HEN.

Composition LVI.

CORN.

(DATA NOT IN ORDER.)

Annual; fibrous roots; stem, closed at the joints, smooth, glossy, endogenous; leaves, linear-lanceolate, alternate, acute, entire, sheathing, sheaths split on the opposite side of the stem; ligules; flowers in spikes.

Write a description of "Corn."

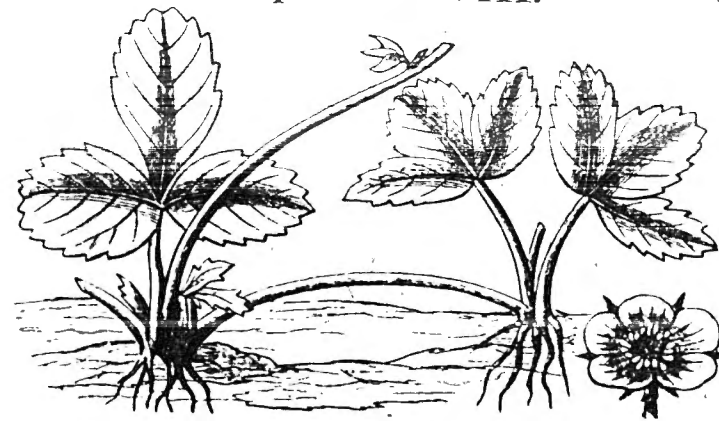
Composition LVII.

(DATA NOT IN ORDER.)

Vine; annual; roots, fibrous; leaves, alternate, radiate-veined, lobed, acute, entire, heart-shaped; stem, hairy, herbaceous, running, climbing, tendrils; flowers, yellow, polypetalous, monosepalous, cleft.



THE CUCUMBER.

Composition LVIII.

THE STRAWBERRY.

(DATA NOT IN ORDER.)

Stemless herbs; runners; white, clustered flowers; leaves, compound, radical, obovate-wedge-form, coarsely serrate; stipules and petiole, hairy; polypetalous; monosepalous.

Composition LIX.

LORD MARMION.

Well by his visage you might know
 He was a stalworth knight, and keen,
 And had in many a battle been.
 The scar on his brown cheek revealed
 A token true of Bosworth field;
 His eyebrow dark, and eye of fire,
 Showed spirit proud, and prompt to ire;
 Yet lines of thought upon his cheek
 Did deep design and counsel speak.
 His forehead, by his casque worn bare,
 His thick mustache and curly hair,
 Coal-black, and grizzled here and there—
 But more through toil than age—
 His square-turned joints, and strength of limb,
 Showed him no carpet-knight so trim,
 But in close fight a champion grim,
 In camps a leader sage.

Well was he armed from head to heel,
 In mail and plate of Milan steel;
 But his strong helm, of mighty cost,
 Was all with burnished gold embossed;
 Amid the plumage of the crest,
 A falcon hovered on her nest,
 With wings outspread and forward breast;
 E'en such a falcon, on his shield,
 Soared sable in an azure field;
 The golden legend bore aright,
 "Who checks at me to death is dight."

--Scott

Composition LX.

THE VILLAGE OF GRAND PRÉ.

In the Acadian land, on the shores of the basin of Minas,
 Distant, secluded, still, the little village of Grand Pré
 Lay in the fruitful valley. Vast meadows stretched to the
 eastward,
 Giving the village its name, and pasture to flocks without
 number.
 Dikes, that the hands of the farmers had raised with labor
 incessant,
 Shut out the turbulent tides; but at stated seasons the
 floodgates
 Opened, and welcomed the sea to wander at will o'er the
 meadows.
 West and south there were fields of flax, and orchards and
 cornfields
 Spreading afar and unfenced o'er the plain; and away to
 the northward
 Blomidon rose, and the forests old, and aloft on the moun-
 tains
 Sea-fogs pitched their tents, and mists from the mighty
 Atlantic
 Looked on the happy valley, but ne'er from their stations
 descended.
 There, in the midst of its farms, reposed the Acadian vil-
 lage.
 Strongly built were the houses, with frames of oak and
 of hemlock,
 Such as the peasants of Normandy built in the reign of
 the Henries.
 Thatched were the roofs, with dormer-windows; and
 gables, projecting
 Over the basement below, protected and shaded the
 doorway.

--H. W. Longfellow.

NARRATION.

Composition LXI.

THE GRATEFUL LAWYER.

Mr. Lincoln's early athletic struggle with Jack Armstrong, the representative man of the "Clary's Grove Boys," will be remembered. From the moment of this struggle, which Jack agreed to call "a drawn battle," in consequence of his own foul play, they became strong friends. Jack would fight for Mr. Lincoln at any time, and would never hear him spoken against. Indeed, there were times when young Lincoln made Jack's cabin his home, and here Mrs. Armstrong, a most womanly person, learned to respect the rising man.

There was no service to which she did not make her guest abundantly welcome, and he never ceased to feel the tenderest gratitude for her kindness. At length her husband died, and she became dependent upon her sons. The oldest of these, while in attendance upon a camp-meeting, found himself involved in a *mêlée* which resulted in the death of a young man, and young Armstrong was charged by one of his associates with striking the fatal blow. He was arrested, examined and imprisoned to await his trial. The public mind was in a blaze of excitement, and interested parties fed the flame.

Mr. Lincoln knew nothing of the merits of this case; that is certain. He only knew that his old friend Mrs. Armstrong was in sore trouble; and he sat down at once and vol-

unteered by letter to defend her son. His first act was to procure the postponement and a change of the place of the trial. There was too much fever in the minds of the immediate public to permit of fair treatment. When the trial came on, the case looked very hopeless to all but Mr. Lincoln, who had assured himself that the young man was not guilty.

The evidence on behalf of the State being all in, and looking like a solid and consistent mass of testimony against the prisoner, Mr. Lincoln undertook the task of analyzing and destroying it, which he did in a manner that surprised every one. The principal witness testified that by the aid of the brightly-shining moon he saw the prisoner inflict the death-blow with a slung-shot. Mr. Lincoln proved by the almanac that there was no moon shining at the time. The mass of testimony against the prisoner melted away, until "Not guilty" was the verdict of every man present in the crowded court-room.

There is, of course, no record of the plea made on this occasion, but it is remembered as one in which Mr. Lincoln made an appeal to the sympathies of the jury which quite surpassed his usual efforts of the kind, and melted all to tears. The jury were out but half an hour, when they returned with their verdict of "Not guilty." The widow fainted in the arms of her son, who divided his attention between his services to her and his thanks to his deliverer. And thus the kind woman who cared for the poor young man, and showed herself a mother to him in his need, received as her reward, from the hand of her grateful beneficiary, the life of a son, saved from a cruel conspiracy.—*J. G. Holland.*

Reproduce the foregoing story in your own language, following the outline given below.

1. Events that led to an acquaintance with the Armstrongs.
2. Mr. Lincoln's stay with the Armstrongs.

NARRATION.

Composition LXI.

THE GRATEFUL LAWYER.

Mr. Lincoln's early athletic struggle with Jack Armstrong, the representative man of the "Clary's Grove Boys," will be remembered. From the moment of this struggle, which Jack agreed to call "a drawn battle," in consequence of his own foul play, they became strong friends. Jack would fight for Mr. Lincoln at any time, and would never hear him spoken against. Indeed, there were times when young Lincoln made Jack's cabin his home, and here Mrs. Armstrong, a most womanly person, learned to respect the rising man.

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Reproduce the foregoing story in your own language, following the outline given below.

1. Events that led to an acquaintance with the Armstrongs.
2. Mr. Lincoln's stay with the Armstrongs.

3. Death of Mr. Armstrong.
4. Young Armstrong charged with the death of an associate.
5. Mr. Lincoln's action in the case.
6. The trial and result.
7. Gratitude of the Armstrongs.

Composition LXII.

THE HUNTER AND THE LION.

A hunter, while crossing a field on his way home, saw a large lion close by watching him. The hunter, having exhausted his supply of bullets, and knowing he could not escape the lion by running,



looked about for a safe hiding-place. But the field was bare and offered no protecting retreat, and the hunter soon saw that but one chance remained—that of deceiving the lion. So he crept

along the ledge of a high cliff and hid himself behind a large rock. He then took his hat and



coat and fixed them on his gun, so as to make them look like a man. As soon as the hunter saw the lion approaching he held the gun, thus dressed,



above the rock. The lion made a spring at what he supposed to be the man, leaped over the cliff where the hunter was concealed, and was dashed in pieces on the rocks below. The hunter descended

and recovered his hat and coat, but found his gun shattered in pieces. As he looked at the lifeless



form of the lion he was filled with thankfulness for his own deliverance.

THE HUNTER
AND LION

Meeting of hunter and lion,
Hunter's search for a place of safety,
Secretion of hunter,
Arrangement of gun,
Approach of lion,
Death of lion,
Recovery of hat and coat,
Thankfulness of hunter.

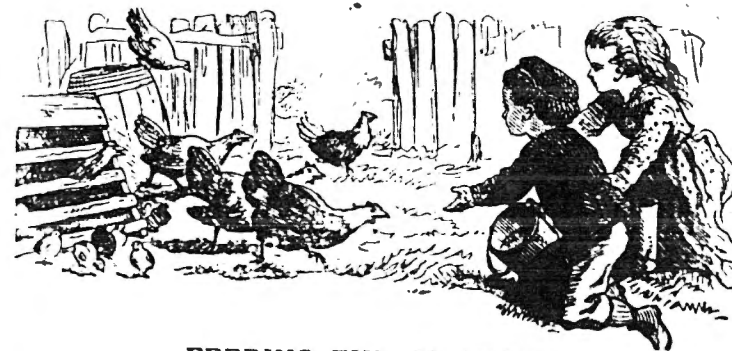
Write a reproduction of the foregoing story, referring to the pictures while writing. In writing this reproduction, you will be aided by noting the principal points that have been selected and the order in which they have been arranged, as shown in the outline.

Composition LXIII.

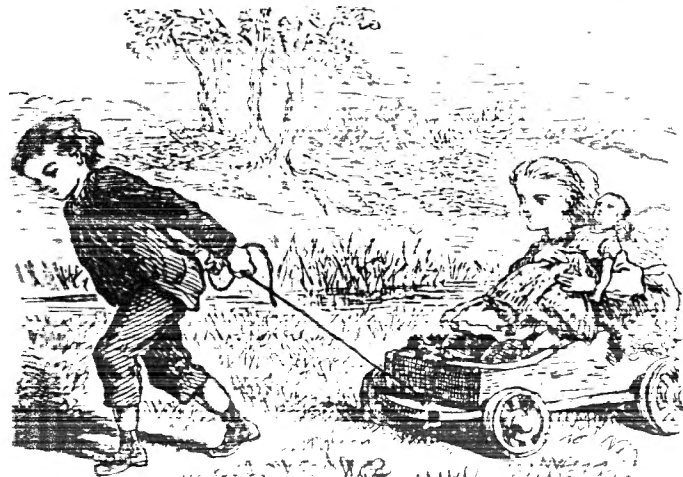
Write an account of the events of a day spent with your cousin, as suggested by the following pictures:



TAKING UNCLE — TO SEE THE WELL WE DUG.



FEEDING THE CHICKENS.



TAKING A RIDE.



FISHING.



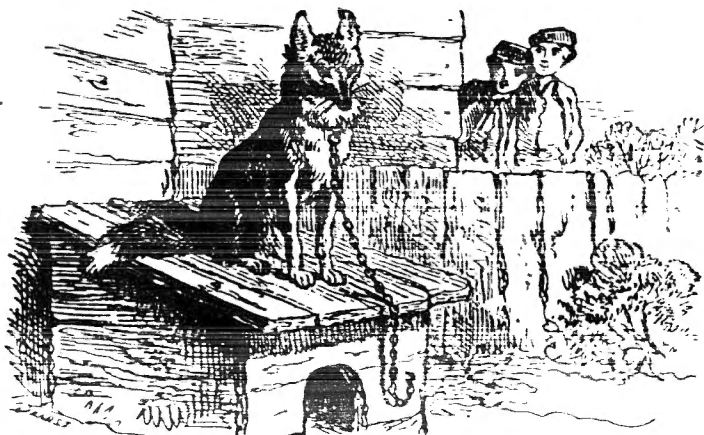
GOING HOME.



MAKING WORDS.

Composition LXIV.

Write an account of the events of a day spent with Cousin
 _____, as suggested by the following pictures:



WE GO TO SEE "OLD JACK."



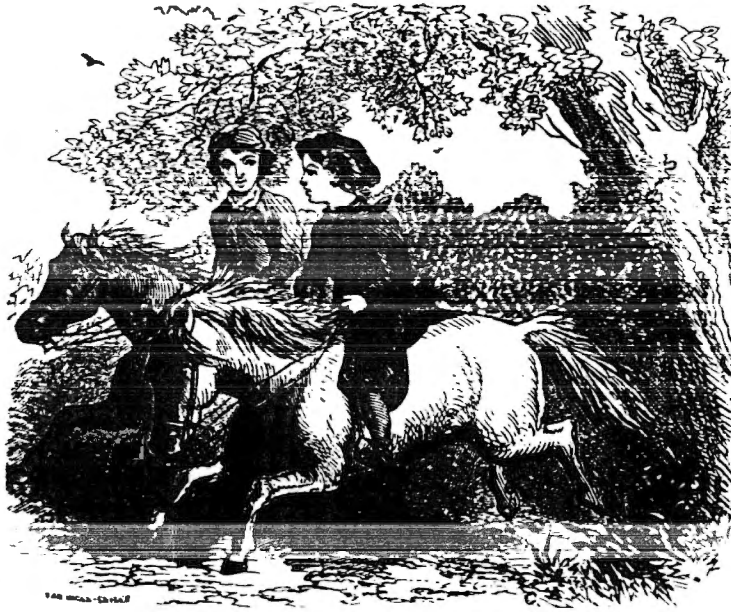
WE GO TO THE FIELD TO FLY THE KITE.



WE GO TO THE RIVER
 TO FISH.



WE FIND A BOAT.



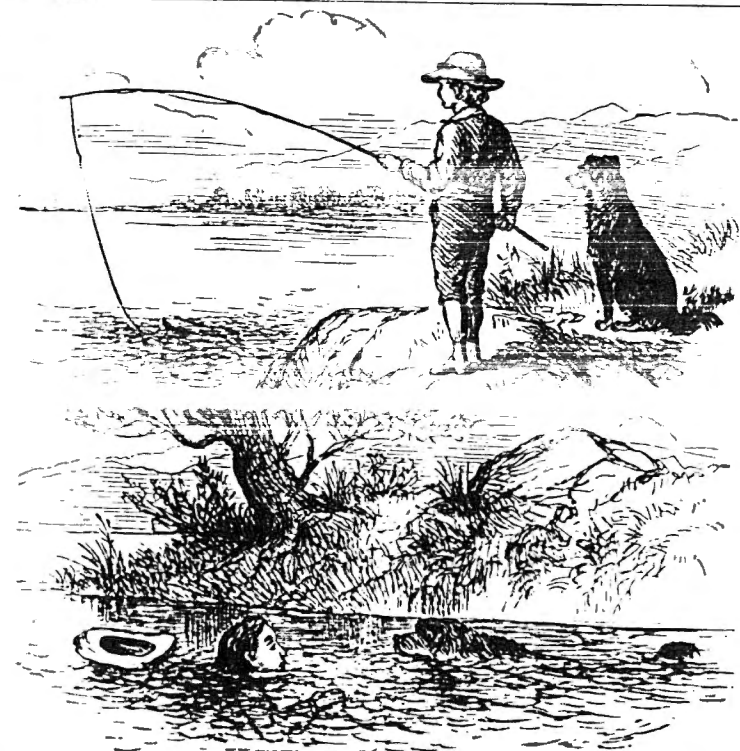
WE GO TO THE PASTURE, CATCH THE PONIES
AND TAKE A RIDE.

Many times an introductory remark, calling the attention of the listener or reader in some pleasant or interesting way to what you are going to say, adds embellishment to the story and helps to make it symmetrical.

A general remark in conclusion, giving the purpose of the story or naming the points of the lesson taught by the story, often adds force to what is said, and at the same time makes the composition more symmetrical.

Study carefully the two following stories, making to each an "Introduction" and a "Conclusion," as shown by the pictures.

Composition LXV.
THE NARROW ESCAPE.





WE GO TO THE PASTURE, CATCH THE PONIES
AND TAKE A RIDE.

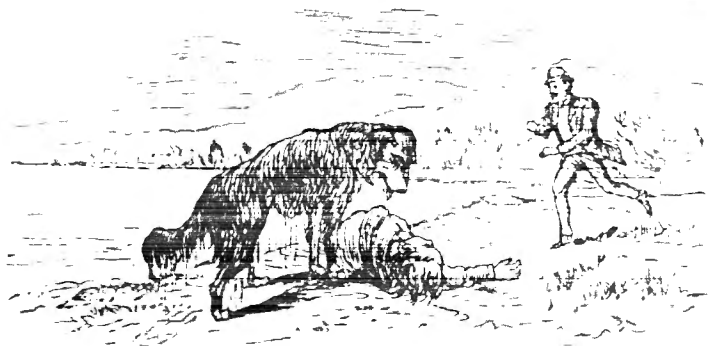
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Study carefully the two following stories, making to each an "Introduction" and a "Conclusion," as shown by the pictures.

Composition LXV.
THE NARROW ESCAPE.



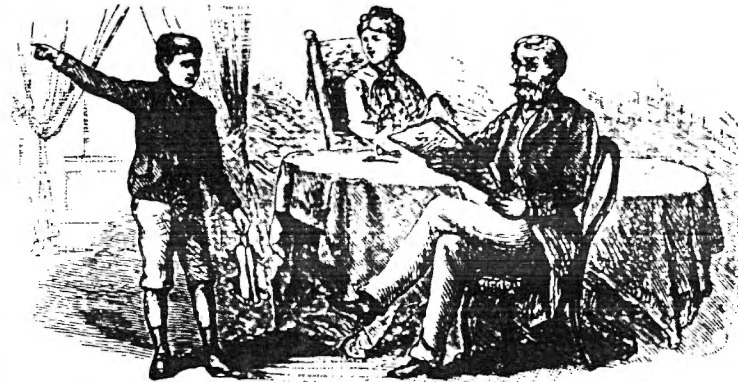


The Narrow Escape	{	INTRODUCTION { The reading of the story.
		DISCUSSION { Occupation of the boy, Accident, Rescue from the stream, Restoration to life, Joy of the dog.
		CONCLUSION { Advice given to the boys.

Composition LXVI.

FRANK'S FIRST ATTEMPT AT SKATING.





**Frank's First
Attempt at
Skating.**

INTRODUC- TION	}	The winter's scene.
DISCUS- SION	}	Arrival at the river, First trial on the skates, The fall, The return home.
CONCLU- SION	}	Account given of the skat- ing.

Stories are embellished by some description of persons and places. This embellishment helps to please the listener, and it fastens his attention. By reading the description of a person, the reader forms an acquaintance with such person and becomes solicitous for his welfare—is made happy by his success or is grieved by his failure. A story that does not give a picture of the actors can scarcely be interesting, for it lacks that element which excites the sympathy of the reader.

Much description, however, in a single place, is objectionable. A story must move rapidly from scene to scene—from one time to another. If the reader is detained too long for a description, the narrative stops movement, the attention of the reader

is ~~led~~ from the thread of the story, and unity is violated. It is therefore necessary that the writer study his subject closely, and determine beforehand how much description he will introduce into his story.

The description of Pau-Puk-Keewis is one of many that occur in that interesting story of Mr. Longfellow's, *Hiawatha*. It is a warning, however, that so full a description of a person is given in any one place as that of Pau-Puk-Keewis.

Successful writers of stories seem to want their readers to have frequent interviews with their characters personally, and for this purpose they present them many times, giving at each presentation only a partial description, but giving at each time something that remains with, and becomes a part of, the character, thus intensifying the reader's interest and sympathy. In Dickens, Scott, Thackeray, Hawthorne, and others whose names are to live as "story-tellers," full and minute descriptions of persons and places are given; but these descriptions are divided and scattered, appearing in places where it is desirable to renew and increase the interest of the reader in such person or place.

In the following poem, carefully noting the great amount of description with which it is embellished and the interest that this description adds to the narration.

Composition LXVII.

THE BUTTERFLY BALL.

"Butterflies all once gave a grand ball
 Where the roses were sweet, and the lilies grew tall.
 In the north, and the south, and the east, and the west,
 They gathered together, dressed all in their best.
 He, with her mamma, came charming Miss Flutter,
 Next came Miss Fleetwing, as yellow as butter;
 The Sir Dandy Brownspots, all bows and all laughter,
 The young Mr. Rubynose following after,

And plenty of others, of every hue—
 Spotted and striped, brown, red, white and blue.
 The music they had was as fine as could be,
 For the birds made a chorus high up in each tree.
 And along came the locust, bringing his drum,
 And a great golden bee, striking in with his hum,
 And every mosquito that came brought a fife,
 While with grasshoppers' fiddles the whole air was rife.
 And each flower, glad in the mirth to take part,
 For a feast gave the sweetness that lay at its heart.
 The ball was kept up till the close of the day,
 Till the sun, grown tired, at last slipped away;
 When the great moon shone out, with its calm, pearly light,
 The weary young butterflies whispered, 'Good-night,'
 And, as glowworm and firefly lighted them home,
 They agreed, one and all, they were glad they had come."

The But- terfly Ball.	{	INTRODUC- TION	}	(Very short in this case.)				
		Where held			{	Description of place.		
		Participators					{	Description of few.
		Music						
Feast	{	By whom serv- ed.						
Close of ball, Return home.			}	Happiness of butterflies.				
CONCLU- SION					}	Happiness of butterflies.		

Transform the foregoing poem, following the given outline as you write.

Composition LXVIII.**LILY'S BALL.**

Lily gave a party,
 And her little playmates all,
 Gayly drest, came in their best,
 To dance at Lily's ball.

Little Quaker Primrose
 Sat and never stirred,
 And, except in whispers,
 Never spoke a word.

Snowdrop nearly fainted
 Because the room was hot,
 And went away before the rest,
 With sweet Forget-me-not.

Pansy danced with Daffodil,
 Rose with Violet;
 Silly Daisy fell in love
 With pretty Mignonette.

But, when they danced the country-dance.
 One could scarcely tell
 Which of these two danced it best—
 Cowslip or Heatherbell.

Between the dances, when they all
 Were seated in their places,
 I thought I'd never seen before
 So many pretty faces.

Darling Lily was to me
 The sweetest of them all.

And when the dance was over,
 They went down stairs to sup;
 And each had a taste of honey-cake,
 With dew in a buttercup.

And all were dressed to go away
 Before the set of sun;
 And Lily said, "Good-bye," and gave
 A kiss to every one.

And before the moon or a single star
 Was shining overhead,
 Lily and all her little friends
 Were fast asleep in bed.

—*Fun and Earnest.*

Lily's Ball	INTRODUC- TION	}	By whom the party was given.
			The guests { Description of a few.
	DISCUS- SION	}	The dancing { Description.
			Occupation between dances.
			The supper { Where served
CONCLU- SION	}	Close of ball { Time.	

Composition LXIX.

THE RAT AND THE OYSTER.

"A foolish young rat
Fed on wheat and grew fat
In the barn-hole in which he was born;
No danger he knew;
So, conceited he grew,
And he treated his mother with scorn.

"'I'll go off to sea
For adventures,' said he;
'Fields and plains I begin to detest;
'Tis pleasant to roam;
Timid rats stay at home;
Rambling rats are the bravest and best.'

"At once he ran out,
And he looked all about,
Viewing all that he saw with surprise;
A very small brook
For the sea he mistook;
As the Alps, mole-hills seemed to his eyes.

"Well, onward ran he
Till he came to the sea,
Where some oysters were cast on the shore.
One large one he spied,
With its shell open wide:
He had not seen an oyster before.

"Its flesh, plump and white,
Filled the rat with delight;
And its smell—oh, how tempting was that!
'What delicate meat!
He exclaimed; 'what a treat!
Surely I am a fortunate rat!'

"His head, sad to tell,
He thrust into the shell,
When the oyster, with fear out of breath,
Said, 'This is not nice!
Closed the shell in a trice,
And it crushed the intruder to death."

The Rat and the Oyster	}	INTRODUC-	{	Home of rat,
		TION		Decision of rat to travel.
		DISCUS-	}	Journey
the way.				
SION	}			Arrival at the sea.
CONCLU-		}	Meeting with	} Description.
	the oyster			
SION	}	Death of the rat.		
		(Wanting.)		

Transform the foregoing poem, following the given outline as you write.

Composition LXX.

THE OWL AND THE PUSSY-CAT.

The Owl and the Pussy-Cat went to sea
In a beautiful pea-green boat;
They took some honey and plenty of money
Wrapped up in a five-pound note.
The Owl looked up to the moon above,
And sang to a small guitar:
'O lovely Pussy! O Pussy my love!
What a beautiful Pussy you are,
You are,
What a beautiful Pussy you are!'

Pussy said to the Owl, "You elegant fowl!
 How wonderful sweet you sing!
 Oh, let us be married—too long we have tarried—
 But what shall we do for a ring?"
 They sailed away for a year and a day
 To the land where the Bong tree grows,
 And there in a wood a little pig stood,
 With a ring in the end of his nose,
 His nose,
 With a ring in the end of his nose.

"Dear Pig, are you willing to sell for one shilling
 Your ring?" Said the Piggy, "I will."
 So they took it away, and were married next day
 By the turkey who lives on the hill.
 They dined upon mince and slices of quince,
 Which they ate with a runcible spoon,
 And hand in hand on the edge of the sand
 They danced by the light of the moon,
 The moon,
 They danced by the light of the moon.

—Edward Lear.

Transform the foregoing poem, making an outline before beginning to write.

Composition LXXI.

THE MISER'S VALENTINE.

A poor-rich miser, all forlorn,
 With visage grim and garments worn,
 Once fell in love—though, strange to say,
 All with a maiden fair and gay.
 "What shall I do to gain her love?"
 Mused he. "By silver stars above,
 I have it! If I never dine,
 I'll send the girl a valentine!"
 And so from out his bag of gold
 Ten shining dollars soon were told.

The silver beauties close he scanned,
 And held them fondly in his hand.
 He counted them thrice o'er and o'er,
 Then tossed one back among his store:
 "I certainly can buy with nine
 A charming, rosy valentine."
 Before he reached the garden-gate
 He had resolved to spend but eight,
 Then seven, then six, then five, then four.
 His hand was on the shopman's door:
 "Four dollars! What a monstrous sum
 To spend! Enough to strike me dumb!
 To make it two I do incline:
 No, one shall buy this valentine.
 A dollar! Just one hundred cents!"
 He sighed. "A waste of useful pence.
 A penny valentine I'll send."
 This much the miser did expend.
 But e'er his journey home was through
 He sold the penny sheet for two!
 Tempt him whichever way you will,
 A miser is a miser still.

—Mrs. M. A. Kidder.

The Miser's Valentine	INTRODUC- TION	}	(Wanting.)
	DISCUS- SION	}	Love of the miser, Decision to send valentine, Amount selected to be expended, Amount expended, Sale of valentine.
	CONCLU- SION	}	Moral.

Transform the foregoing poem, following the given outline as you write.

Composition LXXII.

Transform the following poem. It is a fine example of narration embellished with description.

THE WATER-CURE.

There was a little Lizzie
 Who was never very busy,
 Neither very hard to please;
 She was not inclined to labor
 For herself or for her neighbor,
 For she dearly loved her ease.
 There was nothing you could tell her
 That would rouse her or compel her
 At the proper time to rise:
 If you didn't go and shake her,
 All your calling wouldn't make her
 Open wide those sleepy eyes.
 So her little sister Kittie,
 Very mischievous and witty,
 Thought she'd try the water-cure.
 She was careful not to mention
 To her mother her intention,
 Till she'd made the matter sure.
 But while Liz was soundly sleeping
 Kittie came on tiptoe creeping
 To the comfortable bed;
 And poor Lizzie, in her dreaming,
 Thought Niagara was streaming
 Over her unlucky head.
 Up she jumped and choked and spluttered,
 And the queerest noises uttered
 Through her mouth and through her nose,
 As the water, like a river, overflowed her,
 Made her shiver from her eyelids to her toes.

Then the laughing little Kittie,
 Who was wise as well as witty,
 Though she quite enjoyed the play,
 Thought it safe for her to scamper
 (Seeing things were getting damper)
 Out of lazy Lizzie's way.
 So she dodged the little matter
 Of a comb and brush flung at her,
 And, with merry mischief, ran
 To report that lazy Lizzie
 Was already up and busy,
 Thanks to her successful plan.
 Our Miss Lizzie thinks at present
 It's decidedly more pleasant
 Early rising to endure,
 Than to undergo the joking,
 To say nothing of the soaking
 Of another water-cure.

—*Mary E. Bradley.*

Make an outline before you begin to write.

Composition LXXIII.

Transform the following poem, and note the description contained therein.

THE SUMMER SHOWER.

"It happened, on a summer's day,
 As little Charlie left his play
 To march away to school,
 His loving little sister Bess,
 Whose every touch was a caress,
 Mounting her tiny stool,
 Threw both arms round her mamma dear,
 And, softly whispering in her ear,
 Begged her to make a rule

That she too might a scholar be,
And bear dear Charlie company
When marching off to school.

“ And mamma kissed the eager face,
And sent both off in eager chase
To reach the schoolroom door ;
And all within the school went well,
And naught of trouble them befell,
Till, coming home once more,
A sudden shower them o’ertook
And wet poor Charlie’s slate and book,
And soaked the clothes they wore.
And timid Bessie, pale with fright,
Reached mamma in a sorry plight,
To murmur, o’er and o’er,
‘ Please, mamma, keep me home with you,
For oh, indeed, I never knew
Before that rain could roar ! ’ ”

Make an outline before beginning to write.

Composition LXXIV.

Transform the following poem. Note the great amount of description contained in it before the narration begins.

DANIEL SMITH.

“ Daniel Smith was number six,
Full of mischief, full of tricks ;
Full of supple strength was Dan,
Like an ‘ India-rubber man.’
Fleet of foot and fleet of limb,
Not a boy could distance him,
As across the fields he sped,
Or the merry pastimes led.

One sad morn his way he took,
Cleared the field and leapt the brook,
Missed his foothold, slipped and fell,
Rolling down into the dell.
Many weary hours he lay,
Quite unconscious, till that way
Passed a farmer’s lad, who bore
Daniel to his cottage door.
From that time he never led
Merry pastime sports, or sped
Fleetly, with a whoop or bound,
O’er the fences or the ground.
Crippled Dan (the name he bore)
Used to sit upon the shore,
Hour by hour, with silent lips,
Looking at the busy ships.”

Make an outline before you begin to write.

Composition LXXV.

Transform the following poem. Note that the description is distributed. Note, also, how much interest the description adds to the story.

FROZEN IN THE STREET.

The air was white with snow,
And on the street below
It lay spread out, a mantle pure and white,
And the houses, ‘neath the flakes,
Grew to look like frosted cakes,
And over all came down the solemn night.
The young lad’s feet were sore,
As he passed from door to door
With the holly-branches no one wished to buy,

Till, weary with his quest,
He at last sat down to rest,
Thinking drowsily, How would it seem to die?

Then suddenly a light
Seemed to spread throughout the night,
And he wondered vaguely how and whence it came;
And every soft snowflake
Seemed an angel-form to take,
And he heard strange voices calling him by name.
When the morning sun rose fair,
They found him lying there,
With a smile upon his lips, just as he died;
But they never knew, alas!
How glad he was to pass
Through the misty portals of a realm untried.

—Ella F. Clyde.

Make an outline before beginning to write.

Composition LXXVI.

Read the following story, noting the description that occurs throughout it.

EVENTS OF A HALF-DAY AT SCHOOL.

During my visit with my friend I spent one half-day with her in the school which she attended. We started about half-past eight, and the walk proved to be such a pleasant one that I was almost sorry when we came in sight of the schoolhouse. We were none too early, for the bell rang just as we reached the steps; so we hurried to the room.

The schoolroom was very pleasant, with its five

rows of seats filled with bright, happy children. The teacher, a young lady with a very pleasing countenance, called the school to order, and the day was opened with singing, in which all took part. After the singing a class in arithmetic recited. The class solved many difficult examples in fractions. While this class was reciting the second class studied their Readers, and from time to time different members of it left their seats and went to a table that stood in front of the third row of seats. On this table lay two or three dictionaries and many other reference-books, to which the pupils had free access. After a short recess, during which the pupils walked about the room, talking quietly, the class in reading was heard, while the first class studied geography. During this recitation in reading the teacher stood in the back part of the room, near one of the windows, and requested each pupil in turn to pass to the rostrum in front of the school, stand near the desk and read. Another short recess was given the pupils, during which an accident occurred. A girl in passing knocked a plant from a window and broke the pot. It was quickly removed, and was scarcely missed from among the many blooming plants which filled the windows. The class in geography then took places at the blackboard, which extended around the entire room, and completed maps of Illinois, referring at times to a large map which hung in the front part of the room. These maps, together with the pictures nicely grouped above the

board, added much to the good appearance of the room. Following the map-drawing came recitations in history and grammar, the class not reciting being engaged in preparing the next lesson. At five minutes before twelve books were laid aside, when the teacher, in a quiet, pleasing way, talked with the pupils for a few minutes. At a signal the pupils filed out, and were soon on their way home.

I was so much pleased with the school that I determined to visit it again, which I did on the following afternoon.

Events of
a Half-
Day
at School

INTRODUC-	TION	{	Walk,	
			Arrival at school.	
	DISCUS-	SION	{	Room { Slight description.
				Teacher { Slight description.
				Singing,
				Arithmetic recitation.
				Study of
				reading } Description of table.
				Recess { Description.
				Reading recitation.
Accident.				
Maps { Description.				
History and grammar.				
Talk.				
CONCLU-	SION	}	Pleasure derived from the visit.	

Composition LXXVII.

Narrate the events of a half-day at school, following the given programme and imagining the necessary description.

PROGRAMME.

	Recitations.	Studies.
1.30 to 2.00 . . .	Language.	
* 2.05	RECESS.	
* 2.30	A. Reading.	B. Geography.
* 2.35	RECESS.	
* 3.00	B. Geography.	A. History.
* 3.05	RECESS.	
* 3.30	A. History.	B. Number.
* 3.35	RECESS.	
* 4.10	Writing.	
* 4.15	DISMISSAL.	

Composition LXXVIII.

Narrate the events of a half-day at your own school, and embellish the story with appropriate description.

A more dignified name for story-telling is **narration**.

A composition that details events which are mutually dependent for their value and interest is **narration**.

Narration is subject to the same laws as description.

If, while telling a story, you turn aside to interest your reader in some other story, or in some description that you are giving too fully, you violate the Law of Unity. Narrate minor incidents of the story and describe objects and people only for explanation or embellishment, that you may increase the interest of the reader in your main work.

If you make a mistake in determining the principal events of the story, you violate the Law of Selection. This law is subject to varied application, according to the judgment of the writer.

If you omit one or more of the principal points of the story, you violate the Law of Completeness.

If you fail to arrange incidents of the story in such order that the reader will understand them in their proper relations, you violate the Law of Method. It is not necessary that the events be narrated always in the exact order of time in which they occur.

If you fail to give to each principal and each subordinate event attention proportionate to that given to other principal or subordinate events, you violate the Law of Symmetry and offend the cultivated taste.

In writing, much latitude is allowed the judgment and taste of the writer. The exact application of the laws you have learned is of course controlled by the purpose the writer has in view.

Abstract Description.

DESCRIPTION OF A YOUNG MAN.

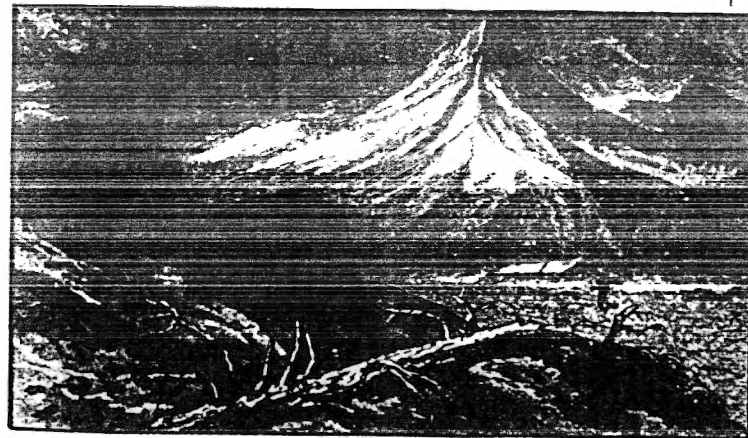
Personally I recall him as a young man of fine and appealing face, of winning manners, of positive intellectuality. He was quick in repartee, brilliant in conversation, with a fund of information and cultivation to draw upon remarkable in so young a man. At that time there was something even pa-

thetic in expression, like the shadow of something unseen. He was unassuming, unaggressive, with the bearing of one who by nature would prefer to do his duty and bide his time.—*Mary Clemmer.*

D U R O C.

Duroc was grand marshal of the palace, and a bosom friend of the emperor Napoleon. Of a noble and generous character, of unshaken integrity and patriotism, and firm as steel in the hour of danger, he was beloved by all who knew him. There was a gentleness about him and a purity of feeling which the life of a camp could never destroy.

Napoleon loved him; for, through all the changes of his tumultuous life, he had ever found his affection and truth the same.—*J. T. Headley.*



THE BEAR OF THE PYRENEES.

The bear of the Pyrenees is a serious beast, a thorough mountaineer, curious to behold in his great coat of felted hair, yellowish or grayish in color. He seems formed for his domicile, and his domicile for him. His heavy fur is an excellent mantle against the snow. The mountaineers think it so

good that they borrow it from him as often as they can, and he thinks it so good that he defends it against them to the best of his ability.

He likes to live alone, and the gorges of the heights are as solitary as he wishes. The hollow trees afford him a ready-made house; as these are, for the most part, beeches and oaks, he finds in them at once food and shelter. For the rest—brave, prudent and robust—he is an estimable animal; his only faults are that he eats his little ones when he runs across them, and that he is a poor dancer.—*H. A. Paine.*

You will note that the above descriptions give qualities that cannot be seen with the eye. Such descriptions are called *Abstract Descriptions*.

Abstract Description frequently adds much to the embellishment of narration.

I wish you now to rewrite the narrations asked for on pages 130, 133, 139 and 141, and embellish them with both *Abstract and Concrete Description*.

Be careful not to give so much description in any one place as to violate Unity.

Composition LXXIX.

DICKY AND DOLLY.

Dicky and Dolly are two pretty birds;
Singing all day in their songs without words,
Flying about in the sun and the breeze,
Rising and falling like leaves on the trees.

Dicky and Dolly know nothing of care;
They are as free as their neighbor, the air;
Swinging on treetops or swaying on corn,
Merriest rattle-pates ever were born.

Dicky and Dolly, the jolly and bold,
What will you do when the winter is cold?
"Do?" says brave Dick, with a worm in his mouth—
"Do? Why, you goose, we will leave and go south!"
—*M. E. Bradley.*

Transform this poem. This description presents an idea of these birds by giving their actions, and not by giving qualities, as in the foregoing, or by giving size and form and color, as in the first description.

THE BIRD.

There's a human look in its swelling breast,
And the gentle curve of its lowly crest;

'Tis a bird I love, with its brooding note,
And the trembling throb in its mottled throat.

—*N. P. Willis.*

Transform the above stanzas. Note the kind of description contained in the poem.

You hear that boy laughing?—You think he's all fun;
But the angels laugh, too, at the good he has done;
The children laugh loud as they trip to his call,
And the poor man that knows him laughs loudest of all.

—*G. W. Holmes.*

Transform the above stanza. Note the kind of description contained in the poem.

Composition LXXX.

THE VILLAGE PREACHER.

Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild,

There, where a few torn shrubs the place disclose,
The village preacher's modest mansion rose.

A man he was, to all the country dear,
And passing rich with forty pounds a year;
Remote from towns, he ran his godly race,
Nor e'er had changed, nor wished to change, his place.

Unskillful hē to fawn, or seek for power,
By doctrines fashioned to the varying hour;
Far other aims his heart had learned to prize—
More bent to raise the wretched than to rise.

His house was known to all the vagrant train;
He chid their wand'ring, but relieved their pain.
The long-remembered beggar was his guest,
Whose beard, descending, swept his aged breast;
The ruined spendthrift, now no longer proud,
Claimed kindred there, and had his claims allowed;

The broken soldier, kindly bade to stay,
Sat by his fire and talked the night away—
Wept o'er his wounds, or tales of sorrow done,
Shouldered his crutch, and showed how fields were won.

Pleased with his guests, the good man learned to glow,
And quite forgot their vices in their woe;
Careless their merits or their faults to scan,
His pity gave ere charity began.

Thus to relieve the wretched was his pride,
And even his failings leaned to virtue's side;
But, in his duty, prompt at every call,
He watched and wept, he prayed and felt, for all:

And as a bird each fond endearment tries,
To tempt her new-fledged offspring to the skies,

He tried each art, reprov'd each dull delay,
Allured to brighter worlds, and led the way.

Beside the bed where parting life was laid,
And sorrow, guilt and pain, by turns dismayed,
The reverend champion stood. At his control,
Despair and anguish fled the struggling soul;
Comfort came down, the trembling wretch to raise,
And his last faltering accents whispered praise.

At church, with meek and unaffected grace,
His looks adorned the venerable place;
Truth from his lips prevailed with double sway;
And fools, who came to scoff, remained to pray.

The service past, around the pious man,
With ready zeal, each honest rustic ran;
Even children followed with endearing wile,
And plucked his gown, to share the good man's smile;

His ready smile a parent's warmth expressed;
Their welfare pleased him, and their cares distressed;
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in heaven;

As some tall cliff, that lifts its awful form,
Swells from the vale, and midway leaves the storm;
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

—*Oliver Goldsmith.*

Transform the foregoing poem.

Writers frequently embellish their narrations by detailing the influence that persons and places have upon the beholder. Read the following:

BOOKS.

The good book of the hour is simply the useful or pleasant talk of some person with whom you cannot otherwise converse, printed for you. Very useful, often telling you what you need to know; very pleasant, often, as a sensible friend's present talk would be.

These bright accounts of travels, good-humored and witty discussions of questions, lively or pathetic story-telling in the form of a novel, firm fact-telling by the real agents concerned in the events of passing history,—all these books of the hour, multiplying among us as education becomes more general, are a peculiar characteristic and possession of the present age.

A book is, essentially, not a talked thing, but a written thing; and written, not with the view of mere communication, but of permanence. The book of talk is printed only because its author cannot speak to thousands of people at once; if he could, he would: the volume is mere multiplication of his voice. You cannot talk to your friend in India; if you could, you would; you write instead: that is mere conveyance of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it.

The author has something to say which he perceives to be true and useful, or helpfully beautiful. So far as he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound to say it clearly and melodiously if he can; clearly, at all events.

* * * * *

He would fain set it down for ever; engrave it on rock if he could, saying, "This is the best of me; for the rest, I ate, and drank, and slept, loved, and hated, like another; my life was as the vapor, and is not; but this I saw and knew; this, if anything of mine, is worth your memory." That is his "writing;" it is, in his small human way, and with whatever degree of true inspiration is in him, his inscription or scripture. That is a "Book."—*John Ruskin.*

THE MILL ON THE FLOSS.

As I look at the fall stream, the vivid grass, the delicate bright-green powder softening the outline of the great trunks and branches that gleam from under the bare purple boughs, I am in love with moistness, and envy the white ducks that are dipping their heads far into the water, here among the withes, unmindful of the awkward appearance they make in the drier world above.

The rush of the water and the booming of the mill bring a dreamy deafness, which seems to heighten the peacefulness of the scene. They are like a great curtain of sound, shutting one out from the world beyond. Now, there is the thunder of the huge covered wagon, coming home with sacks of grain. That honest wagoner is thinking of his dinner's getting sadly dry in the oven at this late hour; but he will not touch it till he has fed his horses—the strong, submissive, meek-eyed horses.

See how they stretch their shoulders up the slope toward the bridge, with all the more energy because they are so near home. Look at their grand, shaggy feet, that seem to grasp the firm earth, at the patient strength of their necks, bowed under the heavy collar, at the mighty muscles of their struggling haunches!—*George Eliot.*

The day is cold, and dark, and dreary;
It rains, and the wind is never weary.
The vine still clings to the moldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary.

—*Longfellow.*

LUDICROUS DESCRIPTION.



A HORSE.

This animal was a broken-down plough-horse that had outlived almost everything but his viciousness. He was gaunt and shagged, with a ewe-neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral; but the other had the gleam of a genuine devil in it. He bore the name of Gunpowder; and had been a

favorite steed of his master, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal.—*Washington Irving.*

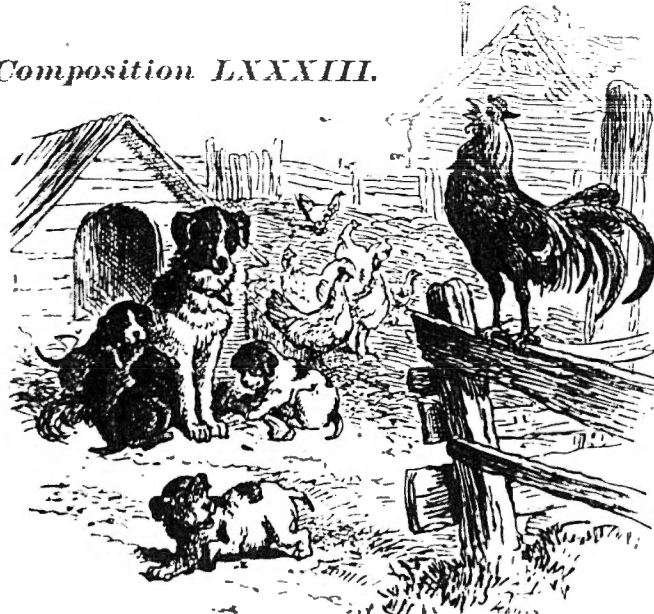
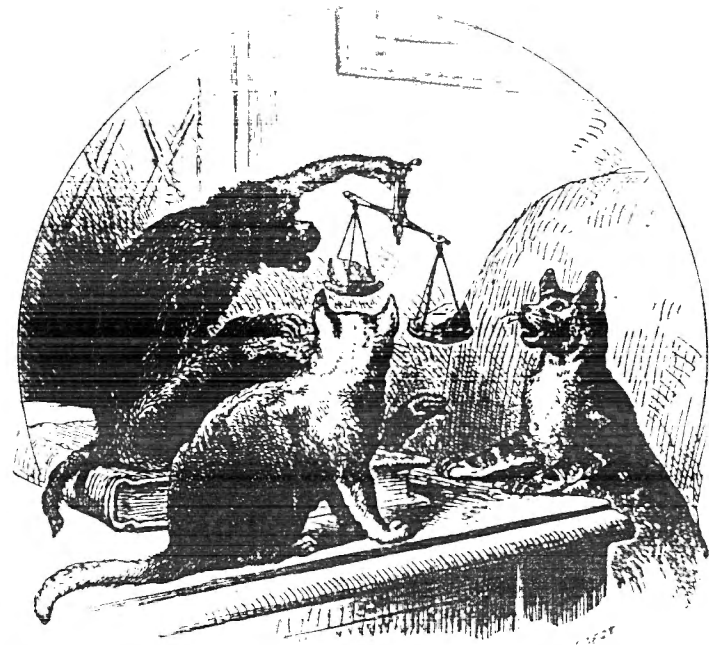
THE THIN GENTLEMAN.

He was a little, high-dried man, with a dark, squeezed-up face, and small, restless black eyes, that kept winking and twinkling on each side of his little exquisite nose as if they were playing a perpetual game of peep-bo with that feature. He was dressed all in black, with boots as shiny as his eyes, a low, white neckcloth, and a clean shirt with a frill to it. A gold watch chain and seals depended from his fob. He carried his black kid gloves *in* his hands, not *on* them; and as he spoke, thrust his wrists beneath his coat-tails with the air of a man who was in the habit of propounding some regular posers.—*Charles Dickens.*

Name the following subjects, and give a ludicrous description of each.

Composition LXXXI.



Composition LXXXII.*Composition LXXXIII.**Composition LXXXIV.***FIGURES.**

It adds clearness, and frequently embellishment, to composition to assert a similarity between what we would have the hearer or reader see or understand and some object or event with which he is supposed to be familiar. Note in the following description that Ichabod's arms are likened to grasshoppers' legs. To any one who has seen a grasshopper this likeness conveys more meaning than could be done by several lines of close description. The words "like a sceptre" mean very much. Farther on, the motion of his arms is likened to the flapping of wings. No other language could easily convey so much of the exact kind of thought to him who had ever witnessed the flight of a bird.



ICHABOD.

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a sceptre, and as his horse jogged on the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail. Such

was the appearance of Ichabod and his steed as they shambled out of the gate of Hans Van Ripper.

—*Washington Irving.*

This kind of comparison, in which the likeness is asserted, is a simile.

Study carefully the similes in the selections below.

Have love—not love alone for one,
But man, as man, thy brother call;
And scatter, like the circling sun,
Thy charities on all.

—*Schiller.*

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold.

—*Byron.*

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away.

—*Longfellow.*

Then, as a little helpless, innocent bird
That has but one plain passage of few notes
Will sing the simple passage o'er and o'er
For all an April morning, till the ear
Wearies to hear it; so the simple maid
Went half the night repeating, "Must I die?"

—*Tennyson.*

But pleasures are like poppies spread;
You seize the flower: its bloom is shed;
Or, like the snow-fall in the river,
A moment white, then melts for ever.

—*Robert Burns*

How the winters are drifting like flakes of snow,
And the summers like buds between!
And the years in the sheaf—so they come and they go
On the river's breast, with its ebb and flow,
As it glides in the shadow and sheen.

—*B. F. Taylor.*

Similes are great helps in the explanation of thought.

In the following poem you notice that likenesses are used. The snow found on the pine, fir and hemlock is likened to ermine. Again, it is likened to pearl, then to Carrara marble and to swan's down.

In these cases the likeness is not expressed, but is assumed

THE FIRST SNOW-FALL.

The snow had begun in the gloaming,
And busily, all the night,
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl;
And the poorest twig on the elm tree
Was ridged inch-deep with pearl.

From sheds new-roofed with Carrara
Came Chanticleer's muffled crow;
The stiff rails were softened to swan's down;
And still wavered down the snow.

I stood and watched from my window
The noiseless work of the sky,
And the sudden flurries of snow-birds,
Like brown leaves whirling by.

I thought of a mound in sweet Auburn,
Where a little headstone stood—
How the flakes were folding it gently,
As did robins the "Babes in the Wood."

Up spoke our own little Mabel,
Saying, "Father, who makes it snow?"
And I told of the good All-Father
Who cares for us here below.

Again I looked at the snow-fall,
And thought of the leaden sky
That arched o'er our first great sorrow,
When that mound was heaped so high.

I remember the gradual patience
That fell from that cloud, like snow,
Flake by flake, healing and hiding
The scar of our buried woe.

And again to the child I whispered:
"The snow that husheth all—
Darling, the merciful Father
Alone can bid it fall."

Then, with eyes that saw not, I kissed her,
And she, kissing back, could not know
That my kiss was given to her sister
Folded close under deepening snow.

—James Russell Lowell.

An assumed likeness is a metaphor.

Study carefully the metaphors and similes in the selections below.

Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels.

—Longfellow.

Not a sound rose from the city at that early morning hour,
But I heard a heart of iron beating in the ancient tower.

* * * * *

Then, most musical and solemn, bringing back the olden times
With their strange, unearthly changes, rang the melancholy
chimes.

Like the psalm from some old cloister, when the nuns sing in
the choir;

And the great bell tolled among them like the chanting of a
friar.

—*Longfellow.*

Your voiceless lips, O flowers! are living preachers;
Each cup a pulpit, every leaf a book,
Supplying to my fancy numerous teachers
From loneliest nook.

Floral apostles, that in dewy splendor
Weep without woe and blush without a crime,
Oh, let me deeply learn, and ne'er surrender,
Your love sublime!

—*Horace Smith.*

Be careful in the use of figures.

Do not explain by making comparisons of objects or events
between which the similarity is not very apparent; for if you
do, you may only mystify the thought.

Do not explain by comparison with objects or events that
you may not reasonably suppose to be familiar to the reader
or listener.

Look at the comparison made in the last stanza of "The
Village Preacher," by Goldsmith on page 163. The com-
monest observer knows of cliffs, clouds, storms and sun-
shine, and may be led by means of this knowledge to an
understanding and an appreciation of the exalted thought
of the author.

Composition LXXXV.

Narrate the story told by the following pictures, embellish-
ing each with an appropriate amount of description, varied
and distributed.

A RIDE IN THE COUNTRY.

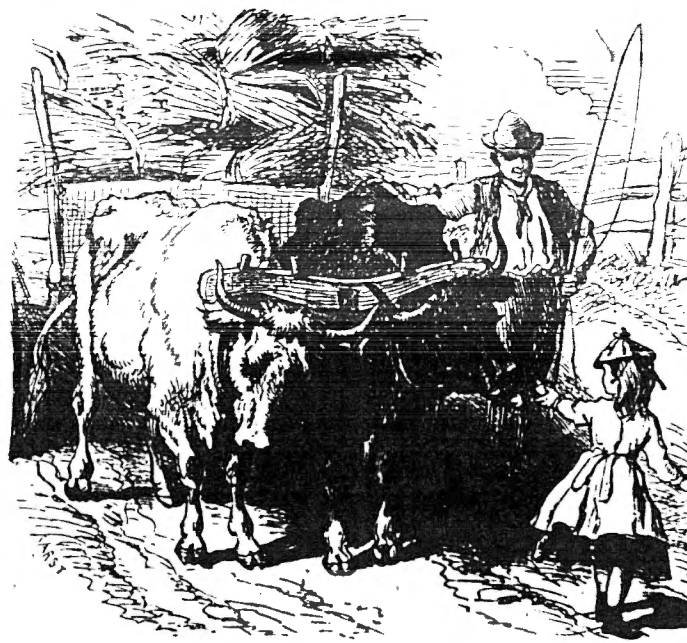




Write narrations upon the following topics, inventing the story in each case and embellishing each with descriptions, as suggested by the pictures. Vary and distribute the descriptions, and use simile and metaphor where it is advisable.

Remark.—It is not advisable to have too many kinds of description in the same narration. The Law of Unity and the Law of Symmetry are both very easily violated.

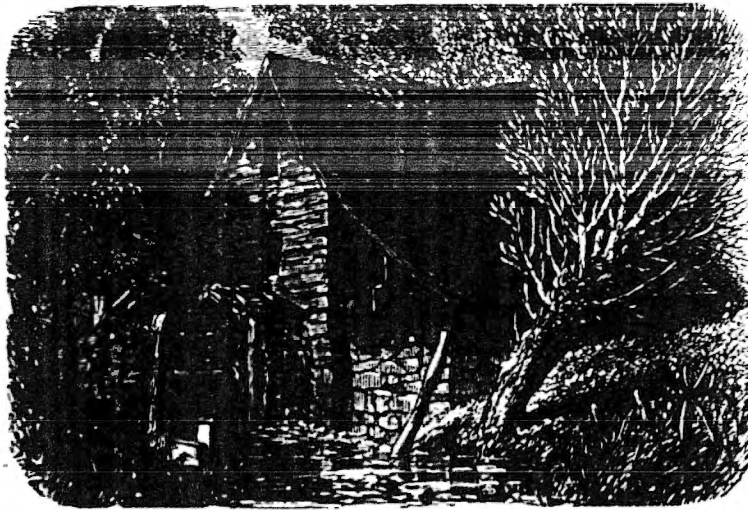
Composition LXXXVI.



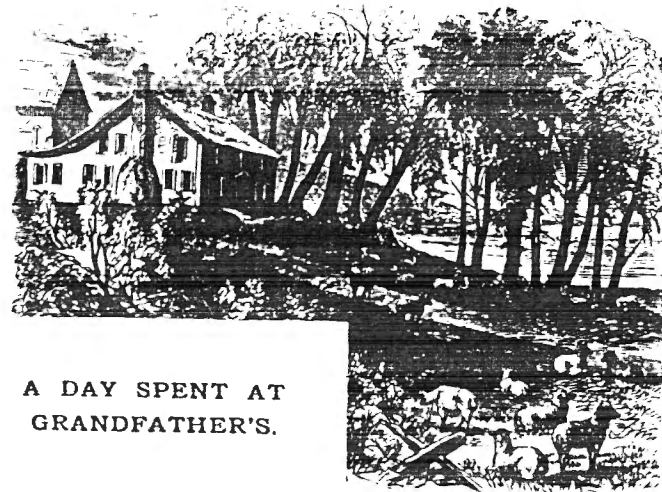
A DAY SPENT AT UNCLE JOHN'S.

Composition LXXXVII.

A DAY AT THE SEASIDE.

Composition LXXXVIII.

AN AFTERNOON'S FISHING.

Composition LXXXIX.A DAY SPENT AT
GRANDFATHER'S.*Composition XC.*

Write the history of "An Iron Coal-Bucket," as suggested by the following outline. Embellish the same with varied description.

1. Dug from the mine.
2. Carried to the smelting-furnace.
3. Smelted.
4. Carried to the rolling-mill.
5. Rolled.
6. Sold to the manufacturer.
7. Manufactured.
8. Sold to the merchant.
9. Sold to the school-authorities.
10. Used in the schoolroom.

Write a history of each of the following objects, obtaining your facts and making your outline before you begin.

Composition XCI.

A GLASS BOTTLE.

Composition XCII.

A LOAF OF BREAD.

Composition XCIII.

A SILK DRESS.

Composition XCIV.

A WOOL HAT.

Composition XCV.

A KID GLOVE.

Composition XCVI.

A DIAMOND RING.

Accounts of accidents, fires, floods, are of the nature of narration, but they often require very much description to make them intelligible and valuable.

Read each of the following poems, carefully noting the varied and distributed description and the figures employed. Fix carefully in your mind the order of thought, and then reproduce each in prose.

Composition XCVII.**REPORT OF AN ADJUDGED CASE.**

(NOT TO BE FOUND IN ANY OF THE BOOKS.)

Between Nose and Eyes a strange contest arose;
The spectacles set them unhappily wrong;
The point in dispute was, as all the world knows,
To which the said spectacles ought to belong.

So Tongue was the lawyer, and argued the cause
With a great deal of skill and a wig full of learning;
While Chief Baron Ear sat to balance the laws,
So famed for his talent in nicely discerning.

In behalf of the Nose it will quickly appear—
And Your Lordship, he said, will undoubtedly find—
That the Nose has had spectacles always in wear,
Which amounts to possession, time out of mind.

Then, holding the spectacles up to the court,
Your Lordship observes they are made with a straddle
As wide as the ridge of the nose is; in short,
Designed to sit close to it, just like a saddle.

Again, would Your Lordship a moment suppose—
'Tis a case that has happened, and may be again—
That the visage or countenance had not a Nose,
Pray, who would, or who could, wear spectacles then?

On the whole it appears, and my argument shows
With a reasoning the court will never condemn,
That the spectacles plainly were made for the Nose,
And the Nose was as plainly intended for them.

Then, shifting his side (as a lawyer knows how),
He pleaded again in behalf of the Eyes;
But what were his arguments few people know,
For the court did not think they were equally wise.

So His Lordship decreed, with a grave, solemn tone,
Decisive and clear, without one *if* or *but*,
That whenever the Nose put his spectacles on,
By daylight or candlelight, Eyes should be shut!

—*Cowper.*

Composition XCVIII.**GOODY BLAKE AND HARRY GILL.**

Oh, what's the matter? what's the matter?
 What is't that ails young Harry Gill,
 That evermore his teeth they chatter,
 Chatter, chatter, chatter still?
 Of waistcoats Harry has no lack,
 Good duffle gray and flannel fine;
 He has a blanket on his back,
 And coats enough to smother nine.

In March, December, and in July,
 'Tis all the same with Harry Gill;
 The neighbors tell, and tell you truly,
 His teeth they chatter, chatter still.
 At night, at morning and at noon
 'Tis all the same with Harry Gill;
 Beneath the sun, beneath the moon,
 His teeth they chatter, chatter still.

Young Harry was a lusty drover,
 And who so stout of limb as he?
 His cheeks were red as ruddy clover;
 His voice was like the voice of three.
 Old Goody Blake was old and poor;
 Ill-fed she was, and thinly clad;
 And any man who passed her door
 Might see how poor a hut she had.

All day she spun in her poor dwelling;
 And then her three hours' work at night—
 Alas! 'twas hardly worth the telling;
 It would not pay for candle-light.
 This woman dwelt in Dorsetshire;
 Her hut was on a cold hillside,

And in that country coals are dear,
 For they come far by wind and tide.

By the same fire to boil their pottage
 Two poor old dames, as I have known,
 Will often live in one small cottage,
 But she, poor woman! dwelt alone.
 'Twas well enough when summer came—
 The long, warm, lightsome summer-day;
 Then at her door the *canty* dame
 Would sit, as any linnet gay.

But when the ice our streams did fetter,
 Oh, then how her old bones would shake!
 You would have said, if you had met her,
 'Twas a hard time for Goody Blake.
 Her evenings then were dull and dead;
 Sad case it was, as you may think,
 For very cold to go to bed,
 And then for cold not sleep a wink.

Oh, joy for her whene'er in winter
 The winds at night had made a rout,
 And scattered many a lusty splinter
 And many a rotten bough about!
 Yet never had she, well or sick,
 As every man who knew her says,
 A pile beforehand, wood or stick,
 Enough to warm her for three days.

Now, when the frost was past enduring,
 And made her poor old bones to ache,
 Could anything be more alluring
 Than an old hedge to Goody Blake?
 And now and then, it must be said,
 When her old bones were cold and chill,

She left her fire, or left her bed,
To seek the hedge of Harry Gill.

Now, Harry he had long suspected
This trespass of old Goody Blake,
And vowed that she should be detected,
And he on her would vengeance take.
And oft from his warm fire he'd go,
And to the fields his road would take;
And there at night, in frost and snow,
He watched to seize old Goody Blake.

And once, behind a rick of barley,
Thus looking out did Harry stand;
The moon was full and shining clearly,
And crisp with frost the stubble land.
He hears a noise; he's all awake.
Again! On tiptoe down the hill
He softly creeps. 'Tis Goody Blake;
She's at the hedge of Harry Gill.

Right glad was he when he beheld her:
Stick after stick did Goody pull,
He stood behind a bush of elder
Till she had filled her apron full.
When with her load she turned about,
The bye-road back again to take;
He started forward with a shout,
And sprang upon poor Goody Blake.

And fiercely by the arm he took her,
And by the arm he held her fast,
And fiercely by the arm he shook her,
And cried, "I've caught you, then, at last!"
Then Goody, who had nothing said,
Her bundle from her lap let fall;
And, kneeling on the sticks, she prayed
To God, that is the Judge of all.

She prayed, her withered hand uprearing,
While Harry held her by the arm,
"God, who art never out of hearing,
Oh, may he nevermore be warm!"
The cold, cold moon above her head,
Thus on her knees did Goody pray.
Young Harry heard what she had said;
And, icy cold, he turned away.

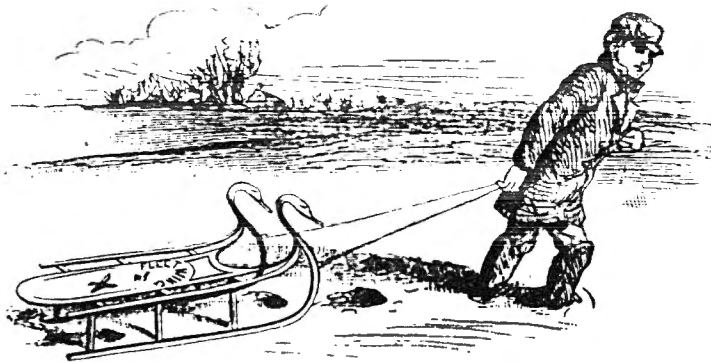
He went complaining all the morrow
That he was cold and very chill;
His face was gloom, his heart was sorrow;
Alas that day for Harry Gill!
That day he wore a riding-coat,
But not a whit the warmer he;
Another was on Thursday brought,
And ere the Sabbath he had three.

'Twas all in vain—a useless matter;
And blankets were about him pinned;
Yet still his jaws and teeth they chatter
Like a loose casement in the wind.
And Harry's flesh it fell away;
And all who see him say 'tis plain
That, live as long as live he may,
He never will be warm again.

No word to any man he utters,
Abed or up, to young or old;
But ever to himself he mutters,
"Poor Harry Gill is very cold."
Abed or up, by night or day,
His teeth they chatter, chatter still.
Now think, ye farmers all, I pray,
Of Goody Blake and Harry Gill.

COMPARISON AND CONTRAST.

Composition XCIX.



THE TWO SLEDS.

Did you ever think of the great variety of sleds that may be seen any afternoon upon the hillside when a party of coasters are enjoying themselves?

Notice the difference between the two sleds here described. James made his own sled. John's sled was made by a skilled workman.

The runners of James's sled were cut from rough boards, and are without shoes. The runners of John's sled, with their gracefully-curved swan-necks, were made of pieces of wood bent for the purpose, and are shod with bright steel like a large sleigh. The runners of James's sled are fastened together with strips of boards nailed across their tops, and the only covering these strips have is a narrow board sawed square at both ends. The runners of John's sled are united by benches securely braced at each end, and covered by a broad board with a graceful inward curve in front and outward curve behind. James's sled is not painted, and is wholly without ornament. John's sled is painted red and striped with green. If you wish to know the name of James's sled, you will have to ask for it; for it is nowhere to be seen; but the name "Fleetwing" is tastefully written in plain sight on John's sled. James's sled is drawn by means of a short rope fastened in the ends of the runners. The rope has been broken and tied in several places. John's sled is drawn by means of a nice, smooth rope fastened to rings in the necks of the runners. James's sled cost him just twelve

cents besides his own work. John's sled was given him. Its cost was a dollar and a half.

I do not know which of these sleds runs the faster, but I know which looks the better, and which I would rather have. Can you guess?

Looking at the pictures and following the plan given below, reproduce the comparison of these two sleds.

1. Brief introduction.
2. Kind of runners.
3. How fastened together and how covered.
4. General finish.
5. Provision for drawing.
6. Cost.
7. Conclusion.

All the laws of composition which you have thus far learned apply to *Comparison and Contrast*.

You have no doubt discovered that an outline or skeleton of a composition is made under the Laws of Selection and Method; but the Law of Method, when applied to composition in Comparison and Contrast, may have another application than that which you have already seen. The selected points may be taken, one from each of the topics, and be compared and disposed of in pairs, as in the foregoing com-

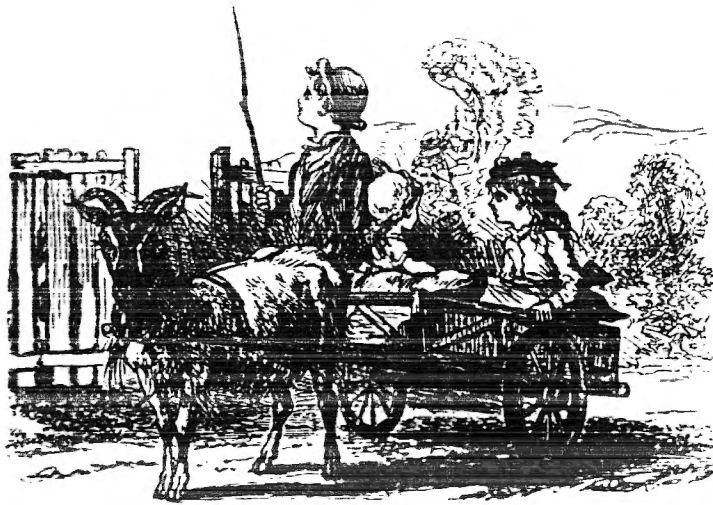
given by itself. When the latter method is employed, the order in which the selected points are presented should be the same in the two descriptions, or as nearly the same as the nature of the two subjects will admit.

Rewrite the foregoing composition, giving the entire description of one sled before that of the other.

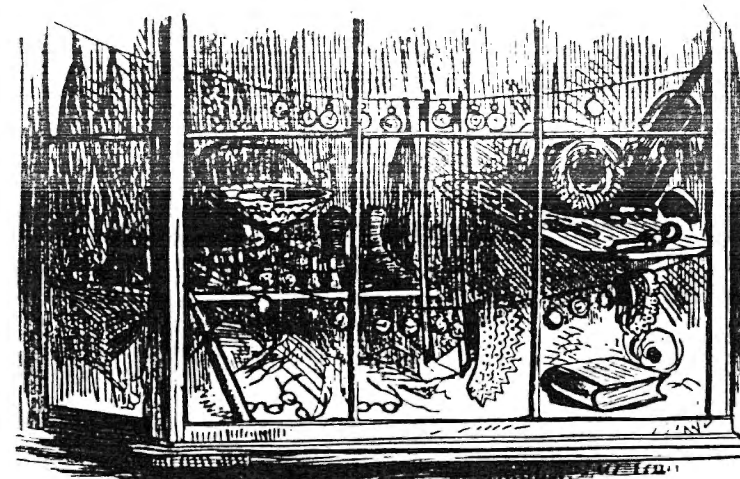
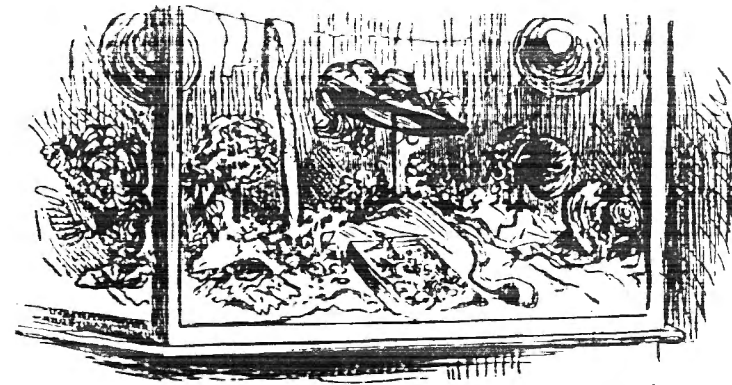
The writer is to determine in each case which method should be employed; it depends largely upon the nature of the subject, as well as upon the purpose of the composition. In this case ("The Two Sleds") a stronger and better composition is made by arranging the selected points as you have been asked to arrange them.

Write compositions on all the subjects given in this chapter by each application of the Law of Method. Carefully study every composition so written, and decide which is the stronger, clearer, more easily understood, and therefore the better; for it will be found that the better method depends more on the writer himself than on the nature of the subject or the purpose of the composition.

Carefully apply the various suggestions for embellishment and explanation given in the foregoing chapters—to the end, first, that your reader may clearly and easily understand what is intended to be written; and second, that he may be interested in it.

Composition C.

Write a composition, comparing the two pictures above.
Make an outline before beginning to write.

Composition CI.

THE TWO WINDOWS.

The Two Windows	INTRODUC- TION	{ Object of displaying goods in show windows.	LIKE- NESSES, DIFFER- ENCES.
	DISCUS- SION	{ Location Size Glass Cleanliness Goods contained therein Arrangement of goods General effect	
	CONCLU- SION	{ The thoughts suggested by the two windows—the one tell- ing of happiness and wealth; the other, of want and suf- fering.	

Write a composition, comparing the two windows and drawing conclusions therefrom. Follow the given outline while writing.

Composition CII.

WITHIN AND WITHOUT.

"The twilight shadows come and go
Upon the window-pane,
While, from without, the wintry wind
Keeps up a sad refrain.

"Within, the firelight plays
Across the nursery floor,
And Jack Frost knocks in vain the while
Upon my nursery door.

Within and Without	INTRODUC- TION	{ (Wanting.)	Without	{ Shadows, Wintry wind, Hunger, Cold, Pain, Aching heads and hearts, Weary limbs, Hopeless eyes.
	DISCUS- SION	{ (Wanting.)		{ Firelight, Gay and happy hearts, Feast, Game, Song, Unwearied limbs.
	CONCLU- SION	{ (Wanting.)		{ (Wanting.)

"Without, are hunger, cold and pain,
And aching heads and hearts,
And weary limbs and hopeless eyes,
From which fear ne'er departs.

"Within, are gay and happy hearts,
And feast, and game, and song,
And limbs unwearied, save with play
That lasts the whole day long."

Composition CIII.

NOW AND THEN.

Playing by the stream,
 Full of peace and joy,
 Life a pleasant dream,
 Happy little boy!
 Tiny hopes afloat
 In a fairy boat—
 Boat that needs no oar.
 Ah! so near the shore!

Standing by the stream,
 With a care-wrapt brow,
 Life no more a dream,
 But a waking now.
 Hopes far out of sight,
 Borne with tempest might
 O'er the misty main,
 Ne'er to come again.

—*Matthias Barr.*

Transform the above poem. Make an outline before beginning to write.

Composition CIV.

THE HERITAGE.

The rich man's son inherits lands,
 And piles of brick and stone and gold;
 And he inherits soft white hands,
 And tender flesh that fears the cold;
 Nor dares to wear a garment old;
 A heritage, it seems to me,
 One would not care to hold in fee.

The rich man's son inherits cares:
 The bank may break, the factory burn;
 Some breath may burst his bubble shares
 And soft white hands would hardly earn
 A living that would suit his turn;
 A heritage, it seems to me,
 One would not care to hold in fee.

The rich man's son inherits wants:
 His stomach craves for dainty fare;

With sated heart he hears the pants
 Of toiling hinds with brown arms bare,
 And wearies in his easy-chair;
 A heritage, it seems to me,
 One would not care to hold in fee.

What doth the poor man's son inherit?
 Stout muscles and a sinewy heart;
 A hardy frame, a hardier spirit;
 King of two hands, he does his part
 In every useful toil and art;
 A heritage, it seems to me,
 A king might wish to hold in fee.

What doth the poor man's son inherit?
 Wishes o'erjoyed with humble things,
 A rank adjudged with toil-won merit,
 Content that from employment springs,
 A heart that in his labor sings;
 A heritage, it seems to me,
 A king might wish to hold in fee.

What doth the poor man's son inherit?
 A patience learned by being poor,
 Courage, if sorrow come, to bear it,
 A fellow-feeling that is sure
 To make the outcast bless his door;
 A heritage, it seems to me,
 A king might wish to hold in fee.

O rich man's son! there is a toil
 That with all other level stands:
 Large charity doth never soil,
 But only whiten, soft white hands;
 This is the best crop from thy lands;
 A heritage, it seems to me,
 Worth being rich to hold in fee.

O poor man's son! scorn not thy state;
 There is worse weariness than thine—
 In merely being rich and great:
 Toil only gives the soul to shine,
 And makes rest fragrant and benign;
 A heritage, it seems to me,
 Worth being poor to hold in fee.

Both, heirs to some six feet of sod,
 Are equal in the earth at last;
 Both, children of the same dear God,
 Prove title to your heirship vast
 By record of a well-filled past;
 A heritage, it seems to me,
 Well worth a life to hold in fee.

—*J. R. Lowell.*

Transform the above poem. Make an outline before beginning to write.

Composition CV.

CLEON AND I.

Cleon hath a million acres; ne'er a one have I;
 Cleon dwelleth in a palace; in a cottage, I;
 Cleon hath a dozen fortunes; not a penny, I;
 Yet the poorer of the twain is Cleon, and not I;

Cleon, true, possesseth acres; but the landscape, I:
 Half the charms to me it yieldeth, money cannot buy;
 Cleon harbors sloth and dullness; freshening vigor, I;
 He in velvet, I in fustian; richer man am I.

Cleon is a slave to grandeur; free as thought am I;
 Cleon fees a score of doctors; need of none have I;
 Wealth-surrounded, care-environed, Cleon fears to die:
 Death may come; he'll find me ready; happier man am I.

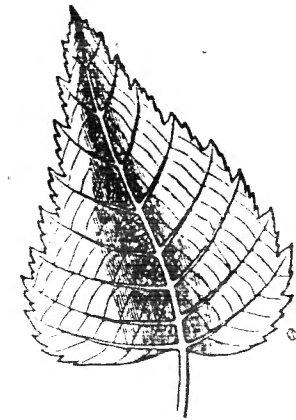
Cleon sees no charms in Nature; in a daisy, I;
 Cleon hears no anthems ringing in the sea and sky;
 Nature sings to me for ever; earnest listener, I;
 State for state, with all attendants, who would change? Not I.
 —*Charles Mackay.*

Transform the above poem. Make an outline before beginning to write.

Composition CVI.



THE MAPLE LEAF.



THE WHITE BIRCH LEAF

THE MAPLE LEAF AND THE WHITE BIRCH LEAF.

These pictures represent the leaves of two well-known and highly-prized trees. Let us study them and notice their likenesses and differences.

Each is a simple net-veined leaf, having an acuminate apex, a doubly-serrate margin and a long petiole.

The maple leaf is nearly round; it is deeply five-lobed, with the sinuses somewhat acute. The leaf of the white birch is entire, and triangular in shape.

The veins of the maple leaf radiate from the base of the blade toward the circumference; those of the white birch are arranged on each side of a midrib, and, parallel to each other, extend to the margin.

The base of the maple blade is recurved, or somewhat heart-shaped; that of the white birch is nearly truncate.

The maple leaf is exstipulate; the white birch leaf has deciduous stipules.

The leaf of the maple is silvery-white underneath; that of the white birch is smooth and glossy on both sides.

The leaves of the maple grow single, and are arranged opposite on the stem; those of the white birch grow in pairs, and have an alternate arrangement.

Outline.

The leaves of
the Calla
and
the Lily-
of-the-Valley

INTRODUCTION }

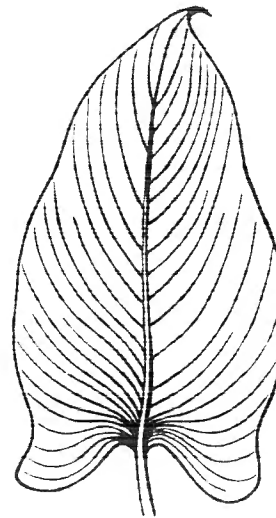
LIKENESSES }

DIFFERENCES }

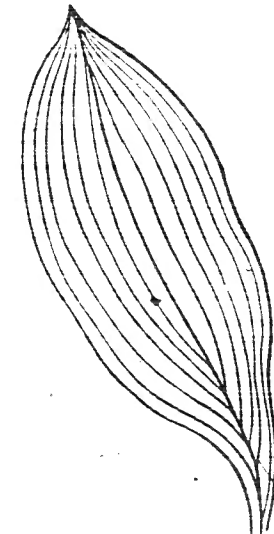
Kind,
Venation,
Apex,
Margin,
Petiole,
General appearance.

General shape,
Venation,
Base,
Petiole.

Composition CVII.



THE CALLA LEAF.



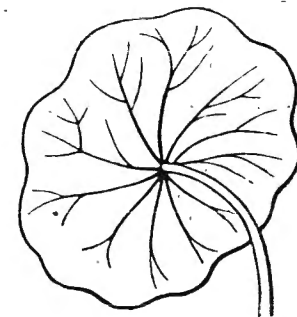
LILY-OF-THE-VALLEY LEAF.

Write a composition, comparing the leaf of the calla and the leaf of the lily-of-the-valley, following the foregoing outline.

Composition CVIII.



THE ROSE LEAF.



THE NASTURTIUM LEAF.

Write a composition, comparing the rose leaf and the nasturtium leaf.

Composition CIX.



THE MORNING-GLORY AND THE CYPRESS VINE.

The morning-glory and the cypress vine are two beautiful plants which ornament our windows and trellises throughout the summer, but which die as the frost approaches. They are alike, and yet very different. Let us notice in what their likenesses and differences consist.

Both have fine, fibrous roots.

The stem of each is herbaceous, twining, round, green and in structure exogenous, consisting of pith in the centre, around which are layers of tissue covered with an outer skin. The branching of the stem is alternate in each, the branches interlacing profusely. The stem of the morning-glory is larger and stronger than that of the cypress; it is also beset with minute hairs, while that of the cypress is smooth.

The leaves of the two plants are green and net-

veined, and are arranged alternately on the stem. The leaves of the morning-glory are large (often four inches in diameter), entire, heart-shaped, and are of a dull-green color. The leaves of the cypress are about an inch and a half long, feather-like, being pinnately dissected in thread-like divisions, and are of a light-green color and as delicate as ferns; they grow in great profusion, and constitute much of the plant's beauty.

The flowers of these plants are alike in some particulars. Their beauty opens to the morning and fades as the sunshine becomes brighter. The flowers of the morning-glory are large, slender-tubed funnels, growing single or in clusters of three or five; they are deep purple, delicate pink or blue, or sometimes pure white, always veined, and shaded with a deeper hue. The slender, convolute buds are almost as beautiful as the expanded blossoms. The flowers of the cypress are small, each being a very slender tube suddenly spreading into a flat, five-lobed border. They are brilliant scarlet, pure white or yellow; they grow single, and are arranged alternately on the stem.

The calyx of each is composed of five sepals, those of the cypress being very small. The five stamens of each are attached to the base of the corolla; those of the morning-glory are entirely within the tube, while those of the cypress protrude beyond the tube.

It is found that these plants bear flowers; there

fore, they are called flowering plants. Because of the structure of the stems, and because of the net-veined leaves, they belong to the group of Exogens. They have twining, herbaceous stems and the flower parts in fives; therefore, they belong to the same subordinate group named from the convolute buds of some members of the order Convolvulaceæ.

Make an outline of the foregoing composition.

Composition CX.

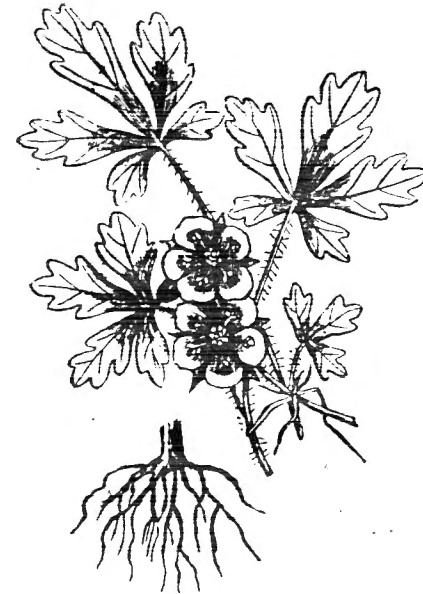


THE BUTTERCUP.

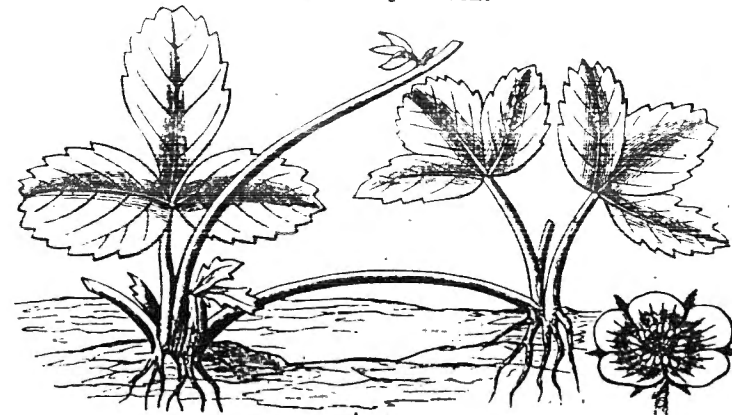
DRUMMOND PHLOX.

Write a composition, comparing the buttercup and the Drummond phlox. Make an outline before beginning to write.

Composition CXI.



THE CINQUEFOIL.



THE STRAWBERRY.

Write a composition, comparing the cinquefoil and the strawberry. Make an outline before beginning to write.

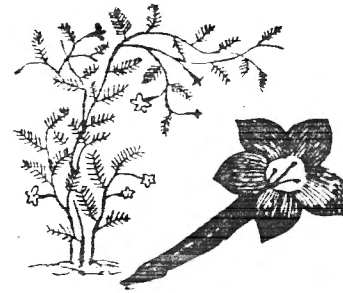
Composition CXII.

THE MORNING-GLORY.

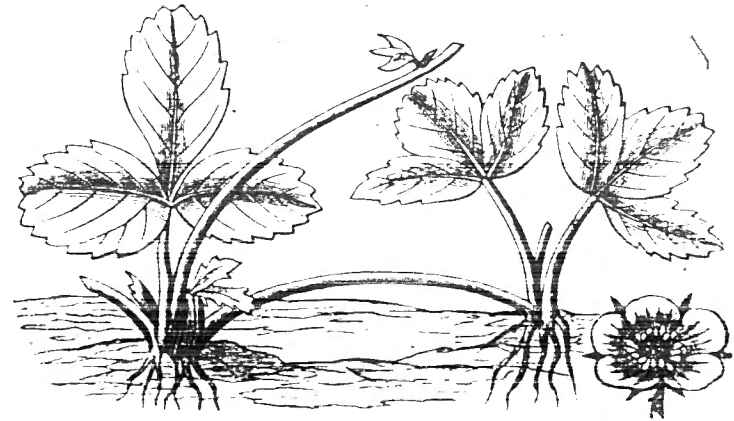


THE CUCUMBER.

Write a composition, comparing the morning-glory and the cucumber. Make an outline before beginning to write.

Composition CXIII.

THE CYPRESS VINE.



THE STRAWBERRY.

Write a composition, comparing the cypress and the strawberry. Make an outline before beginning to write.

Write compositions as follows, making an outline in each case before writing:

Composition CXIV.

COMPARISON OF THE DRUMMOND PHLOX AND THE FUCHSIA.

Composition CXV.

COMPARISON OF THE LILY AND CORN.

Composition CXVI.

COMPARISON OF THE CINQUEFOIL AND THE BUTTERCUP.

Composition CXVII.

COMPARISON OF THE FUCHSIA AND THE PRIMROSE.

Composition CXVIII.

COMPARISON OF THE ROSE AND THE SYRINGA.

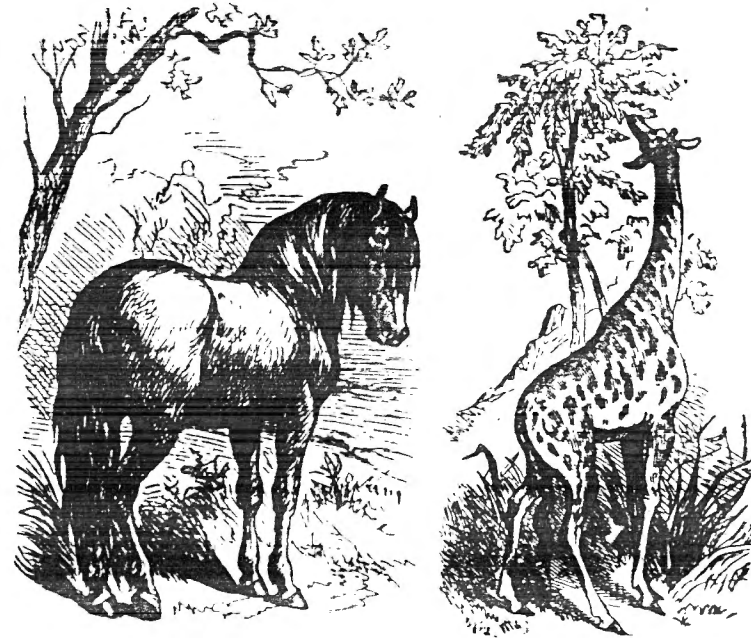
Composition CXIX.

COMPARISON OF THE HONEYSUCKLE AND THE CUCUMBER.

Composition CXX.

COMPARISON OF THE VERBENA AND THE PINK.

Composition CXXI.



THE HORSE.

Parts: Long, slim head; slender neck; long mane; slender body covered with coarse hair; long, slender legs; solid hoofs; long, flowing tail.

Incisors in both jaws; large, broad molars; simple stomach.

Habits: Eats vegetable food; is a non-ruminant; brings forth its young alive.

THE GIRAFFE.

Parts: Long head; short horns covered with a hairy skin; terminated by long, hard bristles; very long neck; short mane; short body covered with reddish-brown hair, varied with patches of a light fawn-color; hind part of body lower and much smaller than the fore; very long legs; cloven hoofs; long tail covered with short, smooth hair and tufted at the end.

No incisors in the upper jaw; broad molars; compound stomach.

Habits: Eats vegetable food; chews the cud; brings forth its young alive.

THE HORSE AND THE GIRAFFE.

Two very remarkable animals are the horse and the giraffe—the former for its universal usefulness, and the latter for its singular form and appearance.

The giraffe is very much taller than the horse, often measuring seventeen feet from the ground to the top of its head; while the horse seldom attains the height of six feet.

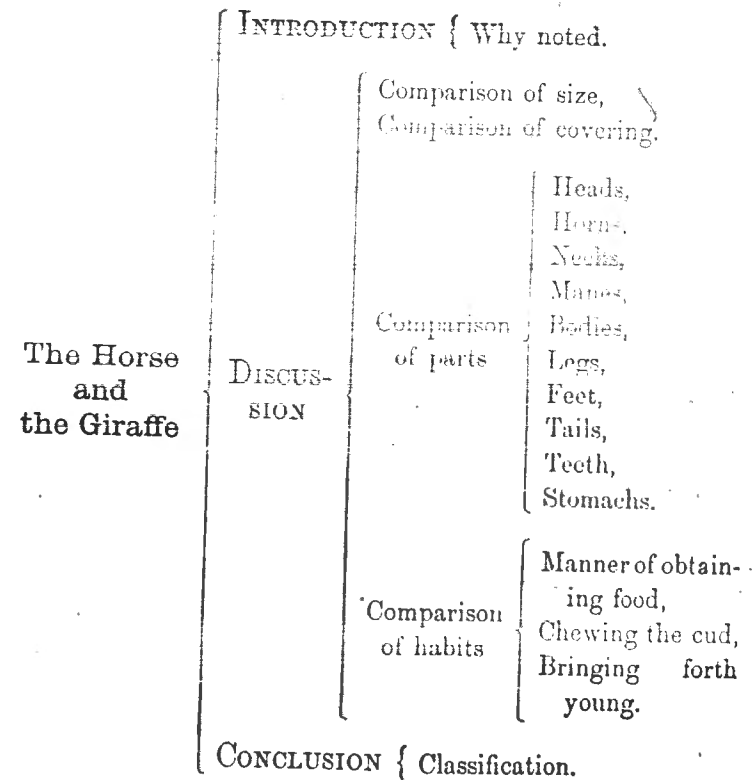
Both animals are covered with hair, that of the horse being usually of a single color, while that of the giraffe is reddish-brown, varied with angular patches of a light fawn-color.

Each of these animals has a long, slender head. The head of the giraffe differs from that of the horse, however, in having two horns covered with hairy skin and terminating in long, hard bristles. The neck of the horse is much shorter than that of the giraffe, but its mane is longer and more flowing. The horse has a long, slender, round body. That of the giraffe is short, small and round at the loins, but increases rapidly in size and height toward the shoulders. Both have long, slender legs, the giraffe's considerably longer and more slender than those of the horse. The feet of both are provided with hoofs. Those of the horse are entire; the giraffe's, divided. The horse's tail is long and flowing, covered its entire length with long, coarse hair. The giraffe's is tufted at the end, the upper part being covered with short, smooth hair. The giraffe differs from the horse in having no incisors in the upper jaw, but in their place a

hard pad. The stomachs of these two animals are different, the horse's being simple; the giraffe's, compound.

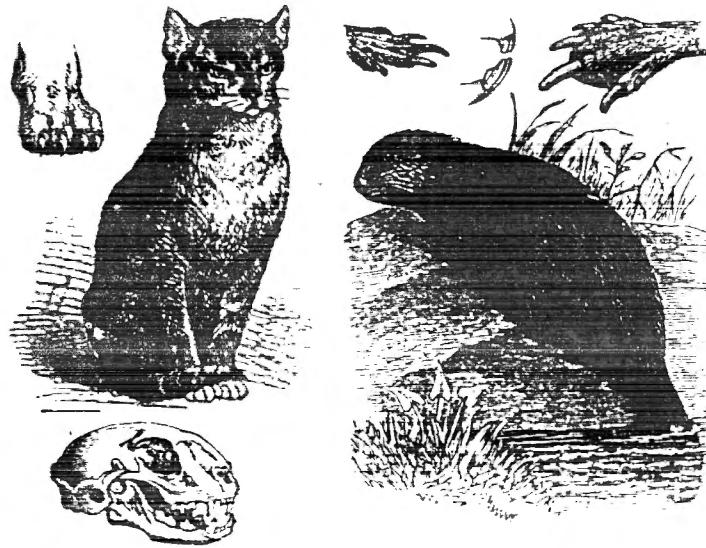
The horse feeds from the ground; the giraffe, largely from the branches of trees. The giraffe chews the cud; the horse does not. Each brings forth its young alive.

From the foregoing likenesses and differences we conclude that the horse and giraffe belong to Ungulata, though to different groups; that they are herbivorous; that the giraffe is a ruminant and the horse a non-ruminant; and that both are mammals.



Composition CXXII.

THE CAT AND THE BEAVER.



THE CAT.

Parts: Short, broad head; long, slender body covered with fur; long tail; slender legs; five toes on each fore-foot; four toes on each hind foot; sharp, curved, retractile claws.

Two long, pointed canines in each jaw, fitted for tearing; sharp, uneven back teeth.

Habits: Eats animal food; gets its food by watching for and springing upon it; sees well in the dark.

THE BEAVER.

Parts: Flat head; long, heavy body; broad, flat, scaly tail; fore-legs shorter than hind-legs; five toes on each foot; the toes of hind-feet united by a web; sharp, curved claws.

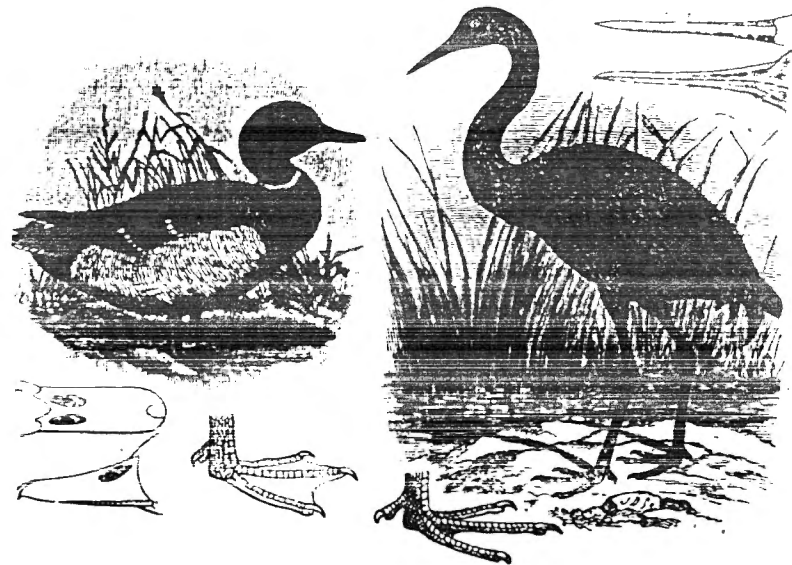
Two long, sharp, chisel-shaped front teeth in each jaw, fitted for gnawing; broad, rough back teeth.

Habits: Eats vegetable food; gnaws; frequents water; builds dams; makes two-story houses, with lower story under water.

Write a composition, comparing the cat and the beaver. Select the necessary points from the data given under each. Make an outline before beginning to write.

Composition CXXIII.

THE DUCK AND THE CRANE.



THE DUCK.

Parts and Habits: Broad, flat, lamellated bill, covered with a skin; short legs placed far back and far apart; eats grain and small animals, which it obtains from the water and mud with its bill; three toes in front and one behind; swims and dives; narrow head; is awkward in walking; short, slen-

der neck; front toes webbed; lays eggs; boat-shaped body covered with soft, oily feathers; is a swimmer; medium-sized wings; short tail; does not fly well.

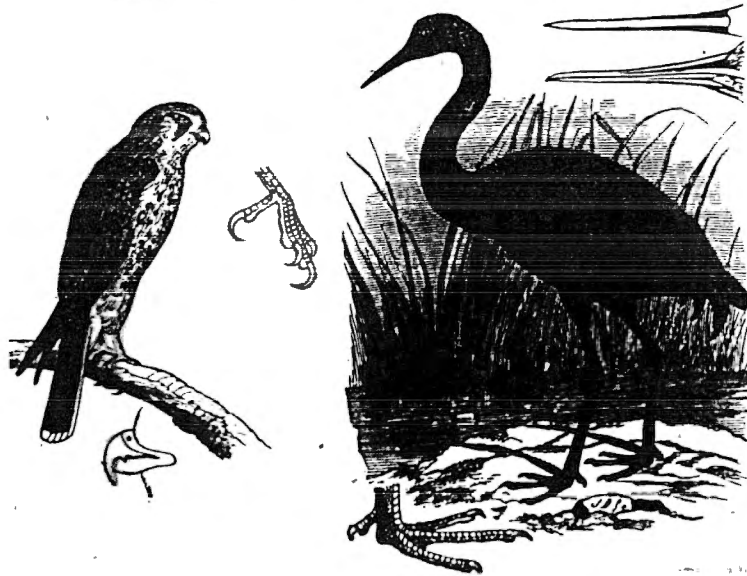
THE CRANE.

Parts and Habits: Long wings; claws short and strong; loves water; short tail; eats insects, fish and grain; small head; legs very long and slender; lays eggs; long, slender neck; is a wader: slender body covered with feathers; frequents marshes and muddy places; long, slim toes united at the base; hind-toe elevated; uses its bill in obtaining fish from the water; long, slender bill, compressed on the sides and slightly curved at the tip; tarsi naked.

Compare the duck and the crane, selecting and arranging necessary points from the *Parts and Habits* promiscuously given under each.

Composition CXXIV.

THE HAWK AND THE CRANE.



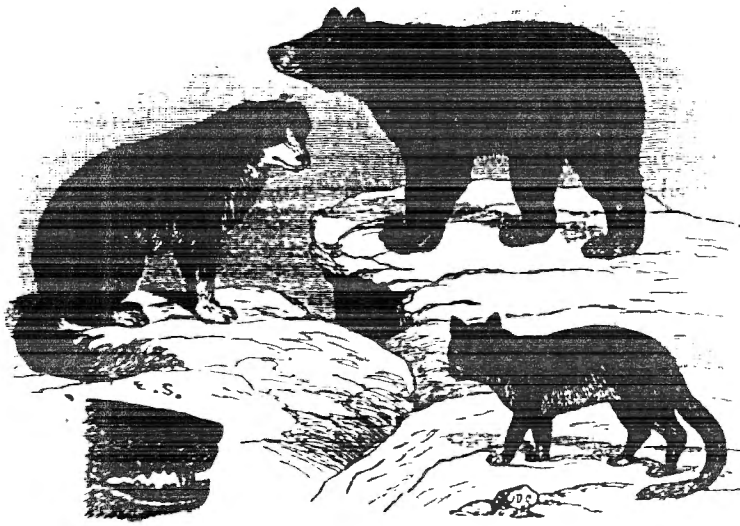
THE HAWK.

Parts and Habits: Stout body covered with feathers not oily; wings strong, long and pointed; lays eggs; broad tail; short, strong legs placed near the centre of the body; short, thick neck; front toes not united by a web; strong, thick, hooked bill; hind-toes on a level with the front toes; large, flat head; strong, hooked claws; generally flies low; eats rats, rabbits and other small animals, which it seizes with its claws and tears with its bill; does not frequent the water; tarsi feathered; folds its legs under the body when flying.

THE CRANE.

Parts and Habits: Long wings; claws short and strong; loves water; tail short; eats insects, fish and grain; small head; legs very long and slender; lays eggs; long, slender neck; is a wader; slender body covered with feathers; frequents marshes and muddy places; long, slim toes united at the base; hind-toe elevated; uses its bill in obtaining fish from the water; long, slender bill, compressed on the sides and slightly curved at the tip; tarsi naked; when flying stretches its legs out behind.

Write a composition, comparing the hawk and the crane. Select the necessary points from the data given under each. Make an outline before beginning to write.

**Composition CXXV.****THE DOMESTIC CAT, THE COMMON DOG AND THE BLACK BEAR.**

Parts and Habits: Short, strong necks; breathe by means of lungs; broad heads; bring forth their young alive; stout bodies covered with hair; eat animal food, which they obtain by slyly springing upon it, by chasing it down or by stealing it; canine teeth, long and sharp, fitted for tearing; warm blood; very small incisor teeth; strong, sharp claws; internal skeletons; molar teeth uneven, pointed and sharp, fitted for cutting; legs short and strong.

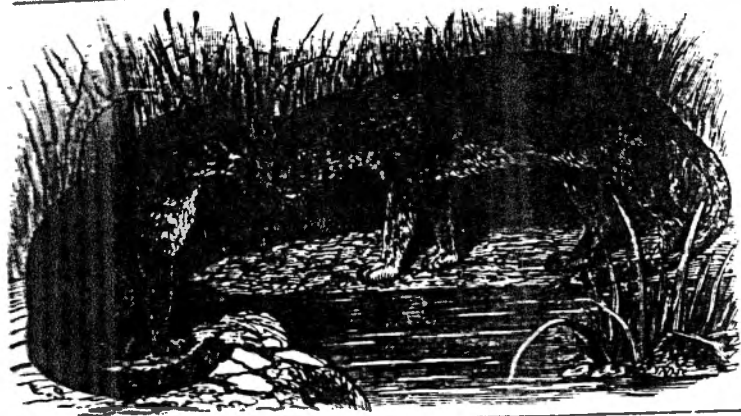
(Give a name to the group.)

THE GRAY SQUIRREL, THE RABBIT AND THE COMMON MOUSE.

Parts and Habits: Low, slender bodies covered with fur; warm blood; small, round or pointed heads; bring forth their young alive; canine teeth wanting; eat vegetable food; incisor teeth long, strong and chisel-shaped, fitted for gnawing; internal skeletons; molar teeth broad and uneven, fitted for grinding; breathe by means of lungs; slender legs; toes provided with long, slender claws.

(Give a name to the group.)

Write a composition, comparing the groups of animals pictured on the opposite page. Select the facts and arrange them properly before beginning to write.

**Composition CXXVI.****THE CAT AND THE LEOPARD.**

Parts and Habits: Well-shaped bodies covered with fur; short muzzles; sly and quick; broad, rounded heads; feet digitigrade; two long, sharp canines in each jaw, fitted for tearing; eat animal food, which they obtain by cunning and watchfulness, springing upon their victim; short, muscular legs; soles hairy; six small incisors in each jaw; a naked pad under each toe, and one under the ball of the foot; sharp, uneven molars, fitted for cutting; jaws short and powerful; five toes on each fore-foot; one molar on each side of each jaw much larger and sharper than the rest, called the lacerator; tongues covered with horny spines directed backward; four toes on each hind-foot; no molars behind the lacerator in the upper jaw; see well at night; sharp, compressed, retractile claws.

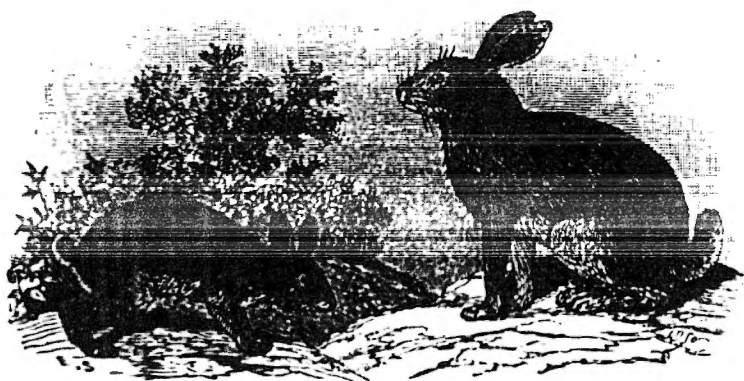
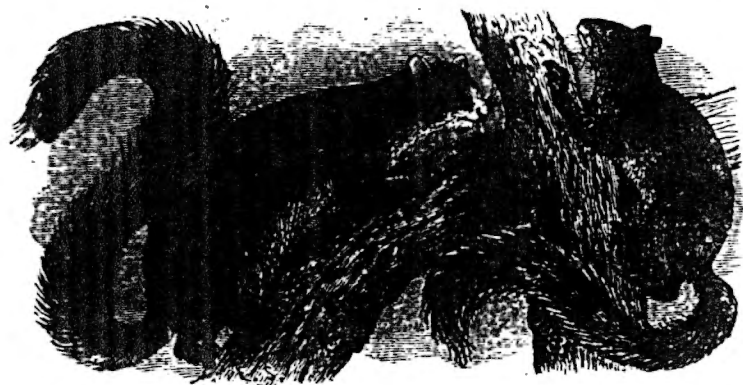
THE DOG AND THE FOX.

Parts and Habits: Long legs; well-shaped bodies covered with hair; feet digitigrade; six small incisors in each jaw; one large lacerator on each side of each jaw; eat animal food, which they obtain by chasing or running down; claws blunt and non-retractile; elongated muzzles; five toes on each fore-foot; two long, rather blunt, canines in each jaw, fitted for tearing; smooth tongues; two blunt molars behind the lacerator of the upper jaw; hearing and smell acute; four toes on each hind-foot; molars uneven and rather blunt, fitted for crushing; soles hairy; jaws weaker than those of the preceding animals; heads of medium size.

THE BEAR AND THE RACCOON.

Parts and Habits: Strong, curved, blunt claws which are non-retractile; large, broad heads; soles of feet destitute of hair; six small incisors in each jaw; thick, clumsy bodies covered with hair; molars flat, broad and blunt, fitted for crushing; short, strong legs; two long, blunt canines in each jaw, fitted for tearing; five toes on each foot, pointing forward; smooth tongues; eat vegetable food almost entirely; three large, blunt molars behind the lacerators; pointed muzzles; feet plantigrade; seldom eat flesh; one small lacerator on each side of each jaw.

Write a composition, comparing the groups of animals pictured on the opposite page. Select the facts and arrange them properly before beginning to write.

**Composition CXXVII.****THE FOX SQUIRREL AND THE GRAY SQUIRREL.**

Parts and Habits: Broad, rough molars with roots; four toes on each fore-foot; slim, beautiful bodies covered with fur; tails long and bushy; eat vegetable food; slim legs; two long, sharp, chisel-shaped incisors in each jaw; live in trees or burrow in the ground; canines wanting; large, round heads; gnaw; a long, sharp, curved claw on each toe; make nests of leaves and sticks; five toes on each hind-foot; cleft upper lips; small, pointed ears.

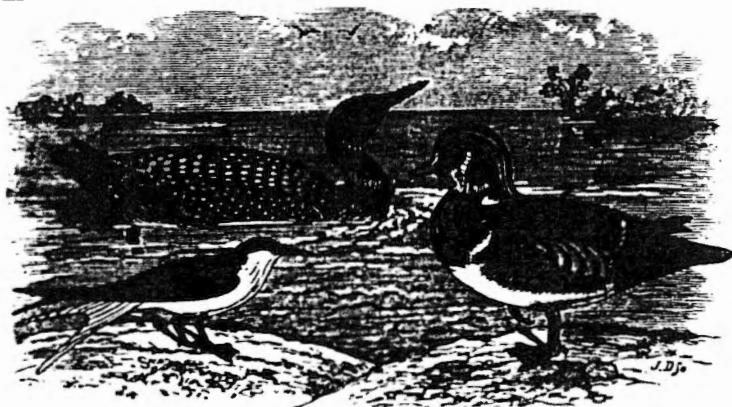
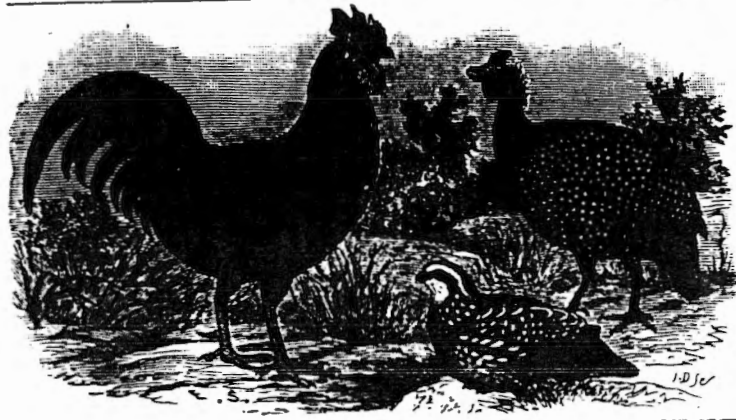
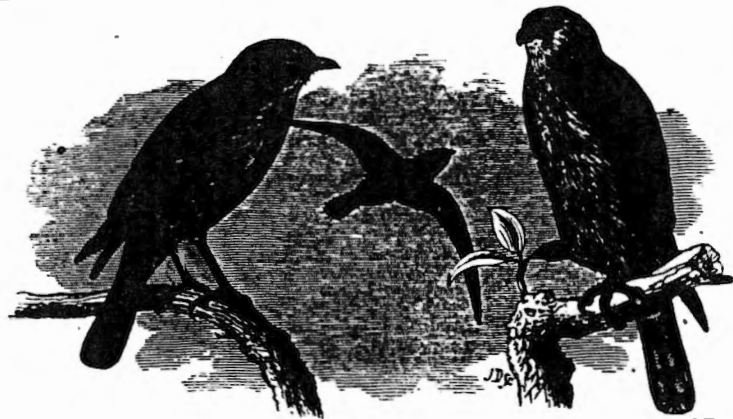
THE COMMON MOUSE AND THE MUSKRAT.

Parts and Habits: Long bodies; long, slim, naked tails; five toes on each hind-foot; gnaw; climb; pointed heads; legs of medium size; canines wanting; four toes on each fore-foot; two long, sharp incisors in each jaw; eat vegetable and animal food; burrow; molars broad and rough, with roots; live in holes; cleft upper lips; long, slender bodies covered with fine fur; short, round ears.

THE GRAY RABBIT AND THE JACKASS RABBIT.

Parts and Habits: Short tails; five toes on each fore-foot; eat vegetable food; slender bodies; move by leaps or jumps; small, pointed heads; soles covered with hair; two long, sharp, chisel-shaped incisors in each jaw; gnaw; burrow; molars broad and rough and without roots; four toes on each hind-foot; two small teeth behind the incisors of the upper jaw; fore-legs shorter than hind-legs; timid; interior of mouths covered with hair; quick; long, pointed ears.

Write a composition, comparing the groups of animals pictured on the opposite page. Select the facts and arrange them properly before beginning to write.



Composition CXXVIII.

THE ROBIN, THE CHIMNEY-SWALLOW AND THE SPARROWHAWK.

Parts and Habits: Bodies covered with loose, downy plumage; spend most of their time on the wing; legs short, generally feathered to the heel; warm blood; bones hollow and very light; hind-toe on a level with the toes in front, fitting the feet for grasping or perching; lay eggs; knee free from the body; breathe by means of lungs connected with air-cells in various parts of the body; claws long, curved and sharp; wings always strong, adapted for rapid or long flight; feed upon insects, grains, fruit; toes free from web; a complete double circulation.

THE QUAIL, THE GUINEA-FOWL AND THE COMMON BARN-FOWL.

Parts and Habits. Bones hollow and very light; obtain their food by scratching; heavy bodies covered with coarse, loose plumage; hind-toe small and elevated or absent; breathe by means of lungs connected with air-cells in various parts of the body; knee free from the body; a complete double circulation; legs short and strong, fitted for scratching; lay eggs; front toes entirely free; warm blood; claws generally blunt and strong; spend most of their time on the ground; bills short and strong, fitted for pecking; eat small animals, plants, fruit, grain.

THE DUCK, THE LOON AND THE TERN.

Parts and Habits: Knees wholly withdrawn within the skin of the body; feed upon grain, grass, fish, mollusks and insects; flattened, boat-shaped bodies covered with soft, dense, oily plumage; obtain most of their food from the water; legs short and set far apart and far back on the body; lay eggs; front toes webbed, adapted to swimming; bones hollow and very light; a complete double circulation; hind-toe elevated or absent; warm blood; swim; legs feathered to the heel; breathe by means of lungs connected with air-cells in various parts of the body; claws generally small and weak.

Write a composition, comparing the groups of birds pictured on the opposite page. Select the facts and arrange them properly before beginning to write.

Composition CXXIX.

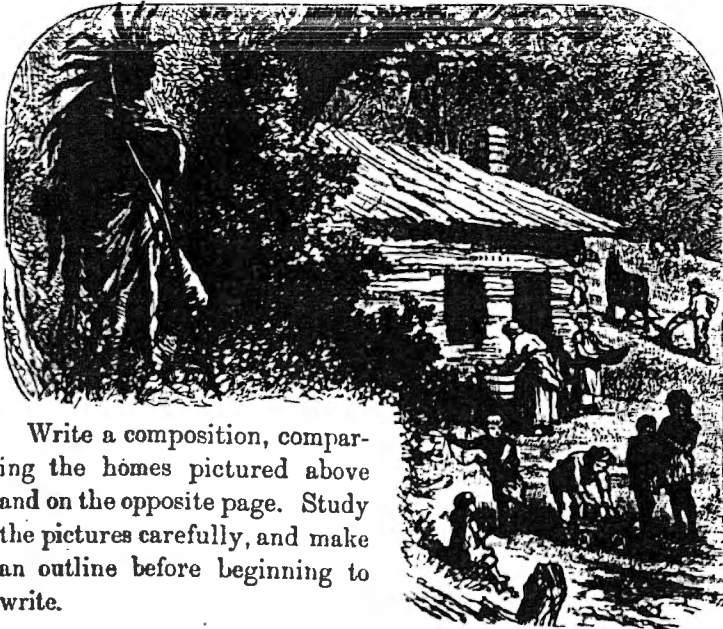
Write a composition, comparing the two girls pictured above. Study the picture carefully, and make an outline before beginning to write.

Compositton CXXX.

Write a composition, comparing the two men pictured above. Make an outline before beginning to write.

Composition CXXXI.

Write a composition, comparing the two men pictured above. Make an outline before beginning to write.

Composition CXXXII.

Write a composition, comparing the homes pictured above and on the opposite page. Study the pictures carefully, and make an outline before beginning to write.



Composition CXXXIII.**WASHINGTON.**

(SUGGESTIONS.)

Time in which he lived. Nationality. Educational advantages. Early disposition and character. Service in the French-and-Indian War. Rank: Commissioner to the French. Made commander-in-chief. Resignation. A member of the House of Burgesses of Virginia for fifteen years.

Service in the Revolution. Condition of the colonies at this time. Causes of the war. Positions held during the war. Results of the war. The Federal Constitution.

Elected President. Length of service. Noteworthy events of his term of office. Retirement from public life. Death. Character and rank as a general and a statesman.

NAPOLEON.

(SUGGESTIONS.)

Birth: when and where. Residence; education; sports. Occupations during the latter part of youth. Service in the French Revolution; on which side he served. His aid in the siege of Toulon. Appointment to aid Barras in defending the Directory.

Condition of France. Italian campaign. Egyptian campaign. State of France on his return; his action. Organization of the government as a consulate; Na-

oleon consul. Hostilities with England. Napoleon emperor. Operations in Germany. Trafalgar.

Conquest of Prussia. Conquest of Austria. Invasion of Russia: result. Leipzig. Surrender of Paris. Deposition of Napoleon; departure for Elba. Waterloo. Abdication; St. Helena. Death: when; where. Character and rank as a general.

WASHINGTON AND NAPOLEON.

These two men were alike in that each stood for a number of years the central figure in a great nation, commanding large armies and guiding his people through a great crisis in their history; but we can scarcely conceive of two men with principles and motives more directly opposed.

Both enjoyed tolerably good advantages for education in youth, and both are said to have excelled in mathematics and the exact sciences. Both were evidently born commanders; and we read of them even in early youth enjoying military sports and drilling mock armies.

Each of these men was possessed of an indomitable ambition, and each found himself, as he arrived at manhood, in a position to gratify that ambition.

Washington was selected to lead a band of patriots in their struggle for independence. It was a bitter struggle—a few weak colonies against a strong nation and a tyrannical king. But they did not rely in vain upon Washington. He devoted his life to his country's service, and brought his people safe to a position of independence. His

ambition was not for himself, but for his country. By his noble character he gained not only the respect, but the love, of the whole people.

Napoleon began his public career amid the closing scenes of the French Revolution. But the French people were very different from the hardy Americans. They scarcely comprehended the meaning of the word "independence;" and it is not surprising that Napoleon, with his indomitable will and ambition, soon obtained complete control of them. He did not stop at the boundaries of his own country, but overthrew nations and dethroned kings in every direction, and was at length crowned emperor of the vast country he had conquered.

Washington, when the crisis of the great political struggle was past, proved himself as able a statesman as he had been a general. He took counsel with his assistants, and did not rest until he saw his country respected among all nations as a free and independent government. He then refused reelection to the chief executive office and gave place to another.

Napoleon was a despot. He controlled absolutely, took no counsel with his subordinates, but ruled them with an iron hand. And when his despotism could no longer be borne, he fell; and we find him all at once crushed, dethroned and exiled from his country.

Napoleon died an exile on a distant island, with none to mourn for him. Washington enjoyed to the last the respect and love of his country, and at the news of his death the whole people mourned as for a dear friend.

At the name of Napoleon we think of a master-

mind; at that of Washington, of a true and noble heart.

Topical Outline.

Washington and Napoleon	INTRODUC- TION	} General statement of likenesses and differences.	
	DISCUS- SION	} Education Early traits of character Public career Character Death	} LIKE- NESSES, DIFFER- ENCES.
	CONCLU- SION	} Opinion of posterity.	

Read the lives of Washington and Bonaparte and study the foregoing suggestions. Then study the outline for the composition. Write a composition in Comparison and Contrast, taking Washington and Napoleon for your subject.

Composition CXXXIV.

BENJAMIN FRANKLIN.

(SUGGESTIONS.)

Early Life: Parentage. Birth: when and where. Education. Period of apprenticeship.

Manhood: Before entering on his public life. Occupation: printer. Editor of *Poor Richard's Almanac*; maxims. Character as a philosopher. Public life. Postmaster at Philadelphia. Member of General Assembly of Pennsylvania.

Electric experiments: lightning-rods. Deputy-gen-

of Post-Office Department. Agent of several colonies to Europe. Member of Continental Congress. Member of Declaration of Independence. Minister to France during Revolution. Return to America. Character as statesman. Connection with educational institutions. Influence on literary world. Death.

Topical Outline.

Washington and Franklin	INTRODUCTION	} (Let the pupil make the introduction.)	} LIKE- NESSES, DIFFER- ENCES.
	DISCUSSION		
	CONCLUSION		
			} Rank.
			} Time Nationality Educational advantages Early dispositions Early occupations Public life Character Death

Write a composition in Comparison and Contrast, taking Washington and Franklin as your subject. Study the lives of both men, following the suggestions given.

Composition CXXXV.

PATRICK HENRY.

(SUGGESTIONS.)

Early Life: Parentage. Birth: time and place. Education. Early disposition and character.

Manhood: First occupation: business; result. Final occupation: lawyer. Character and rank as a lawyer.

Public life. Member of the House of Burgesses of Virginia. Speeches on "Stamp Act;" "Tax on Tea;" "Boston Port Bill:" effect of these speeches.

Member of Congress. Affair with Dunmore of Virginia. Governor of Virginia. Position on the adoption of the Federal Constitution. Final acquiescence. Death: when. Character and rank as an American statesman.

JOHN ADAMS.

(SUGGESTIONS.)

Early Life: Birth: time; place. Parentage. Education.

Manhood: Profession: rank as a lawyer. Position among his countrymen. Member of Massachusetts Assembly. Member of First and Second Congresses. His service in Congress. Secured the adoption of the Declaration of Independence.

Commissioner to decide on a treaty of peace and commerce at the close of the Revolution. Terms of the treaty. Minister of United States to the Court of St. James—the first one. Vice-President for two terms. President.

Principles of different parties. French troubles. Alien-and-Sedition laws. Party distinctions. Death:

when; where. Character as a man, lawyer and statesman.

Compare the lives of Patrick Henry and John Adams. Study the lives of both men, noting in particular the points given in "Suggestions." Make an outline before beginning to write.

Composition CXXXVI.

ROBERT FULTON.

(SUGGESTIONS.)

Early Life: Birth: time and place. Parentage. Education.

Manhood: Early occupation: portrait-painting. Resided abroad. Later occupation: civil engineering. Life in France; studies and experiments.

First successful application of steam to navigation. Irrigation and navigable waters. Influence of Fulton's invention on civilization. Fulton's patent. Death.

GEORGE STEPHENSON.

(SUGGESTIONS.)

Early Life: Birth: time and place. Education. Occupation as a boy. Experiments of youth.

Manhood: The then existing railways. The many attempts to apply steam to railway locomotion. Stephenson's attention to the subject. The first railway locomotive.

Effect of his inventions on civilization and commerce. The multiplicity of railroads now, especially in our country: advantages arising therefrom. Death of Stephenson.

Compare the lives of Robert Fulton and George Stephenson. Study the lives of both men, following the points given in "Suggestions." Make an outline before beginning to write.

Composition CXXXVII.

JOHN SMITH.

(SUGGESTIONS.)

Early Life: Birth: time and place. Education. Adventures of youth.

Manhood: First voyage to America: when made. Explorations on coast of Virginia. Founding a Virginia colony. Jamestown. London Company; first charter. Government of colony; two councils; governor.

John Smith as governor. Standing among the colonists. Prosperity of colony under him. His explorations. Narrow escape. Friendship of Indians while Smith remained. The second charter. Smith's return to England; cause and results. Change of government. Smith's second voyage. Third charter.

Introduction of slavery. Indians; wars; results. Virginia made a royal province. Death of Smith: when; where.

WILLIAM PENN.

(SUGGESTIONS.)

Early life: Birth: time and place. Education. Expulsion from home; cause.

Man: Religious views. Voyage to America. Grant Pennsylvania. (Meaning of name.) Founding of Philadelphia. (Meaning of name.) Treaty with Indians. Return to England.

Release of thirteen hundred Quakers. Return to America with a band of Quakers. Government. His work with the Indians. Death. Character.

Compare the lives of John Smith and William Penn. Study the lives of both men, following the suggestions given in "Suggestions." Make an outline before beginning to write.

Composition CXXXVIII.**MASSACHUSETTS.**

(SUGGESTIONS)

Location: Causes which led to settlement. Massachusetts under colonial rule. Settlements made. Conditions of country. Massachusetts under royal governors. Causes for change in administration. Return to colonial rule.

War prior to Revolution. Revolutionary War. Causes of this war. Massachusetts' connection with this war. Result of the war. Massachusetts a State. Character of its occupations. Character of its people. Rank in the Union.

CALIFORNIA.

(SUGGESTIONS.)

Location. Early settlement. California under Mexico. Missions established by Franciscan monks. Cause of the decline of power of these monks. War between Mexico and the United States. Struggle for independence in California.

California ceded to the United States by Mexico. California a Territory. Discovery of gold. Question of slavery. California admitted into the Union. Character of its occupations. Character of its people. Rank in the Union.

Compare the histories of Massachusetts and California. Study the histories of both States from the points given in "Suggestions." Make an outline before beginning to write.

Composition CXXXIX.**MASSACHUSETTS.**

(SUGGESTIONS.)

Location. Length and breadth. Area. Physical characteristics. Surface: mountain-ranges; Connecticut Valley. Climate.

Advantages: mines; means of communication with the world; water-power. Leading interests: manufacturing and commerce. Cities. Relative importance in respect to area, population and commercial interests.

CALIFORNIA.

(SUGGESTIONS.)

Location. Length and breadth. Area. Physical characteristics. Surface: Sierra Nevada Mountains; Coast Ranges; Great Central Valley. Climate: wet and dry seasons.

Advantages: mines; means of communication with the world. Leading interests: mining; agriculture; commerce. Cities. Relative importance in respect to area, population and commercial interests.

Write a composition in Comparison and Contrast, taking for the theme "Massachusetts and California." Study the description of both States from the "Suggestions" made under each. Make an outline before beginning to write.

Composition CXL.**THE MINISTER.**

(SUGGESTIONS.)

His experience of the truth of God's word. The Bible his book of study. Called of God to preach. Collegiate and theological education. Examination for license. Preaching as a candidate. The embarrassments of the young preacher. Receives a call. Ordination and installation.

Labor in the study: preparation of sermons. Preaching. Work in the Sabbath-school. Baptisms. Calls upon the sick. Funerals and funeral sermons. Weddings. Religious conversation. Pastoral visitation of the congregation.

Fidelity to the truth whether popular or not. His literary work. Self-devotion and piety. The difficulties of his work. A leader and an example. The need society has of a minister. His joy and reward in his calling. Pecuniary reward.

THE DOCTOR.

(SUGGESTIONS.)

His choice of a profession decided by his tastes and individual fitness. Three years' study and observation under a medical preceptor. His college course. The dissecting-room. Hospital experience.

His graduation but the threshold of his experience. His settlement in practice. Choice of a location. The embarrassment of his position in society. Waiting for business. His aim to keep pace with scientific investigation and discovery. His experience at the bedside of the sick. Undivided responsibility.

First experience in losing a patient. His duty to the afflicted friends. Private consultation and professional secrets. His duty to relieve suffering when life cannot be saved. Night-work. How regarded by his patrons and the public. The effect of his profession on longevity. His reward.

Write a composition in Comparison and Contrast, taking for the theme "The Minister and the Doctor." Follow the "Suggestions" made under each. Make an outline before beginning to write.