

LESSONS IN ENGLISH

BOOK TWO

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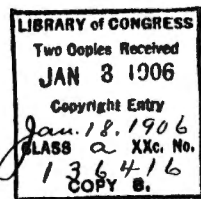
οὐ πολλὰ ἀλλὰ πολὺ

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PREFACE

THIS series of "Lessons in English" comprises two books. BOOK I, intended to be used within the third, fourth, fifth, and sixth grades, covers either two or three years, according to the amount of time allowed for language work, the age of the pupils, and their previous training.

BOOK II contains a systematic course in grammar and a series of lessons in composition. It amply provides for the English work of the three higher grammar grades.

In the preparation of BOOK I the design has been —

(1) To create a liking for good literature by presenting worthy selections to be read, studied, copied, and learned.

(2) To help children to talk and write more freely about the many things that they see or know. Suggestive questions have been asked, in order to stimulate thought, to develop clear ideas, and to enable the learner to report more readily, both orally and in writing, what he has discovered. Provision has been made for a great amount of practice in talking and writing. Pains have been taken also to give life, point, and interest to the exercises in composition by varying the method of presentation, and particularly by providing a definite reader or hearer to whom the pupil may address himself.

(3) To make children more and more observing — especially in the field of natural science — adding to their knowledge, and leading them to find out for themselves. Many illustrations are set before the children for descriptive and imaginative writing, and help is given in the form of leading questions.

(4) To make correct expression habitual, by calling for frequent repetition of the right forms, and by constantly suppressing the wrong.

(5) To secure the use of correct written forms by giving models for imitation, and by leading up to simple rules for the use of capitals, punctuation-marks, and word-forms, with examples and much work for practice.

(6) To give some acquaintance with the elementary principles of grammar.

In BOOK II the aim has been —

(1) To place before the student an orderly and intelligible statement of the principles that determine the structure of words and sentences, and at the same time to furnish exercises for practice in the application of those principles.

(2) To continue upon a higher plane the work in composition pursued in the lower grades.

Part I deals somewhat at length with the sentence as the structural unit in the use of language, because a knowledge of its elements and their relation one to another must logically precede any detailed study of words and their forms. The parts of speech are briefly treated in this connection to give an intelligent idea of the composition and character of the elements of sentences, as well as to show that classification and inflection depend upon use.

Part II presents the parts of speech with considerable fullness of detail in their classes, inflection, and syntax. Teachers will, of course, discriminate between what is to be learned and what is given only for reference. Attention is called to the treatment of case; to the unusually full presentation of infinitives and participles; to the tabulated summaries at the close of chapters for purposes of review; and to standard literary selections for study.

Throughout the grammar, sentences for illustration and study are given in abundance. That the student may learn that the rules that govern form, structure, and good usage are general in their application, they have been intentionally drawn both from literature and from the language of ordinary intercourse.

Part III is a systematic course in composition. It is not intended to be merely an addendum to the grammar, nor a series of talks about rhetoric. It provides for continuous and progressive practice in those kinds of writing and speaking which are most suitable for children at this stage of their school life.

Though both composition and grammar contribute in greater or less degree to the same end — the ability to use language intelligently and efficiently — yet they differ essentially in their character and method of treatment. For this reason, in the arrangement of the book no attempt has been made to intermingle exercises in composition with work in grammar. The lessons have been so framed, however, that they may either be assigned in connection with Parts I and II or may be used as an independent course.

In both composition and grammar special emphasis has been laid on the choice of the proper word. The tendency towards freedom, if not looseness, in the use of forms, and the disposition to ignore certain well-established rules on the part of latter-day writers and speakers, have been discouraged by pretty close adherence to the usage of those who are striving to maintain the highest standards.

Although these books contain much that is new and unhackneyed, they are not untried. The material which they contain has been tested in many schools under widely different conditions, and has been found workable. These "Lessons in English" do not come before the school public, therefore, as

strangers knocking at the door and waiting to be introduced; they appear rather as familiar friends renewing old acquaintance and seeking a wider recognition in a circle where they have already made their standing good.

The authors are indebted to the following publishers and authors for permission to use copyrighted material: To Mrs. Margaret Lee Ashley, and Harper and Brothers for the poem "The Wind," which originally appeared in Harper's Magazine; to Harper and Brothers for illustration *Weapons and Utensils of the Cliff Men*; to Charles Scribner's Sons for the excerpt from J. G. Holland's "Babyhood"; to Cyrus T. Clark Co., Decorators, for illustration *An Interesting Subject*; to Houghton, Mifflin & Co. for selections from J. T. Trowbridge's "Midsummer" and "Midwinter"; to the Whitaker & Ray Company for Joaquin Miller's "Columbus"; to Mr. James Whitcomb Riley and the Bobbs-Merrill Company for "The Prayer Perfect"; to Lothrop, Lee & Shepard Co. and William H. Hayne for a selection from Paul Hamilton Hayne's "Will and I"; to Mr. A. W. Mumford for permission to reproduce the picture of the Baltimore Oriole's Nest; to the Youth's Companion for illustration *Boy on Pony*. The authors are also under obligation to prominent Superintendents who have read proof and made valuable suggestions.

F. N. S.

G. A. S.

JANUARY, 1906.

TO TEACHERS

THESE books presuppose a wise and capable teacher who will use them with the attainments and needs of her pupils in mind, omitting here and supplementing there according to varying conditions.

Too many teachers think of a text-book as a kind of machine-gun, built to fire with deadly precision so many loads a minute. This is a vicious error. A text-book should be the teacher's friend, guide, and helper. It may be a powerful aid and resource; it can never take the place of the teacher's personal enthusiasm, sympathy, and stimulus.

In these books teachers will find a great variety of material which they can use in accordance with their best judgment. Exercises are given for copying, for dictation, for reproduction of what has been learned, or read, or heard; for picture study and description; for letter-writing; for recording the results of observation and experience; for the use of words and their synonyms; for practice in the use of correct forms. Selections from the best literature are given to be studied and learned, and to furnish suggestions for kindred work from the school readers; ample provision is made for the correlation of nature work with language; and the elements of grammar are inductively presented.

The lessons are not of uniform length; they are graded, and those of a kind are arranged accordingly; but, in general, they are not dependent consecutively one upon another. The order

of them, therefore, may often be changed at discretion; some may be omitted, some divided; others may be amplified and dwelt upon.

The inductive method has been followed throughout. A right use of the suggestive questions will lead to habits of thought, observation, and investigation along given lines. Other questions may be added, but the direct imparting of information will not often be necessary.

Oral lessons should precede and outnumber written lessons. Each exercise should be the subject of conversation and study before any attempt is made to write it.

An especial effort should be made by the teacher to see that the child's thought is clear and distinct in his own mind. The first thoughts of children are, and perhaps ought to be, more or less hazy. It is the business of the teacher in English to dissipate the fog, to disentangle confused ideas, to induce habits of clear and orderly thinking. Much can be accomplished toward this end by training the child from the start to grasp firmly the units of discourse, — the sentence, the paragraph, and the whole composition. This does not mean that children are to learn to talk about these things, but that they must somehow gradually acquire a sense for them.

A final word of caution may not be out of place. Teachers of English are apt to attach much importance to the formal side of their instruction and to assume that a pupil's facility in reciting rules and detecting errors of speech is a sure sign of progress. The formal side must not, of course, be overlooked, but it should never be forgotten that the end of all instruction in English is growth in power of expression and appreciation. Drill which contributes to this end is good. Drill which, falling short of this end, merely fills the child's mind with rules and symbols, is a grievous waste of time.

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LESSONS IN ENGLISH

BOOK TWO

PART ONE

SENTENCE-STRUCTURE

CHAPTER I

THE SENTENCE: KINDS

1. When we converse with one another or write letters to our friends, the words that belong together fall into groups, each group expressing a single complete thought.
2. If we were to go into the woods together, we might say —

1. I should like to come here every day.
2. Are there any flowers there?
3. Listen to the brook.

Writing to a friend, we might say —

4. I am coming home tomorrow.
5. Will you meet me at the station?
6. Please show this letter to mother.

Such groups of words are called sentences.

3. A sentence is a group of words expressing a single complete thought.
4. Let us see for what purpose each of these sentences is used.

PART THREE
LESSONS IN COMPOSITION

CHAPTER I
CAPITALS, PUNCTUATION, ETC.

LESSON I
THE USE OF CAPITALS

One of the marks of a good writer is the proper use of capital letters. The most important rules for capitals are the following:

A *Capital Letter* should be used to begin —

1. Every sentence.
2. Every line of poetry.
3. Every direct quotation.
4. All individual or special names of persons, places, months, and days; as —

William Shakespeare, Spain, September, Saturday, Easter.

All words made from them; as —

Shakespearean, Spanish.

And all abbreviations of them; as —

Wm., Sept.

5. All names applied to God.

6. The principal words in titles. Thus:

The President of the United States.
"The Land of the Midnight Sun."

7. The words I and O should always be capitals.
[See Appendix II.]

Exercise 1. — Copy the following passages, using capital letters where they are needed. Give a reason for each change that you make.

(a) thus they answered — hoping, fearing,
some in faith, and doubting some, —
till a trumpet-voice, proclaiming,
said, "my chosen people, come!"
then the drum,
lo! was dumb;

for the great heart of the nation, throbbing, answered, "lord, we come!"

(b) here we see the very same wolf — do not go near him, annie!
— the selfsame wolf that devoured little red ridinghood and her grandmother.

(c) "When you are older," said james's father, "you can read the 'iliad.'"

"o i know what that is," replied james, "it is a story about the grecian war written by a greek poet named homer. our teacher read some of it to us last friday."

Exercise 2. — Think of the most interesting story about an animal that you have ever read or heard. Write it briefly in your own words, paying particular attention to the use of capitals.

LESSON II

SOME RULES FOR PUNCTUATION

Writing is much clearer and easier to understand when it is properly punctuated, for punctuation-marks show where the sentences end and how they are divided. Some of the marks

show also the kind of sentence. Other aids to clearness are the apostrophe, quotation-marks, and the hyphen. The following are simple rules for these marks.*

1. The Period [.] must be used after —

Every complete sentence that is not a question nor an exclamation.

All abbreviations or initial letters.

A heading, title, or signature, when used alone.

2. The Question-mark [?] must be used after —

Every complete question.

3. The Exclamation-point [!] must be used after —

Every expression that is very exclamatory.

4. The Comma [,] must be used to separate from the rest of the sentence —

The name of the person spoken to. Thus:

John, come forward.

A direct quotation, or each of the parts of one if it is divided.

The **Comma** must also be used to separate —

The parts of a series of three or more words of the same kind.

The flags were red, white, and blue.

The parts of a sentence that is made up of two or more sentences. Thus:

We have come, and you must go.

5. The Apostrophe ['] must be used to denote —

Possession.

The omission of letters in contracted words.

The plurals of letters, figures, etc. Thus:

Dot your i's. Your 4's are poor.

* A fuller treatment of punctuation will be found in Appendix II.

6. Quotation-marks [“ ”] must be used to inclose —

Every direct quotation, or each of the parts into which it is divided.

The title of a book or periodical, if the title is long.

7. The Hyphen [-] must be used to separate —

The parts of some compound words.

The syllables of a word written on different lines.

Exercise 1. — Tell why each **punctuation-mark** is used in these sentences:

1. How many days are there in a leap year?
2. Can Honor's voice provoke the silent dust?
3. Boys, have you ever read "Tom Brown at Rugby"?
4. Now abideth faith, hope, charity.
5. The houses were low, narrow, and dingy.
6. Julius Caesar wrote, "I came, I saw, I conquered."
7. "Experience keeps a dear school, but fools will learn in no other."
8. Which sounds better, "No, sir, I can't"; or, "Yes, ma'am, I'll try"?

9. "The Courtship of Miles Standish" was written by Henry W. Longfellow.

Exercise 2. — The old Greeks got on with very little punctuation. They even ran their words together, as in the following passage. Try rewriting this interesting little story, separating the words, and putting in punctuation where it is needed.

MrPopewhowascrookedandcrosswastalkingwithayoungofficertheofficer saidhethoughtthatinacertain sentenceaninterrogationmarkwasneededdo youknowwhataninterrogationmarkisnarledoutthecrookedcrosslittleman itisacrookedlittlethingthatasksquestionssaidtheyoungmanandheshutup MrPopeforthatday.

Exercise 3. — Think of the most amusing incident that you can recall. It may be something that you have seen or heard at your home, on the schoolground, or in the schoolroom. Make a brief story of it, writing as simply and straightforwardly as you can, as if for a little child to read. Attend particularly to the punctuation.

LESSON III

QUOTATIONS

1. When we introduce the exact language of another person into what we are writing, we make what is called a **Direct Quotation**. Thus:

Prince Edward and his division were so hard pressed that a message was sent to the King, asking for aid. "Is my son killed?" said the King. "No, sire." "Is he wounded or thrown to the ground?" "No, sire," said the messenger; "but he is very hard pressed." "Then," said the King, "I shall send no aid; because I am resolved that the honor of a great victory shall be his."

2. In writing a direct quotation, we must remember three things:

- (1) To begin it with a capital.
- (2) To inclose it in quotation-marks.
- (3) To separate it from the rest of the sentence by a comma, unless it is a question or an exclamation.

If the quotation consists of several sentences, it may be preceded by a colon [:]

3. When we introduce anything into our writing as a thought or an opinion of another without using his exact language, we make an **Indirect Quotation**. Thus:

DIRECT. The King said, "**I have** lost the hearts of **my** people."

INDIRECT. The King said that **he had** lost the hearts of **his** people.

Indirect quotations frequently begin with the word "that," and they require no quotation-marks.

4. A **Divided Quotation** is one which is given in two parts, with some of the writer's own words between.

Each part should be inclosed in quotation-marks, and should generally be separated from the rest by commas. Thus:

"I propose to fight it out on this line," wrote General Grant, "if it takes all summer."

5. In writing a conversation between two persons, what each one says should generally occupy a separate paragraph. Thus:

"Colonel Miller," asked General Brown, "can you silence that battery?"

"I'll try, sir," replied the gallant colonel.

Exercise 1. — Change the direct quotations in this lesson into indirect quotations.

Exercise 2. — Rewrite the following passage, inserting quotation-marks where they are needed:

The gentleman turned to the boy who was sitting on the log, and said, Where do you live?

Sir?

Where do you live?

The boy hesitated a moment as if he did not understand him. Then he said,

I don't know, sir. I don't live anywhere.

The little boy in the wagon laughed.

Don't know where you live, said the gentleman. Well, what are you doing out here?

I have been catching butterflies.

Exercise 3. — Continue this conversation. What will the gentleman ask next? What will the boy on the log reply? What questions may the little boy in the wagon ask, and what will be the replies? As the gentleman and the little boy drive away, what will they say to each other? Write this all out, paying particular attention to the use of quotation-marks.

LESSON IV

REVIEW OF CAPITALS, PUNCTUATION, AND QUOTATION-MARKS

Exercises. — Copy one or more of the following selections, or write from the dictation of your teacher, using capitals and punctuation marks correctly. Attend carefully also to the quotations.

1. Over and over again,
No matter which way I turn,
I always find in the book of life
Some lesson I have to learn.
I must take my turn at the mill;
I must grind out the golden grain;
I must work at my task with a resolute will,
Over and over again.

2. William H. Prescott, John L. Motley, and George Bancroft are distinguished American historians. Prescott wrote "The Conquest of Mexico." Motley wrote "The Rise of the Dutch Republic." Bancroft wrote the "History of the United States."

3. Know old Cambridge? Hope you do.
Born there? Don't say so! I was too:
Born in a house with a gambrel roof, —
Standing still, if you must have proof.

Yes, in the old gambrel-roofed house looking out on the College Green, lived Rev. Dr. Abiel Holmes — pastor of the First Church in Cambridge, Massachusetts, but of wider fame as the author of the "American Annals" — and there was born to him the son, Oliver Wendell, who was to shed new luster on the family name as the brightest of American poets and essayists. His birthdate is August 29, 1809.

4. Henry Wadsworth Longfellow, the most popular of American poets, was born in Portland, Maine, Feb. 27, 1807. His father was a well-known jurist, and, like Bryant, he was descended from John Alden, the youngest of the *Mayflower's* Pilgrims.

From 1835, the time of his appointment as Professor of Modern Languages and Literature in Harvard University, till his death, March 24, 1882, Longfellow lived in the stately old Cambridge mansion occupied by Washington during the siege of Boston, 1775-76.

5. "Our enemies are before us," exclaimed the Spartans at Thermopylae. "And we are before them," was the cool reply of Leonidas. "Deliver your arms," came the message from Xerxes. "Come and take them," was the answer Leonidas sent back. A Persian soldier said: "You will not be able to see the sun for flying javelins and arrows." "Then we will fight in the shade," replied a Lacedaemonian.

CHAPTER II.

THE CHOICE OF WORDS.

LESSON V

SYNONYMS

We often find several words nearly alike in meaning, each one of which we must learn to use in its proper place. Such words are called **Synonyms**. Thus:

Ancient, old, aged, elderly, antiquated, are synonyms, for, in a general way, they have the same meaning; but we say "ancient customs," "old trees," "aged or elderly persons," "antiquated fashions."

Synonyms are words that have the same or nearly the same meaning.

Exercise 1. — 1. Separate the following words into **five groups**, each containing **five synonyms**.

2. **Use** the words of each group in expressions that will illustrate their meaning. Thus:

"A *plot* to rob the bank"; "the *arrangement* of words"; "a *scheme* for raising money"; "a *conspiracy* to assassinate the king."

plot	misfortune	grand	beautiful	reduce
diminish	scheme	calamity	superb	free
liberal	decrease	plan	disaster	magnificent
splendid	generous	abate	conspiracy	catastrophe
mishap	gorgeous	lavish	lessen	arrangement

Exercise 2. — 1. Find one or two **synonyms** for each of the following words:

Busy; bold; honest; counterfeit; obscure; barren; appease; cheerful; dead; larceny; defeat; certain; collect; death; frighten; censure; frank; famous; obstinate; spacious.

2. Give one or two words that are **opposite in meaning** to each of the foregoing.

Exercise 3. — Read each phrase, substituting synonyms for the italicized words.

1. *Inspid* fruit. 2. *Gnarled* oaks. 3. *Relentless* foes. 4. *Chaplet* of flowers. 5. *Sepulchers* of kings. 6. *Auspicious* omens. 7. Debtor's *assets*. 8. *Martial* music. 9. *Voluntary* offering. 10. A *gluttonous* fellow. 11. *Waning* power. 12. *Obsequies* of a ruler. 13. *Imprudent* methods. 14. *Infallible* signs. 15. *Indelible* impressions. 16. Merchants' *liabilities*. 17. Raleigh's *explorations*. 18. *Frugal* habits. 19. *Brutal* actions. 20. *Benevolent* feelings.

LESSON VI

SYNONYMS

Exercise 1. — Substitute words or expressions as synonyms for the italicized words.

1. *Prepare* your lessons. 2. *Honor* your parents. 3. The *thief* was caught. 4. He spoke *excitedly*. 5. *Peacefully* slept the weary children. 6. A *furious* gale was raging. 7. A few *dilapidated* old buildings still stand in the deserted hamlet. 8. We *urged* his going. 9. The Nile overflows *once a year*. 10. Much *fatigued* we reached the end of our journey. 11. *Farming* is a pleasant occupation. 12. There is no cause *sacred enough* to justify a violation of the truth. 13. We *resolved* to make the attempt in spite of all difficulties. 14. The *prisoners* were condemned and executed. 15. He *addressed* the mariners. 16. She was the one who *inherited* her uncle's wealth. 17. We awoke as soon as the sun rose. 18. What *ought* I to do? 19. After the sun had gone down, we resumed the journey that to some of us seemed *without end*.

Exercise 2. — Substitute sentences of equivalent meaning.

1. The *opposing* forces stood in battle array. 2. The supply *constantly increases*. 3. Plants are the *habitations* of insects. 4. They *traversed* the lofty mountains that surround this beautiful region. 5. The majority of mankind earn their livelihood by *hard work*. 6. The army was *animated* by the spirit of its leader. 7. Sailors *encounter* constant perils. 8. The *intelligence* was brought by a courier. 9. Our *liberties* were not secured without a struggle.

LESSON VII

VARIETY OF EXPRESSION

Exercise 1. — The Wide-Awake Debating Club is to discuss this question: "*Resolved*, That life in the country is more pleasant for young people than life in the city." Write what you would say on either side of the question, if you were a member of the club.

Exercise 2. — Write what might be said by your opponent on the other side of the question.

Exercise 3. — Rewrite one of the preceding exercises, trying to make it clear and interesting to a child in the fourth grade. Use the simplest words and expressions you can think of, but do not change the meaning very much.

LESSON VIII

SYNONYMS DISCRIMINATED

Very few synonyms have exactly the same meaning. Sometimes the difference between two words is so slight that only careful study will show what it is. Sometimes it is so great that one word cannot be safely used for the other in any sentence. Every one who wishes to use words correctly must be on the watch for these differences. It is not enough to use the *almost right* word; we must use, if we can, the *exactly right* word. If we mean "*a mischievous* boy," we must not say "*a wicked* boy." If we wish to speak of "*a large* sum of money," we must not say "*an immense* sum of money."

Exercise 1. — What is the difference between —

a lazy boy	and an idle boy;
a large man	and a great man;
a large gift	and a generous gift;
what one wants	and what one needs;
he hopes	and he expects;
a trade	and an occupation;

peeling fruit and paring fruit;
 a street and a road;
 a savage dog and a surly dog;
 an indignant man and an angry man.

Exercise 2. — Study the words in each of the following pairs till you think that you understand the meaning of them. Then use each of the words so as to show that you can discriminate between them.

1. That is **healthful** which gives health; that is **healthy** which has health.

2. **To remember** is to call to mind readily; **to recollect** is to recall with effort. We can sometimes recollect what we do not remember.

3. **Habit** is the result of **custom**. What is *customary* soon grows to be *habitual*.

4. A man's **reputation** depends on what he *appears* to be; his **character** is what he really is.

5. **Brave** and **courageous** men do their duty, even though suffering from fear or disapproval; **bold** and **reckless** men neither fear nor care.

6. **Crimes** are offenses against law; **sins** are offenses against the right.

7. We **convince** a man by argument; we **persuade** him by advice and entreaty.

Exercise 3. — Explain the difference in meaning between the words of each pair. Thus:

Mountains and clouds are *high*; masts and trees are *tall*.

Do not say "I guess so" if you know enough about the subject to say "I think so."

- | | | |
|------------------|------------------------|--------------------------|
| 1. high, tall; | 4. silent, quiet; | 7. pardon, forgive; |
| 2. glance, look; | 5. economical, stingy; | 8. kill, murder; |
| 3. guess, think; | 6. hear, understand; | 9. see, notice, observe. |

Exercise 4. — Discriminate between the words in each pair, and use them in sentences.

- | | | |
|-----------------------|----------------------|-------------------------|
| 1. love, like; | 4. bring, fetch; | 7. believe, think; |
| 2. export, transport; | 5. bear, carry; | 8. learn, teach; |
| 3. follow, pursue; | 6. discover, invent; | 9. education, learning. |

LESSON IX

WORDS RELATED IN MEANING

Many words in the language are connected in meaning, though they may not be sufficiently alike to be called synonyms. It will be interesting to study some of them.

Exercise 1. — Find several words or expressions that are **related in their meaning** to each of the following. Thus *true*, *correct*, *definite* are related to "exact," though not strictly synonymous with it. Explain the difference in each case.

exact	ambush	size	inquiry
exchange	banner	orifice	deny
prudent	ample	journey	error
find	alter	docile	ignorant
taciturn	maintain	necessary	culpable
frighten	origin	hinder	sagacious
future	strength	speed	insane
veteran	savage	frosty	veracity
evening	dominate	look	obstinate
procrastinate	concur	certain	request
aged	occupant		

Exercise 2. — Answer these questions thus:

"A *just* decision is one that is *fair* to all parties concerned."

"*Authentic* reports are such as come from a *reliable* source."

(a) What is a —

1. *just* decision? 2. *salubrious* climate? 3. man of *veracity*? 4. *voracious* statement? 5. *voracious* animal? 6. *majority* of five? 7. *minority* of three? 8. *plurality* of seven? 9. *ambiguous* remark?

(b) What are —

1. *sanguinary* battles? 2. *pugnacious* people? 3. *contemporaneous* events? 4. *tyrannical* rulers? 5. *arbitrary* rules? 6. *maritime* countries? 7. *hospitable* persons? 8. *authentic* reports? 9. *junior* partners?

Exercise 3. — Study the face of the boy in the picture on the next page. Does it express *wonder*, *surprise*, *interest*, *curiosity*, *amusement*, *amazement*, or *astonishment*? Tell what each word means, and show that the one you have chosen is the best.



LESSON X

RIGHT WORDS AND WRONG WORDS

Here are two lists of words and phrases. Those on the left are words to be avoided. They are words that are not used by people who know how to speak and write correctly. Those on the right are good words which everybody ought to use. Read the lists carefully and resolve that hereafter whenever you speak or write you will choose the good words and shun the bad.

To be Avoided.

drownded
yourn
wonst.
nowheres

To be Used.

drowned
yours
once
nowhere

To be Avoided.

attacked
preventative
unknown
gents
hain't
I ain't
he ain't
they ain't
threwed
blowed
knowed
he done it
I scen it
them things
these sort
to home
to once
sez he
just as lives
ruther
remember of
et

To be Used.

attacked
preventive
unknown
gentlemen
haven't
I am not
he isn't
they're not
threw
blew
knew
he did it
I saw it
those things
this sort
at home
at once
said he
just as lief
rather
remember
ate

Exercise. — Read the following sentences, filling the blanks with the right words:

1. My kitten fell into the brook and was dr——. 2. I do not like th—— sort of apples. 3. He kn—— where the dog was before he heard it bark. 4. We called at the house but nobody was —— home. 5. Jack said he would just as I go as stay. 6. When my father asked him where he lived, he laughed, and said, "Nowh——." 7. A sudden gust of wind bl—— my hat off. 8. In reply to the question "What did you learn at school today?" he always said, "Nothing that I re ——." 9. My camera is larger than y——. 10. What is the name of th—— things in the window? 11. He had to defend himself when the boys att—— him. 12. Which would you r—— have, a pony or an automobile? 13. While we were out of the room the cat jumped on the table and —— up the meat. 14. George Washington once thr—— a silver dollar across the Potomac River.



LESSON X

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To be Avoided.

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nowheres

To be Used.

drowned
yours
once
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To be Avoided.

attacked
preventative
unbeknown
gents
hain't
I ain't
he ain't
they ain't
throwed
blowed
knowed
he done it
I seen it
them things
these sort
to home
to once
sez he
just as lives
ruther
remember of
et

To be Used.

attacked
preventive
unknown
gentlemen
haven't
I am not
he isn't
they're not
threw
blew
knew
he did it
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those things
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at home
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said he
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LESSON XI

EXPRESSIONS TO BE AVOIDED

Study the following sentences and note the expressions which should be avoided. You will probably need to refer to them many times.

To be Avoided.

1. I wish everybody would mind *their* own business.
2. I *expect* you got wet yesterday.
3. If I *had have known* you were coming, I should have stayed at home.
4. He felt *kind of* sorry at leaving us.
5. This is *all the farther* we have gone.
6. William makes his R's just *like* I do.
7. Aren't you *most* through?

1. *Their* should be used when the antecedent is plural, *his* when the antecedent is singular. See p. 123, § 298.

2. *Expect* refers to the future. We can say "I expect that he will come tomorrow," but not "I expect that he came yesterday."

3. *Had known* is the past perfect tense of the verb *know*. See p. 238.

4. *Kind of* should be used only in such expressions as "this kind of goods." Avoid also *kind o'*, *kinder* (in the sense of *kind of*), *sort o'*, and *sorter*.

5. *All the farther*, in the sense of *as far as*, is simply bad English.

To be Used.

1. I wish everybody would mind *his* own business.
2. I *suppose* you got wet yesterday.
3. If I *had known* you were coming, I should have stayed at home.
4. He felt *rather* sorry at leaving us.
5. This is *as far as* we have gone.
6. William makes his R's just *as* I do.
7. Aren't you *almost* through?

6. *Like* is a preposition and is properly used in such expressions as "He looks like me." *As* is a conjunctive adverb. See p. 200, § 494.

7. *Most* is the superlative form of *many* or *much*. See p. 135, § 325.

Exercise. — Read or write the following sentences, filling the blanks with the words that should be used.

1. If you — come by the morning train I could have met you at the station.
2. I — you are tired after your long walk.
3. Dinner is — ready.
4. Everyone is expected to bring — own luncheon.
5. Spring Lake is — lonesome after the tourists have left.
6. Frank told me that was — the lesson went.
8. Why don't you signal to him — I do?

LESSON XII

RIGHT WORDS AND WRONG WORDS

The Wrong Words

1. I can't go *without* my father gives me the money.
2. Potatoes are going to be *plenty* next fall.
3. Next month I am to have a *raise* in my salary.
4. Mr. Smith has *rode* the same bicycle for twenty years.
5. When I got up the house was *real* warm.
6. Aunt May is feeling *some* better this morning.
7. The old cat came with us a little *ways*.

The Right Words

1. I can't go *unless* my father gives me the money.
2. Potatoes are going to be *plentiful* next fall.
3. Next month I am to have a *rise* (or *increase*) in my salary.
4. Mr. Smith has *ridden* the same bicycle for twenty years.
5. When I got up the house was *really* (or *very*) warm.
6. Aunt May is feeling *some-what* better this morning.
7. The old cat came with us a little *way*.

1. *Without* is a preposition. *Unless* is a Subordinating Conjunction. See p. 36 and § 215.

2. *Plenty* is a noun. *Plentiful* is an adjective.

3. *Raise* is a verb. *Rise*, in this case, is a noun.
4. *Rode* is the past tense, *ridden* the past participle, of the verb *ride*.
5. *Real* is an adjective, but an adverb is needed.
6. *Some* is an adjective. *Somewhat* is an adverb.
7. We may say *a way* but not *a ways*.

Exercise. — Use the right words to fill the blanks in the following sentences:

1. Chestnuts are very — this year. 2. This check is worthless — you sign your name to it. 3. The firm has promised me a — in salary the first of November. 4. Nobody has ever — this mustang. 5. Judge Henson lives a little — beyond the stone schoolhouse. 6. The thermometer is — higher than it was yesterday. 7. If you will be — quiet I will read you a story.

LESSON XIII

WORDS SIMILAR IN FORM

Words nearly alike in form or pronunciation may have very different meanings. Such pairs of words require special attention. Study carefully the following list and note the differences.

Except , to leave out,	Accept , to receive, to agree to ;
Affect , to act upon, to influence,	Effect , to produce, to accomplish ;
Love , to regard with affection,	Like , to be pleased with, to enjoy ;
Lay , reclined,	Laid , placed [see § 438];
Sat , took a seat,	Set , placed ;
Captive , to charm,	Capture , to catch ;
Stop , to halt,	Stay , to remain.

Exercise. — Fill the blanks with the appropriate words selected from the preceding list.

1. Please — my thanks for your kindness. 2. How was he — by the news? 3. I — good music. 4. Have you ever — up all night? 5. He — it away in his safe. 6. He — in bed until noon. 7. I — my neighbors, but I do not — them. 8. His troubles have —

his mind. 9. I cannot — your invitation. 10. She — down to rest. 11. The Japanese — three of the Russian cruisers. 12. How long will you — in San Francisco? 13. Although he was greatly — by the loss of his friend, he did not cease working until he had — his purpose.

LESSON XIV

WORDS SOMEWHAT ALIKE

Exercise 1. — (a) From the dictionary learn the difference in meaning between the words in each of the following pairs:

1. Prescribe, proscribe ; 2. proceed, precede ; 3. impute, impugn ; 4. statue, statute ; 5. species, specie ; 6. respectively, respectfully ; 7. expect, suspect ; 8. convince, convict ; 9. lightning, lightening ; 10. fly, flee ; 11. liniment, lineament ; 12. ingenious, ingenuous ; 13. stationery, stationary.

(b) Use words from the first three pairs to complete these sentences :

1. What did the physician — ? 2. In what order did they — to the temple? 3. The band — the regiment. 4. You should not — wrong motives to me. 5. The lawyer — the honesty of the witness.

(c) Use each of the remaining words in a sentence or phrase, to show that you can discriminate between them.

Exercise 2. — Tell the difference in meanings of these words, and use each word in a sentence:

1. Missives, missiles ; 2. emigrants, immigrants ; 3. pour, pore ; 4. diseased, deceased ; 5. prospective, retrospective ; 6. luxurious, luxuriant ; 7. equity, iniquity ; 8. retaliate, reciprocate ; 9. principal, principle ; 10. rout, route ; 11. propose, purpose ; 12. contemptible, contemptuous ; 13. complement, compliment ; 14. human, humane.

LESSON XV

UNNECESSARY WORDS

Do not use words that are not needed to express the thought clearly.

For example; *got* implies action, and should not be used with *have* to show simple possession, as in — We have *got* ten fingers.

Exercise 1. — Relieve the following sentences of all needless words or expressions:

1. I have not got any money left. 2. My friend got badly hurt yesterday. 3. A widow woman called to see you. 4. From whence came they? 5. Smell of these flowers. 6. Taste of this fruit. 7. You had ought to read more. 8. I can never find no time. 9. You have stood up too long; sit down a while. 10. He has lost one-half of his money. 11. Put the vase up on to the shelf. 12. From hence we infer his inability. 13. This fact is universally known by all. 14. Payment must be made by the latter end of the month. 15. You hadn't ought to use any unnecessary words. 16. Where have you been to? 17. Had I have known it, I should have gone also. 18. Edward and James they both went. 19. A strait connects them together.

Exercise 2. — Point out the superfluous words, and show why they are unnecessary.

1. He is equally as anxious as you. 2. Cover the plants over. 3. I shall always distrust him whenever he speaks. 4. The journey will require three weeks' time. 5. Keep off of the grass. 6. This evidence is wonderful and surprising. 7. You cannot give to a more worthier object. 8. He may probably go, but he cannot possibly succeed. 9. He was filled with unbounded admiration. 10. I shall first begin by showing the defects, and then afterwards I shall finish by showing the excellences of the system. 11. He abhorred and detested the idea of being in debt. 12. The funeral obsequies were largely attended. 13. I was just going to go. 14. You do very well for a new beginner. 15. The fort was completely surrounded on all sides by the enemy. 16. What you say is very true. 17. Thank those who are coworkers together.

LESSON XVI

INAPPROPRIATE WORDS

Avoid all unsuitable, or exaggerated, or "slang" expressions.

It is useless to try to describe all kinds of things by such words as "nice," "lovely," "awful," "splendid," or "perfectly immense"; find some other adjective that will express your meaning exactly, and remember that it is no disgrace to speak good English everywhere.

Exercise 1. — Substitute for the italicized words suitable descriptive expressions.

1. *Nice* weather; a *nice* picture; *nice* clothes; a *nice* man; a *nice* lecture; a *nice* ride; *nice* music; a *nice* plan. 2. An *awful* pen; *awful* good; *awfully* pretty; *awfully* dear; *awfully* slow. 3. *Splendid* pudding; *splendid* entertainment; a *perfectly splendid* sermon. 4. This sidewalk is *just too lovely for anything*. 5. The delay was *disgusting*. 6. What a *pretty* steamship! 7. Those shoes are an *immense* fit. 8. I *just adore* caramels. 9. I *hate* long stories. 10. The coffee seems *mighty* weak. 11. What a *horrid* mistake. 12. A *perfectly lovely* salad.

Exercise 2. — Use correctly in sentences: nice, awful, horrid, splendid, lovely, disgusting.

Exercise 3. — Select five words that may correctly describe a brook, a speech, music, Niagara Falls, a mountain path.

LESSON XVII

BIG AND LITTLE WORDS

The simplest words are usually the best. Never use a long word when a short one will say what you mean. Never use a phrase when you can put your thought in a word. Avoid big, high-sounding expressions like "a lurid conflagration" for "a fire," "a denizen of the metropolis" for "a city man," "a monarch of the forest" for "a tree"; especially beware of old, worn-out phrases such as "trip the light fantastic toe" for *dance*, "in the arms of Morpheus" for *asleep*. The fewer words you can use, the better, provided that you make your meaning entirely clear.

Exercise 1. — Substitute simpler or more appropriate expressions for those that are italicized.

1. He *resides in an elegant mansion*. 2. The barn was *consumed by the devouring element*. 3. We *attended divine service*. 4. He was *cut down by the scythe of Time*. 5. She was *ushered into existence* in Maine. 6. The streams are *bound by winter's icy chain*. 7. The ice broke, and the boy was *launched into eternity*. 8. We were *conveyed to the dearest spot on earth* in an express wagon. 9. Crowds *congregated to witness* the

race. 10. *Divest yourself of your outer habiliments*, and stay with us. 11. There were some *gorgeously appareled members of the gentler sex* present. 12. *Immediately upon our establishment in the hostelry we partook of a sumptuous repast.*

LESSON XVIII

AMBIGUOUS EXPRESSIONS

Try to frame your sentences in such a way that they cannot be misunderstood. Expressions which can mean either of two things are said to be **ambiguous**.

Thus the sentence "No one should drink this water without being boiled" might be taken to mean either (1) "Every person should be boiled before he drinks this water," or (2) "No one should drink this water without first boiling it."

Exercise 1. — Point out the two meanings which these sentences may have. Then **reconstruct** each sentence so that it shall have only one meaning:

1. Ask how old Mrs. Jones is. 2. What I want is common sense. 3. The judge told the lawyer that he was not an authority. 4. I have not heard from one of my friends. 5. She has given me more than you. 6. My friend's father died while he was in Europe. 7. I promised her mother that I would call upon her sister. 8. I had just met my partner a ruined man. 9. We met the same horse tramping through the snow in our rubber boots.

The most frequent cause of ambiguity is a wrong order of the words. Try to arrange the parts of a sentence so that it may convey as clearly as possible just the meaning intended.

Exercise 2. — Try to improve the arrangement of the words in the following expressions, and explain why changes are needed.

1. For sale: soft men's hats, black ladies' gloves, and leggings for children with or without feet. 2. We came very near being killed more than once. 3. He bought a new pair of gloves. 4. Carpets and clothes beaten and washed. 5. All rivers are not so swift. 6. Solve the next example to the end but one. 7. I should like to visit you very much. 8. I only recite in the morning. 9. I heard all you said very distinctly. 10. A fine view was obtained from the upper story of Niagara Falls.

11. Mrs. James only has one child. 12. I have been trying to have my watch repaired every day this week. 13. I never expect to be any taller than I am now. 14. Try to always put adverbs in their proper place.

LESSON XIX

VARIETY IN EXPRESSION

Exercise. — Read the following selection, substituting for the italicized words and phrases others that are synonymous or nearly so. Have you improved the narrative in any way? Give your reason.

I am sure that you have read *accounts of voyages* in the Arctic regions. You have been *told* of the sufferings of the *crews* during the long winters, amid the ice and snow; and you have heard *how*, during that *dismal period*, there is *total* darkness, for the sun never *rises* for weeks and months together. On the *other hand*, these northern *regions* often present a *more cheerful* picture. During midsummer, the long darkness of winter is *aloned* for by *perpetual* sunshine. At midnight there is still the full *brilliance* of day, and the sun, though low, no doubt, has not passed *below the horizon*. Even in the northerly parts of Europe *we can see the midnight sun*. Lord Dufferin, in his delightful narrative of a *cruise*, entitled "Letters from *High Latitudes*," gives an *interesting* illustration of the *perplexities* arising from *endless* daylight. It appears that everything went on *happily* until the *fatal moment* when the yacht crossed the Arctic Circle. Then it was that *dire tribulation* arose among the poultry. A *fine* cock was the cause of the *trouble*. *Knowing* his duty, he always liked to be *particular* about *performing* the *important task* of crowing at sunrise. This he could do regularly, so long as the yacht remained in *reasonable latitudes*, where the sun behaved *properly*. But when they crossed the Arctic Circle, the cock was *confronted* with a *wholly* new experience. The sun never set in the evening, and *consequently* never had to rise in the morning. What was the *distracted* bird to do? He did everything. He burst into occasional fits of *terrific* crowing at all *sorts* of hours, then he *gave up* crowing altogether, but finding that did not *mend* matters, he took to crowing *incessantly*. Exhaustion was *succeeded* by delirium, and rather than live any longer in a *universe* where the sun was capable of *pranks* so *heartless*, the *indignant* fowl *flung* himself from the vessel and *perished* in the Arctic Ocean.

— R. S. Ball.

CHAPTER III

LETTER-WRITING

LESSON XX

THE HEADING

The most general use of written language is for Letters which we send addressed to absent persons, to whom we have something to say.

1. **Kinds.** — Letters may, of course, be written upon any subject. They may serve in transacting business; they may give or ask for information or advice; or they may take the place of ordinary conversation between friends and acquaintances. Sometimes they are *formal*, sometimes *familiar*.

2. **Form.** — By custom a formal letter is made to consist of six parts:

- | | |
|----------------------------|--------------------------------------|
| 1. The Heading , | 4. The Body of the Letter , |
| 2. The Address , | 5. The Complimentary Ending , |
| 3. The Salutation , | 6. The Writer's Signature . |

3. The **Heading** of a letter should give the *place* and *date* of writing. If a reply is to be sent to the place of writing, the letter should show exactly where to send it by mail. If a reply is to be sent elsewhere than to the place of writing, the fact should be indicated after the signature. (Form 8.)

1. **Place.** — If in a city or in any other place where they need to be known, give (a) the name or number of the **house**, and the name of the **street** (or else the post-office box). Thus: Turner's Inn, Green St.; or Park Sq. (Forms 1 to 26.)

(b) Always give the name of the **city, town, or post-office** to which replies are to be sent.

(c) When it would be of any use to tell the **county**, give that next. It sometimes happens that in one state there are several towns with similar names, so that the name of the county is needed to distinguish them; and if a town is small and little known, it may hasten the delivery of the reply to add the county.

(d) Next comes the name of the **state**, unless you are *sure* that it is not needed.

2. **Time.** — In familiar letters, and whenever it needs to be known, give first the **day of the week**. (Forms 4 and 12.) In other letters, give only the **day of the month**, the **month**, and the **year**. We may write 24 May, 1906, or May 24, 1906.

3. **Position of Heading.** — The heading may occupy *one, two, or three lines*, according to the space it requires. It begins an inch or more from the top, and about half way across the page toward the right. Each of the following lines, if one is not enough, should begin a little farther to the right. Always put the whole of the date on one line.

4. **Heading Omitted.** — Except in business letters, the heading is often omitted, and the place and time are given at the left of the page after the signature. (Forms 19 and 26.)

5. **Punctuation.** — Put commas after every part, except between the name and the day of the month, and between the name and the number of the street or post-office box. Put a period after abbreviations, and at the end of the whole.

Exercise. — Examine carefully the forms on pp. 273-279. Then write the following as **headings** properly arranged:

1. Oct. 25, 1906, Saratoga, State of New York, 217 Spring St.
2. I am in Andover, in Oxford Co., in Maine, at the Eagle Hotel, July 21, 1907.
3. At Home on Washington's Birthday, 1906, Thursday.

4. Outline model of letter showing indentions and arrangement of parts.

1. Heading.

2. Address.

3. Salutation.

4. Body of Letter.

5. Complimentary ending.

6. Signature.

LESSON XXI.

THE ADDRESS AND THE SALUTATION

THE ADDRESS

The **Address** of a letter consists of the name and title of the person or firm to whom it is written. Sometimes, especially in business letters, the residence or place of business is added.

1. **Name and Title.**—To the name of the person addressed it is polite to add an appropriate title.

(a) Before the name we may write:

Mr. in addressing a man.

Mrs. [Mistress] in addressing a married woman.

Messrs. [Messieurs] in addressing two or more men.

Miss (pl. **Misses**) in addressing an unmarried woman or a girl.

Master (pl. **Masters**) in addressing a boy.

Rev. or The Rev. before the full name or some other title in addressing a clergyman; as, The Rev. C. F. Howe; Rev. Mr. Howe; The Rev. Dr. Howe; *not* Rev. Howe.

Hon. in addressing members of Congress, and a few other high officials.

Dr. in addressing a physician; or any person who has one of the titles M.D., Ph.D., D.D., LL.D., etc.

(b) After the name we may write:

Esq. in addressing lawyers, many government officers, and sometimes other gentlemen, though it is now used less often than formerly.

(c) In addressing the President of the United States, or the Governor of a State, the following forms may be used:

To the President,

Executive Mansion,
Washington, D. C.

Sir: (or Mr. President).

To His Excellency, _____

Governor of the State of -

Sir: (or Your Excellency).

(d) There are many other titles, such as Gen., Col., Supt., which may be used in addressing the persons to whom they rightfully belong.

(e) Sometimes two or more different titles are used together; as, Prof. Wm. Hale, M.D., LL.D.; but if both have the same meaning, as *Dr.* and *M.D.*, they should not be used together. With *Esq.*, no other title should be used; and we should not say *Mr. Dr. Brown*.

2. **Residence.** — By residence is meant the name of the post-office and state; sometimes also the street and number where a person receives letters.

3. **Arrangement and Position.** — The address may, like the heading, occupy one, two, or three lines. The first line should contain nothing but the name and title, and should not be indented from the left margin. Each of the following lines should be indented somewhat more than the one before it.

In *business letters* the address should be given on the two or three lines below the heading. In *familiar letters*, if given in full, it should begin on the line below the signature. In other letters it may be written at the end instead of at the top, especially when the *heading* is very long. (Form 11.)

THE SALUTATION

The **Salutation** is a courteous or affectionate greeting that serves to introduce the body of the letter.

1. **Form.** — Its form depends upon who is writing, who is addressed, and what degree of intimacy or friendship there is between the two. Hence there are many forms from which to choose, though only a few can be given here. Where several forms are given in succession, the first are the most formal, the last are the most familiar.

(a) In business or formal letters of any sort we write:

Sir (pl., Sirs or Gentlemen);	Madam (pl., Ladies);
Dear Sir or Sirs;	Dear Madam;
My dear Sir.	My dear Madam.

A young unmarried woman is addressed simply as (for example) Miss Brown, or Dear Miss Brown.

(b) In more familiar letters, we may use one of the preceding forms, or such as these:

Friend Brown;	My dear Ned;	Cousin Clara;
Dear Brown;	My dear Friend;	My dear Mother.

2. **Position.** — If the address consists of three lines, the salutation may be indented as much as the second line. (Form 18.) If it consists of one or two lines, the salutation should be written a little to the right. (Forms 13, 16.)

If the address is omitted here, the salutation should begin at the left margin of the line below the heading.

Although usage is not uniform, there is a tendency among typewriters to place the salutation by itself on the line below the address without indentation. This is done so that the body of the letter may stand alone.

Punctuation. — After the salutation, use a comma, a colon, a comma and a dash, or a colon and a dash, according to the degree of formality with which the letter begins. The comma is the least formal.

Exercise. — After studying the forms on pp. 274–277, write the various **addresses and salutations** that you might use —

1. In writing to your father; your brother or sister; your uncle; your grandmother; your cousin.
2. In writing to an intimate friend; to your teacher; to a physician; to a neighbor.
3. In writing to a clergyman who is a stranger to you; to the chairman of your school committee; to the superintendent of schools.

LESSON XXII

THE BODY, THE ENDING, AND THE SIGNATURE

I. THE BODY

The **body** of a letter is the message itself, or what we have to say.

1. **Contents.** — Do not make such needless remarks as "I now take my pen in hand," or "I will now close," but begin with something worth saying; express yourself clearly and concisely in complete sentences grouped into paragraphs according to the sense; and stop when you have done. Use simple words, avoiding slang. Careless or illegible penmanship may not only occasion costly mistakes, but it shows a want of respect.

2. **Position, Form, etc.** The Body begins under the end of the introduction, or if that is long, on the same line with the salutation. There should be a narrow margin at the left extending the whole length of the page; we should *write legibly*, without crowding, and never divide a syllable at the end of a line.

II. THE ENDING

The **Complimentary Ending** is a courteous assurance of good faith, respect, or affection, which is added at the end of a letter. One should say something that is in keeping with the style of letter he has written, and with his relations to the person addressed; and he should at the same time express his feelings truthfully.

1. **Form.** — (a) In business or formal letters the common forms are:

Yours truly;	(Very) truly yours;
Yours respectfully;	(Very) respectfully yours.

And in extremely formal letters, such as are sometimes written to high officials Form 11, or something similar, may be used. (Forms 1 to 26.)

(b) For friendly or familiar letters there is a great variety of other forms, some of which are given in the models. Other examples are:

Faithfully yours;	With highest regards;	Yours ever;
Most truly yours;	Yours sincerely;	Your loving sister;
Your devoted son;	Ever most gratefully yours.	(Forms 3, 6, 8.)

"Yours, etc.," is vulgar.

2. **Position.** — The conclusion begins on the line following the body of the letter, and is indented about one-third the width of the page. If it is long, it should be arranged in two or three lines, like the heading and the address. (Forms, pp. 274-277.)

III. THE SIGNATURE

The **Signature** shows the name of the person who writes or dictates the letter. When a person writes as an officer of any sort, he should add his official name (Form 14); and when he signs for another person, he should give both names. (Form 17.)

(a) The signature is to be written *distinctly* on the line following the complimentary ending, and indented about half the width of the page.

(b) In all business, formal, or extremely important letters, it should be written in full, and in every other letter when there might possibly be a doubt as to who sent it.

(c) A lady when writing to a stranger should so sign her name as to show whether she is to be addressed as Miss or as Mrs. (Form 19.)

Place and Date, or Address, at the End. — (a) When the place and date are not given as a heading, they are to be added in the same form at the left of the page, on the line below the signature. (Forms 19 and 26.) Or —

(b) The address may be put here if omitted at the beginning. (Form 11.)

(c) The place to which a reply is to be sent should be given here, if it is not the same as the place of writing. (Form 8.)

Model Forms. — Observe carefully the position, capitals, and punctuation of the parts of a letter as given in these forms.

[Form 1] <i>Denver, May 25, 1907.</i> [Form 2] <i>Dear Father:</i> <i>I am sure you will be glad to</i> Body of letter <i>hear, etc.</i> [Form 3] <i>Your affectionate son,</i> <i>Edward Bacon.</i>	
--	--

[Form 4]

Atlanta, Ga.,
Friday, April 19, 1906.

[Form 5]

My dear Emily:

What a delightful way you have
of reminding one, etc.

[Form 6]

Yours as ever,

Alice.

[Form 7]

596 Cleveland Ave.,
Chicago, June 5, 1907.

I must tell you, my dear Mother,
what a surprise, etc.

[Form 8]

Ever, my dear Mother,

Your loving daughter,

Grace Nelson.

Please direct to
Meadville, Penn.

Exercises. — Upon a properly shaped page, write the very best letter you can, whether long or short, and whatever the subject. Refer to the preceding forms and directions. Only constant practice can give you facility.

1. Your father wishes you to bring your copy-book home that he may see your improvement in penmanship. Write a letter to your teacher, asking permission to do this. You may say which book you mean, when you would like to take it, or how your father came to ask about your writing. (Use Forms 1, 24, 25.)

2. Your teacher thinks you have been rather careless in your writing, and wishes your father to wait until the close of the term before examining the book. Write to your father a letter explaining the matter fully. (Use Forms 1, 2, 3.)

3. A friend of yours named —, has invited you to drive next Saturday afternoon. Write to your mother, who is in an adjoining town, asking leave to go, and telling her all you know about how many are going, where you are to go, and how late you are to stay. (Follow Forms 2, 3, 12.)

4. Your mother has a plan to receive company at that time, and wishes you to be at home. Write to your friend about the matter, expressing your thanks and regrets. (Use Forms 5, 6, 12.)

5. Miss Elsie White, of 13 Oak St., Louisville, Ky., has received a Maltese kitten by express from her friend Mary Ford, who lives in Cincinnati. She is much pleased, and writes a letter acknowledging the gift, and mentioning some traits that she has discovered in her new pet. Write Elsie's letter. (Select from Forms 4 and 12, 5, 7, and 24.)

LESSON XXIII

BUSINESS LETTERS

A **Business Letter** should be business-like. Generally it is brief. Always it should be clear, straightforward, and to the point. Whatever does not bear directly on the matter in hand may be safely omitted.

The reply to a business letter should acknowledge its receipt, give its date, and refer to its contents. We may say, for example, "Your favor of the 28th ult., in answer to our inquiries, is at hand," etc.

None but the most common abbreviations are to be used, and no figures except in connection with dates and large sums of money. The sign & is to be used only in the name of a firm.

Model Forms. Observe carefully the address, salutation and ending of the forms below.

[Form 9]

Continental Hotel,
Washington, D. C.,
October 4, 1907.

[Form 10]

My dear Sir:—

Inquiries at the Treasury
Department, etc. -----

I am, Sir,

[Form 11]

Your obedient servant,
William Reynolds.

Hon. John D. Long,
Boston, Mass.

[Form 12]

19 Ray Street, Brooklyn,
Tuesday, Aug. 12, 1906.

[Form 13]

Miss Emma Sanderson,

Dear Madam,—

Your inquiry of the 10th instant
concerning, etc. -----

[Form 14]

Yours truly,
Walter G. Ward,
City Clerk.

[Form 15]

(P. O. Box 1925.)
St. Louis, Mo.,
Dec. 29, 1906.

[Form 16]

Messrs. James Monroe & Co.,
Syracuse, N. Y.

Dear Sirs:— Enclosed please
find a draft, etc. -----

[Form 17]

Yours respectfully,
A. G. Lane & Co.,
By John Cole.

[Form 18]

William E. Hatch,
Supt. of Schools,
New Bedford, Mass.

My dear Sir:— Will you inform
me, etc. -----

[Form 19]

Respectfully yours,

(Miss) Emily A. Jenkins.
Winchester, Ind.,
Aug. 4, 1906.

Exercises. — 1. Write to Messrs. Geo. Beck & Sons, Rochester, N.Y., asking them to send you six varieties of flower seeds, which you may name in a column, with the price of each set opposite. Write as if you inclosed a postal order for fifty cents. (Select what you think appropriate forms.)

2. Write to the postmaster in your city or town to ask the cost of sending books through the mail. Before writing decide exactly what you mean to ask. (Compare Forms 7, 15, 18, 25, 14, 17.)

3. Write the answer that, as an officer of the Government, he sends you. (Select parts of Forms 13, 14, 11.)

4. Monroe & Henry are expressmen doing business at 147 Spruce St. Write them to call for your trunk in time for a certain train which you wish to take at the nearest railroad station. Be very definite.

5. Write to the publishers of this book, asking to have a copy of it sent to some person who lives in a neighboring town, and who has asked you to buy a copy for him. Write as if you were to inclose payment. (Use Forms 9, 18.)

6. Samuel Underhill, who lives at 745 University Ave., Knoxville, Tenn., incloses an express money order for one dollar and seventy-five cents to Perry Mason Co., publishers of *The Youth's Companion*, Boston, Mass., as the subscription price of that magazine for a year. Write his letter.

7. Write to Wm. Constable & Co., asking that some samples of dress-goods be sent to your mother's address. Give them some idea of the kind wanted. They do business in Broadway, New York City.

8. Mrs. Betsey Trotwood, who lives in Fresno, Cal., at 95 Elm St., has received a tub of butter from Ralph Lane, a farmer living in Oleander, Cal. It was sent with the understanding that it might be exchanged. It is not satisfactory, and Mrs. T. writes accordingly. Reproduce her letter. (Use Form 16.)

9. Dr. Thomas F. Snow lives on Revere St., Boston, at Number 96. He wishes to purchase a residence in one of the suburbs, costing not over \$5,000. He writes to Geo. H. Chapin & Co., Real Estate Agents, Journal Building, Boston, telling them what he wants, and asking them to communicate with him. Write his letter. (Use Forms 7, 18, 25.)

10. They reply to Mr. Snow, describing two places they have for sale, — one in Arlington, and the other in Melrose. They give him an idea of the size of each house, of the location, price, terms of payment, etc.,

and invite him to call to see them. Write their letter. (Use Forms 8, 12, 17.)

11. Write to your grocer to send you "on account" a definite quantity of four kinds of groceries. You may complain of the quality of the last oil he sent you, and explain how it burns. You will try a different brand.

12. As clerk for Bond Brothers, dealers in hay and grain, 94 Portland St., Lowell, Mass., write to the Freight Agent of the B. & M. R.R., Portland, Me., inquiring about the delay in the shipment of three carloads of hay consigned to your firm on a certain date.

LESSON XXIV

REPLY TO AN ADVERTISEMENT

Study this model form. Then write one or more of the letters called for by the exercises.

*194 Warren St.,
Manchester, N. H.,
June 29, 1907.*

[Form 20]

*Mr. Edward O. Spinner,
Supt. of the Atlantic Mills,
Lawrence, Mass.*

Dear Sir: I wish to apply for the position advertised in the Sun.

I am fourteen years old, and have just graduated from the Adams School. I am well and strong and not afraid of work, and shall try to be faithful to my employer.

I can bring a recommendation from my teacher, Mr. Ford, and another from the gentleman for whom I worked during my last summer vacation.

*Yours very respectfully,
Harry J. Edmunds.*

Exercises. — 1. **FOR SALE.** A farm of thirty-five acres, all under cultivation. Price reasonable, and terms easy. For full particulars, address LEMUEL MASON, Sharon, Mass.

Edward Poorman answers this advertisement. His address is P. O. Box 315, Providence, R. I. Write his letter.

2. Mr. Mason replies, giving a full description of the farm, stating price, reasons for selling, and other facts which a purchaser might wish to know. Write his letter.

3. **TO LET.** A small house, in a pleasant, retired situation. For particulars, address JOS. B. ARNOLD, P. O. Box 1492, Chicago, Ill.

Dr. Allan Downs, who lives at 396 Madison St., in the same city, answers this advertisement, asking information. Write his letter.

4. Mr. Arnold replies, describing the house and giving its location, telling rent, etc. Write his letter.

5. **WANTED.** A boy in a hardware store to learn the business. Must be honest, willing to work, and ready to give up the use of tobacco if desired. Address, stating age, residence, qualifications, and references, FRANK PURINGTON & Co., 294 Euclid Ave., Cleveland, Ohio.

Guy Wheeler, who lives in Sandusky, Ohio, answers this advertisement. Write his letter.

LESSON XXV

NOTES OF INVITATION, ETC.

Formal invitations and replies are written in the third person upon note-paper or cards. They are dated at the bottom, and no signature is added. The following models may be used.

[Form 21.]

FORMAL INVITATION

Miss Ruth Fielding requests the pleasure of Miss Helen Thayer's company on Tuesday evening, May fifteenth, at eight o'clock.
14 Park Avenue.

[Form 22]

INVITATION ACCEPTED

Miss Helen Thayer accepts with pleasure Miss Fielding's invitation for Tuesday evening next.

121 Concord Square, May tenth.

[Form 23]

INVITATION NOT ACCEPTED

Miss Alice Winslow regrets that the serious illness of her Mother prevents her acceptance of Miss Fielding's kind invitation for Tuesday evening, May fifteenth.

Fairview, Saturday.

Informal invitations and replies are written in the first person, and may follow one of the forms in preceding letters or that given below.

[Form 24]

Dear Miss Brown,

In reply to your kind invitation for Thursday next.....

[Form 25]

Very truly yours,

Rebecca Foster.

[Form 26]

*'The Elms,'
Newbury, 10 May 1907,
2 o'clock.*

Exercises. — 1. Write for your mother to her friends, Mr. and Mrs. John F. Ayer, a formal invitation to dinner next Wednesday at six o'clock.

2. They send a formal acceptance. Reproduce it. Or —

3. They formally decline on account of a previous engagement. Write their declination.

4. Alice Harrison Doe invites her cousin, Mary Sands, to spend the holidays with her, and tells some of her plans for Christmas Day, and the week following. Alice lives at the Armington Home, Philadelphia, and her cousin at 213 Murray Ave., Harrisburg. Refer to a previous visit. (Use Forms 9, 26.)

5. Miss Mary's mother is ill, and she is unable to come. Write the reply in which she tells what she is busy about.

LESSON XXVI

THE ENVELOPE, ETC.

Fold a letter-sheet by turning up the lower edge to meet the upper evenly. Then fold twice the other way — first the left edge, then the right, making the distance between the folds a little less than the width of the envelope.

Fold the lowest third of a note-sheet toward the top, then fold the upper end toward the bottom. If the sheet is wider than the length of the envelope, fold it in the middle from the bottom to the top, and then from left to right. If the envelope is nearly square, fold the paper once in the middle.

The **Superscription**, or address upon the envelope, is chiefly for the benefit of post-office officials, and should be written so fully and so distinctly as not to hinder in any way the speedy delivery of the letter.

1. **Contents.** Besides the name and title with the post-office and state, there must be sometimes the street and number; sometimes the county; and sometimes the name of the person to whose care the letter is sent — all arranged as shown in Forms 27-30.

2. **Position.** The superscription should generally be on the lower half of the envelope, and each successive line should begin a little farther toward the right.

3. **Punctuation** is meant to be a help to the reader; and on envelopes where there is nothing but the address, and where the parts of that are already separate enough, the best usage is to omit terminal points, as in the models. It is better to give the name of the state in full, on a separate line.

4. **Return Address.** The name and address of the sender are often placed in the upper left-hand corner, that the letter may be returned if not delivered. This is sometimes an important addition, as when it is not certain that the letter is rightly addressed, or when the full name of the writer is not given inside. (Form 29.)

5. The **stamp** should be evenly placed, right end up, about an eighth of an inch from the upper right-hand corner. Inclose a stamp to pay for sending the reply, when you think it is only fair to do so.

Exercises. — Rule rectangles on slate or paper, making them the exact shape of some envelope, and copy the **models** on p. 284. Then write **envelope addresses** to the following:

1. To your father, mother, brother, sister, or some classmate; to some clergyman of your acquaintance; to a friend, in care of his or her father, whose post-office box is numbered 47.

2. To a doctor of divinity named Gilbert Shaw, living in Cincinnati at 24 Wilson Sq.

3. To Emmett, Kent & Co., a firm of lumber dealers, doing business in Clinton, Illinois. Clinton is in De Witt Co.

4. To the wife of John Alden, who lives in the capital of Ohio, at 91 Garfield Avenue.

5. To a firm composed of Miss Decker and Miss Fitz, whose millinery rooms are on Cumberland St., No. 201, Nashville, Tennessee.

Forms of superscription :

[Form 28] Stamp <i>A. J. Grant & Co. Box 193 Toledo Ohio</i>	[Form 30] Stamp <i>Miss Laura F. Bacon Care of C. G. Hale, Esq. Times Building Chicago</i>
[Form 27] Stamp <i>Mr. James O. Hunt 19 Spring St. Los Angeles California</i>	[Form 29] Stamp <i>Mrs. Geo. W. Emerson Franklin Morgan Co. Illinois</i> Return to The Century Co. New York.

LESSON XXVII

TELEGRAMS

The parts of a **telegram** are (1) the name and address of the person to whom it is sent, (2) the body, and (3) the signature of the sender.

Telegraph companies do not charge for the name and address or for the signature, and hence these may be given in full. For the body of the message, however, there is a fixed charge for ten words or less, and an extra charge for each word over ten. The message, therefore, does not usually exceed ten words.

The art of writing a telegram consists in saying clearly what you have to say in the fewest words possible. The forms of courtesy used in letters are generally omitted.

Figures, decimal points, and dollar signs are counted as separate words, and compound words as one word. Numbers should be spelled out. If there is any question how the words of your telegram should be counted, inquire at the local telegraph office.

The following is a good telegram:

CHICAGO, Oct. 28, 1906.

GEORGE R. TICKER, Evansville, Ind.

Convention at Auditorium, Chicago, Thursday afternoon at two.
Bring credentials.

FRANK SIMONS.

Exercises. — 1. You were to join your father at a hotel in a neighboring city at a certain hour, but you have missed the train. Telegraph him, telling him what has happened and when you will arrive. Use ten words or less in the body of the message.

2. On your arrival at the Central House, Denver, from Chicago, you find your baggage missing. You telegraph at once to the baggage-master at the station in Chicago making inquiries, describing trunk, and giving orders. Use not more than fifteen words in the body of the message.

3. Yesterday you sent an order to Samuel Pease & Co., St. Louis, Mo., for four Monarch refrigerators, size No. 4. You find now that you should have sent for three of size No. 4 and one of size No. 5. Send a telegram correcting the error.

4. When Edward Birney reaches the fishing camp on Carp Lake, near Provemont, Mich., he finds that he has left his steel fishing-rod in the closet of his room at home. He telegraphs to his father at 624 Cherry St., Elkhart, Ind., explaining the matter and asking him to send the rod by express. Write the telegram.

5. When you bought your ticket at Forest City, you were in such haste to catch the train that you left your pocket-book lying on the ticket-seller's window. You are now at Sumach Junction. Telegraph to the ticket-agent at Forest City, describing the pocket-book, telling him how much money it contains, and asking him to send it by the conductor of the next train.

6. Reduce each of the following telegrams to ten words or less, not counting the address and signature:

NEW YORK, *September 2, 1906.*

OLIVER POST, 626 Orange Avenue, Tampa, Fla.

Your letter has been received, but I cannot read the name of the steamer on which you say your father is coming. Please telegraph it to me at once.

F. P. STANTON.

CHICAGO, *June 5, 1907.*

MISS CHARLOTTE FRIEDMAN, Little Rock, Ark.

There are three trunks in the Santa Fé baggage room one of which may be yours. You must send me a fuller description.

T. C. JOHNSON.

COLORADO SPRINGS, COL., *March 24.*

SAMUEL P. MARSH, Lawrenceville, Minn.

Your son Frederick has had a relapse and is now dangerously ill. You had better come on at once and bring Mrs. Marsh with you.

STEPHEN LANGDON.

CHAPTER IV

NARRATIVES

LESSON XXVIII

HOW TO TELL A STORY

A story must (1) begin right, (2) it must be told in the right order, (3) it must end right, and (4) it must contain only what is necessary. Here is an example of a good story well told. As you read, notice what is told first, what follows, and how the story ends.

My brother Frank was sent to the post-office for a letter. When he came there, the poor child found a big dog at the door of the office, and was afraid to go in. It was just the dead part of the day in a country village, when even the shops are locked up for an hour, and Frank, who is very shy, saw no one whom he could call upon. He tried to make Miss Evarts, the post-office clerk, hear; but she was in the back of the office. Frank was frightened, but he meant to do his duty. So he crossed the bridge, walked up to the butcher's shop in the other village, — which he knew was open — spent two pennies for a bit of meat, and carried it back to tempt his enemy. He waved it in the air, called the dog, and threw it into the street. The dog was much more willing to eat the meat than to eat Frankie. He left his post. Frank went in and tapped on the glass, and Miss Evarts came and gave him the letter. Frank came home in triumph, and papa said it was a finer piece of duty performed than the celebrated sacrifice of Casabianca's would have been, had it happened that Casabianca ever made it. — *E. E. Hale.*

1. This story begins right because it tells first precisely the things we must know to understand what follows. Thus the beginning gives the name of the boy and tells what he was asked to do.

2. It is in the right order because the events are told just as they happened:

1. Seeing the big dog at the door.
2. Looking for help.
3. Trying to make Miss Evarts hear.
4. Buying the meat.
5. Tempting the dog away.
6. Getting the letter.
7. Going home.

3. It ends right because it closes with the last thing that we want to know. There is nothing else to tell.

4. It contains all that we want to hear at this time about Frank and the dog, and it contains nothing more.

Try changing the order of the happenings and see whether the story is made better or worse.

Exercise. — A friend of yours is at the hospital with a broken ankle. To amuse him and take his mind off his pain, write for him a story about something that has happened in your school since he left. Choose the most interesting incident you can think of. Before you write consider how you will begin, how you will end, and in what order you will tell the story.

LESSON XXIX

A STORY TO BE STUDIED

AN UNWELCOME VISITOR

1 Many years ago, when much of our land was still covered with
2 thick woods, a little frame schoolhouse stood at the edge of a large
3 forest. Often the children in school would tremble to hear the
4 wolves howling near by, and sometimes, at play outside, the sight
5 of a pair of fiery eyes in the underbrush would make them scamper
6 for the schoolhouse; yet they loved to collect at the windows and
7 watch the troops of gay hunters who passed on their way to the
8 forest.

9 One fine spring morning when every one was working busily, the
10 yelping of hunters' hounds broke the stillness, and before any one
11 had time to rush to the windows to see what was the matter, a fox
12 dashed in at the open schoolroom door with a pack of hounds close
13 upon it. In a second everything was in an uproar. The fox, once
14 in the room, turned about as if it wanted to go back, but the hounds
15 in the door blocked the way, so with growls and snarls it leaped over
16 the benches, scattering the screaming children right and left, and
17 knocking over a little girl who still sat in her seat as if paralyzed
18 by fear.

19 Some of the children scrambled under benches to get out of the
20 way, others huddled together in corners, and a few nearest the door
21 rushed out, while the teacher, who tried to make himself heard in
22 the confusion, shouted, "Out at the door, everybody!" The fox
23 made for the farther corner of the room, and as the hounds closed in
24 upon it, in the general hubbub, the last of the children were finally
25 pushed out at the doorway by the teacher, and from the screams
26 of the fox and the noise of tumbling bodies they could tell that the
27 death struggle was taking place inside.

28 A group of hunters came riding up, and several hurried into the
29 schoolroom to the hounds' assistance. They had guessed what had
30 taken place when they heard the shouts of the children, but were too
31 far away to call off the hounds. They seemed heartily sorry to
32 think they had caused such a disturbance. The children now had
33 great sport talking over their unexpected visitor with the hunters
34 and their teacher, and in putting things in order in the schoolroom
35 but all work for that day was over.

—Katherine Klingel.

Read the first paragraph of this story.

What is told us in this paragraph? Does anything *happen* in this part of the story? If not, what is this paragraph for? Why not leave it out? What is the use of telling us where the schoolhouse stood? Do we need to know this in order to understand and enjoy the rest of the story? Why say anything in this paragraph about the fears of the children? About the hunters? Why not leave those things until the end?

Read the second paragraph.

Why does the writer tell us at the beginning that the children were working busily? Do we need to know that right here? Why not wait until the fox has come in before telling us the children were busy? Why not wait until the end of the story before saying this? Why tell about the yelping of the hounds before telling about the dashing in of the fox? Name all the happenings in the order in which they come in this paragraph. Do you see why they should come in this order?

Read the third paragraph.

Could you put the second sentence first? Why not?

Read the last paragraph.

What does it tell first? What next? What is the last sentence about? Could the last sentence be put anywhere else in the story? Why not?

Exercise. — Make a list of all the things that are told in the story. You may write it in this way:

- | | |
|----------------|------------------------|
| Paragraph I. | 1. What is told first. |
| | 2. What is told next. |
| Paragraph II. | 1. What happens first. |
| | 2. What happens next. |
| | 3. What happens third. |
| Paragraph III. | 1. What happens first. |
| | 2. What happens next. |
| Paragraph IV. | 1. What happens first. |
| | 2. What is told next. |
| | 3. What happens last. |

In line 11 why does the writer say "*rush* to the windows"? Why not "*go* to the windows"? In line 12 we are told that the fox "*dashed* in at the open schoolroom door"? Why not say that the fox "*came* in at the open schoolroom door"?

Why use the word *screaming* in line 16? Would it not be just as well to say "Scattering the children right and left"?

Notice the word *scrambled* in line 19. Would it be as well to say "Some of the children *crawled* under benches"? Why not? Why use *huddled* in line 20? Why not say "Others *stood* together in corners"?

LESSON XXX

A STORY TO COMPLETE

What you see here is a clipping from a New York paper. It contains a true story of a brave little boy. Unfortunately the latter part of it has been torn away and lost. See, however, whether you cannot complete the story. You will find some help in the opening sentences, and the questions below may suggest what to write.

A little boy in New York showed unusual presence of mind and courage for one so young one day last week when fire broke out in his school. He proved a hero on the occasion and averted a panic. The boy's name is Tony Ruffino. He is eleven years old and attends public school No. 38 on Clark street, which school has 1,500 pupils. Just before the noon recess last Monday fire was discovered under a stairway and the principal was at once notified, and an alarm sent to the fire department. Immediately the principal sounded the fire drill alarm and the children, who were accustomed to such drills, hastened to march out as usual. (The building being but two stories high it has no fire escapes.) One of the class rooms near the stairway filled up with smoke and you can imagine the excitement among the fifty boys and girls in the room. It is a rule in the school that at fire drills the girls pass out first. The smoke, however, got the better of one boy's good sense and he made a rush for the door. Others prepared to follow him, and confusion was imminent when one small boy, Master Tony Ruffino, jumped out and faced the leader with the commanding air of a Major General.

1. What did Tony say to the boy who made a rush for the door?
2. What did the boy say and do?
3. What happened then?
4. Did the children march out in order?
5. How long did it take them to reach the sidewalk?
6. When did the fire-engines come?
7. Was the building saved?

Try retelling the whole story (1) as Tony might have told it to his father or mother when he went home at noon; or (2) as one of the girls might have told it to a girl in another room that afternoon; or (3) as the principal might have told it in a letter to the superintendent.

LESSON XXXI

A LETTER AND A STORY

The following letter was written by General Robert E. Lee to his son. It contains many thoughts that are worth noting and remembering.

ARLINGTON HOUSE, *April 5, 1852.*

MY DEAR SON:—I am just in the act of leaving home for New Mexico. My fine old regiment has been ordered to that distant region, and I must hasten on to see that they are properly cared for. I have but little to add in reply to your letters of March 26, 27, and 28. Your letters breathe a true spirit of frankness; they have given myself and your mother great pleasure. You must study to be frank with the world; frankness is the child of honesty and courage. Say just what you mean to do on every occasion, and take it for granted that you mean to do right. If a friend asks a favor you should grant it if it is reasonable; if not, tell him plainly why you cannot; you will wrong him and yourself by equivocation of any kind. Never do a wrong thing to make a friend or keep one; the man who requires you to do so is dearly purchased at such a sacrifice. Deal kindly but firmly with all your classmates; you will find it the policy which wears best. Above all, do not appear to others what you are not. If you have any fault to find with any one, tell him, not others, of what you complain; there is no more dangerous experiment than that of undertaking to be one thing before a man's face and another behind his back.

We should live, act, and say nothing to the injury of any one. It is not only best as a matter of principle, but it is the path of peace and honor.

In regard to duty, let me, in conclusion of this hasty letter, inform you that nearly a hundred years ago there was a day of remarkable gloom and darkness—still known as the dark day—a day when the light of the sun was slowly extinguished as if by an eclipse. The legislature of Connecticut was in session, and as its members saw the unexpected and unaccountable darkness coming on they shared in the general awe and terror. It was supposed by many that the last day, the day of judgment, had come. Someone, in the consternation of the hour, moved an adjournment. Then there arose an old Puritan legislator, Davenport, of Stanford, and said if the last day had come

he desired to be found at his place doing his duty, and therefore moved that candles be brought in so the house could proceed with its duty. There was quietness in that man's mind, the quietness of heavenly wisdom and inflexible willingness to obey present duty. Duty, then, is the sublimest word in our language. Do your duty in all things, like the old Puritan. You cannot do more; you should never wish to do less. Never let me and your mother wear one gray hair for any lack of duty on your part. Your affectionate father.

Exercise.—Retell in your own words the story of "The Dark Day."

LESSON XXXII

A STORY FROM A POEM

Read the following story carefully.

THE OYSTER AND ITS CLAIMANTS

Two travelers discovered on the beach
An oyster, carried thither by the sea.
'Twas eyed with equal greediness by each;
Then came the question whose was it to be.
One, stooping down to pounce upon the prize,
Was thrust away before his hand could snatch it;
"Not quite so quickly," his companion cries;
"If *you've* a claim here, *I've* a claim to match it;
The first that saw it has the better right
To its possession; come, you can't deny it."
"Well," said his friend, "my orbs are pretty bright,
And *I*, upon my life, was first to spy it."
"You? Not at all; or, if you *did* perceive it,
I *smell* it long before it was in view;
But here's a lawyer coming—let us leave it
To him to arbitrate between the two."
The lawyer listens with a stolid face,
Arrives at his decision in a minute;
And, as the shortest way to end the case,
Opens the shell, and eats the fish within it.
The rivals look upon him with dismay:—
"This Court," says he, "awards you each a shell;
You've neither of you any costs to pay,
And so be happy. Go in peace. Farewell!"

—La Fontaine.

Exercise. — Tell in your own words a story like this, of two chipmunks finding a nut. The lawyer in this case may be a squirrel. You may use the following outline:

- | | |
|----------------------|----------------------------|
| 1. The discovery. | 4. The lawyer and his fee. |
| 2. The rival claims. | 5. The verdict rendered. |
| 3. The dispute. | |

LESSON XXXIII

A STORY FROM A PICTURE



THE HUNTERS

In this picture we see two hunters anxiously watching the approach of some wild animal. What is the animal? How far away is it? What is it doing? Has it seen the hunters yet? Study the faces of the hunters. Which is the braver

of the two men? Which is the better hunter? What is each man saying? What will each one do as the animal comes on? What will be the outcome of the struggle?

Exercise. — Write the story suggested by the picture. Before writing, consider carefully (1) how you will begin, (2) in what order the events will occur, (3) how you will bring the story to an end.

LESSON XXXIV

A SUGGESTED STORY

Commit this stanza to memory:

Were I so tall to reach the pole
Or grasp the ocean with my span,
I must be measured by my soul:
The mind's the standard of the man.

Exercise. — Try making up a story that will bring out the thought of these verses. Let it be about two boys, Edward Bell and John Dixon. Edward is tall and strong, but inclined to be selfish and overbearing. The appearance and character of John may be anything you please.

LESSON XXXV

THE MEANING OF THE TERM "NARRATIVE"

Another name for the stories that you have been writing, and for stories of any kind, is *narratives*.

A *narrative* is an orderly and connected account of what has sometime taken place, or is imagined to have taken place.

In writing a narrative of any kind —

1. Do not begin a sentence until you have thought it through and know just how it is to end.
2. Keep the order in which the events occurred, unless you have a good reason for following some other method.
3. Mention every point that is needed to give the reader a clear idea of what happened

Exercise. — Tell in your own words a story like this, of two chipmunks finding a nut. The lawyer in this case may be a squirrel. You may use the following outline:

- | | |
|----------------------|----------------------------|
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2. Keep the order in which the events occurred, unless you have a good reason for following some other method.
3. Mention every point that is needed to give the reader a clear idea of what happened.

4. Say most about what is most important or interesting, and omit useless details.

5. Make the narrative a connected whole, but do not string sentences together with "ands."

6. Write naturally, as you would talk, and use no words whose meaning you do not know.

7. Arrange your thoughts by *topics*, and make a separate paragraph for each distinct topic.

8. Try to punctuate carefully as you write.

Exercise 1. — Observe carefully the **events** of a **day** or **half-day** in your school, making notes of what happens if need be. Next day narrate these events in the form of a letter to your uncle or aunt, following the order in which they occurred.

Say most about what is most important, but omit nothing that is needed to make the account complete. Try to make it clear and interesting.

Mail this letter if your teacher approves and thinks it is well enough written.

Exercise 2. — Narrate your **experience with some pet animal** — a dog, a cat, a horse, a bird, or rabbits, etc. Observe this order, and make a connected whole:

1. What pet; kind or breed, name. 2. Size, color, age, value. 3. How and when obtained. 4. When or where kept. 5. Food; what, how often, by whom. 6. Habits, day and night. 7. Friends and enemies, or likes and dislikes. 8. Intelligence; tricks, anecdotes. 9. What became of it, how much affection you have for it, or why it was worth petting.

Exercise 3. — Tell how you spent your last pleasant **holiday**. The following outline may help you.

1. Your subject. 2. Pleasant expectations; what preparation made; what hoped for. 3. The night before. 4. The morning; first occupation; plans for the day; company. 5. The afternoon; where; with whom. 6. The dinner. 7. The evening; all details. 8. Feelings; surprises; disappointments; enjoyment.

Exercise 4. — Each of the following may be the subject of a narrative about your **personal experiences**. Begin by making an outline similar to those provided in previous exercises.

1. The Fourth of July. 2. Christmas. 3. Saturday Afternoon. 4. A Day in the Country. 5. An Evening at the Fair. 6. A Shopping Expedition. 7. A Visit to the Museum. 8. How I Helped on the Farm. 9. A Day at the Seaside. 10. The Surprise Party. 11. A Base-ball Match. 12. The Toboggan Slide. 13. A Candy-pull. 14. A Day in the Kitchen. 15. A Journey. 16. A Rainy Day. 17. An Out-of-door Geography Lesson. 18. A Fire. 19. Caught in the Rain. 20. My Experience with the Toothache. 21. An Eventful Day. 22. My First Disobedience. 23. A Day on my Bicycle.

Exercise 5. — Under the direction of your teacher, visit with a companion some one of the following in the neighborhood of your school. Then make an outline, and **write an account of your visit**.

A Cotton Mill.	The Telephone Exchange.
A Shoe Factory.	The Ship Yard.
A Grist Mill.	A Newspaper Press Room.
The Custom House.	A Cemetery.
A Machine Shop.	The Old Fort.
A Bookbinder's.	The Lighthouse.
The Poor House.	The Falls.
The Court House.	A Brick Yard.
The Old Mill.	A Woodland Road.

LESSON XXXVI

BIOGRAPHICAL SKETCHES

Exercise 1. — 1. What is a **biography**?

2. Write a biography of your father, or brother, or some acquaintance.

3. What is an **autobiography**? Write one, using these suggestions:

Your name — birthplace and date — names and occupation of parents — place of residence — events in your life — travels — schools attended — different studies — out-of-school lessons, such as music or elocution — other occupation or pursuits — habits of rising — work to

do — fondness for work — sports — books read — kind of reading preferred — friends — natural disposition — plans for future education — for business — object in life.

In collecting materials this may serve as an

OUTLINE FOR A BIOGRAPHICAL SKETCH

- I. **Introduction.** Name, and how best known.
- II. **Birth.** Time, place, and — generally — ancestry.
- III. **Childhood and Youth.** Education; preparation and training for life-work; early pursuits, habits, disposition.
- IV. **Chief Events of Life,** public and private, in their order.
- V. **Death.** Time, place, circumstances.
- VI. **Characteristics.** Personal appearance and bearing; mental and moral qualities; likes and dislikes, ability and culture.
- VII. **Results of Life.** Development of self; example to others; service to individuals, to the country, to the world.

LESSON XXXVII

THE STORY OF COLUMBUS

Exercise 1. — Learn what you can about the life and character of Columbus, and then write a biographical sketch. You will find Irving's "Life of Columbus" a good book for this purpose. The following questions will suggest what you are to look for.

1. When and where was Columbus born? 2. What is known about his early life? 3. Why did he become a sailor? 4. What led him to think of a voyage to the West? 5. Where did he seek aid? 6. Where did he find aid? 7. What happened on his first voyage? 8. When and where did he land? 9. How was he received on his return? 10. What other voyage did he make? 11. What led to his imprisonment? 12. What happened on his last voyage? 13. Where and when did he die? 14. What were the greatest and best traits of his character? 15. What was it in him that made him successful?

Exercise 2. — After reading the following poem tell the story of the first voyage as the mate might have told it to another sailor upon his return.

COLUMBUS * [1492].

Behind him lay the gray Azores,
Behind the Gates of Hercules;
Before him not the ghost of shores,
Before him only shoreless seas.
The good mate said: "Now must we pray,
For lo! the very stars are gone.
Brave Admiral, speak, what shall I say?"
"Why, say, 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
My men grow ghastly wan and weak."
The stout mate thought of home; a spray
Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say,
If we sight naught but seas at dawn?"
"Why, you shall say at break of day,
'Sail on! sail on! sail on! and on!'"

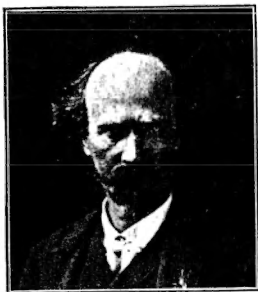
They sailed. They sailed. Then spake the mate:
"This mad sea shows his teeth to-night.
He curls his lip, he lies in wait,
With lifted teeth, as if to bite!
Brave Admiral, say but one good word!
What shall we do when hope is gone?"
The words leapt like a leaping sword:
"Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,
And peered through darkness. Ah, that night
Of all dark nights! And then a speck —
A light! A light! A light! A light!
It grew, a starlit flag unfurled!
It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson! "On! sail on!"

— *Joaquin Miller.*

* From the "Complete Works" of Joaquin Miller, copyrighted and published by the Whitaker & Ray Company, San Francisco. By permission.

Exercise 3. — A friend of yours who has not read the life of Columbus cannot understand why so great and good a man was put in chains. Tell him the story of that part of Columbus's life. Where will you begin? With what will you end?



Joaquin Miller

Joaquin Miller, the author of the poem in this lesson, was born in Wabash District, Indiana, November 10, 1841. His real name is Cincinnatus Hiner Miller. Most of his life has been spent upon the Pacific Coast, and his poems and other writings are mostly about life in that region. His first volume of poems, published in 1871, was called "Songs of the Sierras."

LESSON XXXVIII

THE STORY OF GEORGE WASHINGTON

Use the following outline and notes for a sketch of the life of

GEORGE WASHINGTON

I. *Introduction.* "The Father of his Country"; first President of the United States.

II. *Birth.* Virginia, Feb. 22, 1732; English ancestors; father died when his son was quite young; mother a remarkable woman; his devotion to her.

III. *Childhood and Youth.* Plain and practical education; influence of brother Lawrence; an athlete; habits; strength of character; a surveyor at sixteen.

IV. *Chief Events of Life.* Marriage; home at Mount Vernon; mission to Venango; his first campaign; his part in Braddock's Expedition; the Revolution; commander-in-chief; around Boston; in New York and New Jersey; defence of Philadelphia; Valley Forge; Monmouth; Yorktown; in constitutional convention; chosen president; events of his administration: farewell address.

V. *Death.* At Mount Vernon, Dec. 14, 1799; mourned at home and abroad.

VI. *Characteristics.* Sound judgment, self-control, dignity, firmness, unselfishness, patriotism, self-sacrifice; one of the world's great men.

VII. *Results of Life.* Brought Revolution to a successful issue. Established the government. Held in affection by all Americans. His life an example and an inspiration. "First in war, first in peace, first in the hearts of his countrymen."

Exercise. — Make a study of the **Life of Washington** as you find it given in books, and then write a biographical sketch. Use the preceding notes, and follow the directions given in Lesson 36.

Try to express the facts in your own language without dependence upon the words of the books that you may consult, and remember that the quality of what you write is of more importance than the quantity.

LESSON XXXIX

THE STORY OF ABRAHAM LINCOLN

Outline and notes for a sketch of the life of

ABRAHAM LINCOLN

I. *Introduction.* Sixteenth Pres. of U. S., during Civil War. His place in history.

II. *Birth.* Kentucky, Feb. 12, 1809. Ancestors from England with Wm. Penn. Father could neither read nor write. Mother remarkable woman.

III. *Childhood and Youth.* Had but a few months' schooling. Toiled all day on farm, read by light of log-fire at night. "The Bible," "Pilgrim's Progress," "Æsop's Fables" his favorites. Borrowed law-books at night to study, returned them in the morning.

IV. *Chief Events of his Life.* In 1816 his father moved to Indiana. At 11, he met a great loss in death of mother. At 19, on a flatboat to New Orleans. At 21, moved to Illinois, helped build log-cabin, split 3,000 rails for fence. Then successively clerk, captain in Black Hawk war, bookkeeper, postmaster, surveyor, and lawyer. At 25, in Legislature. Home in Springfield. Married in 1842. In Congress, 1846.

Candidate for U. S. Senator in 1858. Defeated. President, 1861 till death. Condition of country and conduct of war a great anxiety and responsibility. Emancipated slaves, 1863.

V. *Death*. Assassinated April 14, 1865. Mourned at home and abroad.

VI. *Characteristics*. Tall, awkward, ungainly. Common sense, honesty, fidelity, kindness, patriotism. "Plain man of the people." One of the great men of history.

VII. *Results of Life*. Wise conduct of great war. Saved the Union. Freed the slaves. Remembered with affection and gratitude. Next to Washington.

Exercise. — Make a study of the **Life of Lincoln** as you find it given in books, and then write a biographical sketch. Use the preceding notes, and follow the directions given in Lesson 36.

LESSON XL

LIVES OF NOTED MEN AND WOMEN

Exercise 1. — Prepare notes according to the plan given, and write sketches of one or more of these

STATESMEN AND INVENTORS

John Adams.	Robert Fulton.
Benjamin Franklin.	Eli Whitney.
Alexander Hamilton.	James Watt.
Thomas Jefferson.	George Stephenson.
Andrew Jackson.	S. F. B. Morse.
Daniel Webster.	Charles Goodyear.
Henry Clay.	Elias Howe.
John Hay.	Thomas A. Edison.

Exercise 2. — Write a sketch of the **Life of Longfellow**, using any facts that you can remember from your reading. Those suggested here will not be enough.

Henry Wadsworth Longfellow, the best beloved of American poets — Feb. 27, 1807, Portland, Me. — Bowdoin College, at 14, graduated

at 18 — chosen Professor of Modern Languages at Harvard at 28 — his home, a house occupied by Washington in 1775-76 — Charles Kingsley said of his face that it was the most beautiful he had ever seen — Poems noted for sweetness and purity — His courteous, pure, beautiful life the best poem of all — Died March 24, 1882 — The inheritance of his writings.

Exercise 3. — Prepare outline notes, as in Lesson 38 and write a sketch of the life of one or more of these

AUTHORS

William Shakespeare.	Ralph Waldo Emerson.
Sir Walter Scott.	James Russell Lowell.
Washington Irving.	John Greenleaf Whittier.
Edgar Allan Poe.	Sidney Lanier.
William Cullen Bryant.	Oliver Wendell Holmes.
Alfred Tennyson.	Nathaniel Hawthorne.

LESSON XLI

HISTORICAL SKETCHES

Historical events are incidents in the life of a people or nation. They are parts of the story of the life of mankind; and the doings of the chief actors make up so large a part of history that a record of events is often little more than a sketch of the life of some prominent man.

Thus, a biographical sketch of Columbus necessarily includes a narrative of the "Discovery of a New World," and to tell of the "Conquest of Mexico" is to sketch the life of its conqueror, Hernando Cortez.

Exercise 1. — Prepare the outline and notes, and write a sketch of one of the following, or of any other distinguished man you may choose, so as to show the part he played in history.

Hernando Cortez.	William Penn.
Ferdinand de Soto.	John Paul Jones.
La Salle.	Robert E. Lee.
Henry Hudson.	Ulysses S. Grant.

Generally something like the following will serve best as an

OUTLINE FOR A HISTORICAL SKETCH

- I. **Introduction.** The subject : why interesting or important.
- II. **Cause or Purpose.** What led to the event.
- III. **Time and Place.**
- IV. **Principal Actors,** and their relations to one another.
- V. **Details,** given in natural order.
- VI. **Effect** produced at the time.
- VII. **Conclusion.** Thoughts or reflections on the event as a whole.
Influence on the nation's life or future history.

The writing of a good historical sketch, or, for that matter, of anything else, requires a clear knowledge of the subject, which must come from reading, study, and conversation. Note-taking is often helpful.

Outline and notes for a sketch of

BURGOYNE'S INVASION

- I. **Introduction.** Important event of Revolution. Its influence on the result.
- II. **Object.** Plan to divide the country. Clinton going north from New York City, Burgoyne going south to meet him.
- III. **Time, Place.** June-Oct., 1777. Canada; N.Y.; Vt.
- IV. **Principal Actors.** Burgoyne, St. Leger, Baum; Schuyler, Gates, Stark. Duty of each.
- V. **Details.** Route *via* Lake Champlain and the Hudson; 8,000 men; English; Hessians; Indian allies. Expedition of St. Leger to Ft. Schuyler *via* St. Lawrence and Oswego (Oriskany), and of Col. Baum to Bennington. Both defeated. Capture of Fts. Ticonderoga, Crown Point, Edward. Two battles at Saratoga. Lost. Defeat; no retreat; no provisions. Surrender of army, Oct. 17, 6,000 men.
- VI. **Effect.** Americans encouraged. France acknowledged independence.
- VII. **Conclusion.** Victory timely, as it followed defeats. Greatest influence in ending the war.

Exercise 2. — Prepare the outlines and write a historical sketch on "Burgoyne's Invasion," or on one of these subjects:

The Discovery of America.	Battle in Manila Bay.
The Landing of the Pilgrims.	The Burning of the Capitol.
The Battle of Quebec.	Lewis and Clarke's Expedition.
The Boston Tea-party.	An Incident of the Revolution.
Battle of Lexington.	Our National Flag.
Battle of Bunker Hill.	Naval Battle at Santiago de Cuba.
Arnold's Treason.	Searching for the North Pole.

Exercise 3. — Write a little history of the State in which you live.

Exercise 4. — Prepare an outline, and write a brief history of

Your native town.	New Orleans.	California.
The city in which you live.	Cuba.	Florida.
The city of Washington.	Chicago.	Texas.

LESSON XLII

INCHCAPE ROCK

Listen to the reading of Robert Southey's story of "The Inchcape Rock." Then retell it to the class in your own words with the help of the following outline:

- | | |
|--------------------------|---|
| Introduction. | Condition of air, sea, and ship. |
| Details of Story. | Why the holy Abbot placed a bell on the rock. |
| | How the sea looked on a certain day. |
| | Sir Ralph walks the deck in merry mood. |
| | Proposes to vex the Abbot. |
| | Cuts the bell from the float. |
| | His voyage, success, and return. |
| | A storm encountered. |
| Conclusion. | Anxiety about the Inchcape Rock. |
| | Fate of the ship. |
| | Effect on Sir Ralph. |

LESSON XLIII

THE AFRICAN CHIEF

Read the story of "The African Chief" by W. C. Bryant. Then tell it to the class, using the following outline.

- | | |
|--------------------------|--|
| <i>Introduction.</i> | Description of captive. Appearance. History. |
| <i>Details of Story.</i> | Request for freedom. Offers ornaments.
The refusal and intention of captors.
Disclosure of gold concealed in hair.
Request renewed, and reasons given.
Again denied, but gold taken. |
| <i>Conclusion.</i> | Effect on the chieftain. |

LESSON XLIV

THE WHITE-FOOTED DEER

Read W. C. Bryant's story of "The White-Footed Deer." Then write it as if you were telling it to a little child. The following outline will be a help.

1. The time and place. 2. Appearance of deer and her habits. 3. The protection of the cottage dame. 4. Tradition of the Indians. 5. The hunter's success. 6. His fatal shot. 7. The red-men's revenge. 8. Desolation.

LESSON XLV

PAUL REVERE'S RIDE

Read and retell Longfellow's story of "Paul Revere's Ride." Imagine that you are Paul Revere telling the story to a grand-child. You may use the following outline.

1. The time. 2. The signal light. 3. The object of the ride. 4. Your listening friends discover the movements of the British. 5. Your impatient watching. 6. The signal at last! You mount and are off!

7. The ride to Medford. 8. Lexington village, its appearance. 9. The ride ended. 10. The result.

LESSON XLVI

NAUHAUGHT, THE DEACON

Read and study carefully Whittier's story of "Nauhaught, The Deacon." Then write it from the following outline. Make several direct quotations.

1. Nauhaught and his circumstances. 2. His dream. 3. He visits his traps. 4. His success. 5. Thoughts of home and of his needs. 6. His prayer. 7. He finds the purse. 8. The conflict with temptation. 9. Reasons for keeping the money; for not keeping it. 10. The noble resolve. 11. He visits the inn and finds the owner. 12. The reward. 13. His feelings as he goes home. 14. The angel.

LESSON XLVII

STORIES FROM VARIOUS SOURCES

After reading one of the following stories make an outline of it. Then write the story in your own words.

- | | |
|---|---------------------------------|
| 1. Bruce and the Spider. | <i>B. Barton.*</i> |
| 2. Small Beginnings. | <i>C. Mackay.*</i> |
| 3. The Milkmaid. | <i>J. Taylor.*</i> |
| 4. The Nantucket Skipper. | <i>J. T. Fields.</i> |
| 5. God's Judgment on the Wicked Bishop. | <i>R. Southey.</i> |
| 6. Incident of the French Camp. | <i>R. Browning.</i> |
| 7. Arnold Winkelried. | <i>Montgomery.</i> |
| 8. The Sandpiper. | <i>Celia Thaxter.</i> |
| 9. The Little Match Girl. | <i>Hans Christian Andersen.</i> |
| 10. The Choice of King Midas. | <i>Hawthorne.</i> |
| 11. Horatius at the Bridge. | <i>Macaulay.</i> |
| 12. The Story of Ruth. | <i>Bible.</i> |
| 13. The Legend of Bregenz. | <i>A. A. Procter.</i> |

* Bryant's Library of Poetry and Song.

CHAPTER V

DESCRIPTIONS

LESSON XLVIII

PICTURES IN A POEM

MIDSUMMER*

Through all the long midsummer-day
 The meadow-sides are sweet with hay.
 I seek the coolest sheltered seat,
 Just where the field and forest meet, —
 Where grow the pine trees tall and bland,
 The ancient oaks austere and grand,
 And fringy roots and pebbles fret
 The ripples of the rivulet.

I watch the mowers, as they go
 Through the tall grass, a white-sleeved row.
 With even stroke their scythes they swing,
 In tune their merry whetstones ring.
 Behind the nimble youngsters run,
 And toss the thick swaths in the sun.
 The cattle graze, while, warm and still,
 Slopes the broad pasture, basks the hill,
 And bright, where summer breezes break,
 The green wheat crinkles like a lake.

The butterfly and humblebee
 Come to the pleasant woods with me;
 Quickly before me runs the quail,
 Her chickens skulk behind the rail;
 High up the lone wood-pigeon sits,
 And the woodpecker pecks and flits.

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Sweet woodland music sinks and swells,
 The brooklet rings its tinkling bells,
 The swarming insects drone and hum,
 The partridge beats its throbbing drum.
 The squirrel leaps among the boughs,
 And chatters in his leafy house.
 The oriole flashes by; and, look!
 Into the mirror of the brook,
 Where the vain bluebird trims his coat,
 Two tiny feathers fall and float.

— J. T. Trowbridge.

Exercise 1. — This poem is full of beautiful pictures. Mark the lines that please you best, and commit them to memory. Then, closing the book, write a description of the picture that you see most clearly.

Exercise 2. — Answer these questions about the poem, or other questions that your teacher may ask:

1. What is the meaning of "bland"? Why has the poet used it in speaking of pine trees? 2. Do you know what "austere" means? Are all trees austere? 3. Why is "fret" a good word to describe the appearance of the rivulet? What other words might be used in its place? 4. What does "nimble" tell you that would not be told by "quick," "busy," "brisk," or "active"? 5. What is a swath? 6. Is "crinkles" the best word to describe the appearance of a wheatfield or a lake when a sudden puff of wind strikes it? Why not use "quivers," "ripples," "billows," or "tosses"? 7. What do young quails do when they "skulk"? Is the word ever applied to persons? 8. How can a brooklet "ring tinkling bells"? 9. What is a "throbbing" drum, and why is this the right word to describe the sound made by the partridge?

10. What is the difference between droning and humming? What kinds of insects make a droning sound? a humming sound? 11. What is the meaning of "chatter" when it is applied to persons? Why is it properly used here of the noise made by a squirrel? 12. Why is "flashes" used in describing the oriole? Why not say "darts" or "glides"? 13. What do you think is the poet's purpose in describing all of these objects and living things? Is he successful?

LESSON XLIX

STUDY OF A POEM

MIDWINTER*

The speckled sky is dim with snow,
The light flakes falter and fall slow;
Athwart the hill-top, rapt and pale,
Silently drops a silvery veil;
And all the valley is shut in
By flickering curtains gray and thin.

But cheerily the chickadee
Singeth to me on fence and tree;
The snow sails around him as he sings,
White as the down of angel's wings.

I watch the slow flakes as they fall
On bank and brier and broken wall;
Over the orchard, waste and brown,
All noiselessly they settle down,
Tipping the apple-boughs, and each
Light quivering twig of plum and peach

On turf and curb and bower-roof
The snow-storm spreads its ivory woof;
It paves with pearl the garden walk;
And lovingly round tattered stalk
And shivering stem its magic weaves
A mantle fair as lily-leaves.

The hooded bee-hive, small and low,
Stands like a maiden in the snow;
And the old door-slab is half hid
Under an alabaster lid.

* Copyrighted by Houghton, Mifflin & Co., Boston.

All day it snows: the sheeted post
Gleams in the dimness like a ghost;
All day the blasted oak has stood
A muffled wizard of the wood;
Garland and airy cap adorn
The sumach and the wayside thorn,
And clustering spangles lodge and shine
In the dark tresses of the pine.

The ragged bramble, dwarfed and old,
Shrinks like a beggar in the cold;
In surplice white the cedar stands,
And blesses him with priestly hands.

— J. T. Trowbridge.

Exercise 1. — Mark the lines of this poem that you most enjoy, and commit them to memory. Answer as many of the following questions as you can.

1. What is the "silvery veil"? Have you ever seen anything like it? 2. What makes the twigs of the plum and peach tree quiver? 3. What is the meaning of the word "woof"? Why is it used here? 4. What does alabaster look like? 5. Why does the poet call the oak tree "a muffled wizard"? 6. Are there any sounds to break the silence? What are they? 7. Do you know why the bramble is called "ragged"? 8. Which of these words best describes the feeling of the poet as he views the scene: *joyful, cheerful, sad, somber, melancholy, pensive, calm*?

Exercise 2. — Describe in your own words the part of the scene that you remember best.

LESSON L

DESCRIPTIVE WORDS TO BE SUPPLIED

Exercise 1. — Think of all the words that might be used to fill the blank in the following poem. Select the one that will best describe the motion of the reeds or the sound as the wind sweeps through them. Give your reasons for choosing this word.

SUMMER WINDS

Up the dale and down the bourne,
O'er the meadow swift we fly;
Now we sing, and now we mourn,
Now we whistle, now we sigh.

By the grassy-fringed river,
Through the reeds we sweep,
Mid the lily-leaves we quiver,
To their very hearts we creep.

Exercise 2. — As you read the following description try to picture in your mind as clearly as you can the lake, the mountains, and the road. Then choose from the following just the right words to fill the blanks:

abruptly	steeply	precipitously	sheer	softly
gently	slowly	swiftly	furiously	rapidly

"The lake is about fifty miles long, and the eastern end of it runs far in among the mountains. These mountains are very dark and somber, and their sides rise — from the margin of the water so that in many places there is scarcely room for a road along the shore. Indeed, you go generally to that end of the lake in a steamer; and as you advance, the mountain seems to shut you in completely at the end of the lake. But when you get near to the end, you see a narrow valley opening before you, with high mountains on either hand, and the River Rhone flowing very — between green and beautiful banks in the middle of it."

LESSON LI

READING FACES

Exercise 1. Notice the expression on the face of the dog. What does it mean? Can you find some word that will describe it? What would he say if he could speak? Why has he put his paw on the little girl's knee? Look at the girl's face. Do you think she is trying to tease the dog? Can you find any word or phrase that will describe her face?

Exercise 2. Turn to the pictures on p. 317. Find a word or phrase that will exactly describe each face. Suggest words — why do you choose? Why do you reject?

Exercise 3. — Examine the face of the donkey on p. 324. What word can you think of that will describe it accurately?

Exercise 4. — Find words to describe the faces of the two men in the picture on p. 294.



DIVIDED AFFECTION

LESSON LII

DIRECTIONS FOR DESCRIBING

A **description** should be so written as to produce a clear picture in the mind of the reader.

Observe carefully these *directions*:

1. Learn all you can about what you are to describe: (a) By observation; (b) By experiment; (c) By reading and study; (d) By inquiry.
2. Do not try to write a description of an object unless you can see it or

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Observe carefully these *directions*:

1. Learn all you can about what you are to describe: (a) By observation; (b) By experiment; (c) By reading and study; (d) By inquiry.
2. Do not try to write a description of an object unless you can see it or

remember it distinctly. 3. After having gathered the material for your description, arrange it in order according to one of the plans or outlines given.

4. Think every sentence carefully through before beginning to write it. Arrange what you say in separate paragraphs, according as it pertains to one or another branch of your subject.

5. Use no word or expression of which the meaning or the application is not clear to you. 6. Learn to select words that *exactly* describe the quality to which you wish to refer. Do not be too proud nor too lazy to use a dictionary.

7. Avoid in all your language, whether spoken or written, every *slang* expression — not only because slang is vulgar, but also because it is a great hindrance to the growth of one's vocabulary.

Exercise 1. — Write as if for a friend who is at a distance and has never visited you a clear and vivid **description** of your *schoolhouse* and *schoolroom*.

1. Describe the *building*: (a) its location; whether pleasant, convenient, and so on. (b) Its surroundings; yard, trees, etc. (c) Its age, size, shape, material; architecture, whether plain or ornamental. (d) The entrances, stairways, corridors, arrangement of rooms, dressing-rooms, etc.

2. Describe your *room*: (a) In what part of the building. (b) Size, shape; doors, windows. (c) Furniture; seats, number, arrangement. (d) Walls, blackboards, maps, ornaments. (e) Such improvements as you can suggest.

Exercise 2. — In the same general way **describe** —

- | | |
|----------------------------------|--|
| 1. The church you attend. | 10. The largest public building in town. |
| 2. The house you live in. | 11. A railway car. |
| 3. Your sitting-room. | 12. A children's play-room. |
| 4. Your grandfather's home. | 13. A farmer's kitchen. |
| 5. A mill. | 14. A country store. |
| 6. The nearest railroad station. | 15. An old garret. |
| 7. A blacksmith's shop. | 16. The public library. |
| 8. The gymnasium. | 17. A day in a trolley-car. |
| 9. The ball-field. | 18. An automobile. |

Exercise 3. — Take for your subject —

1. **My Garden.** Tell its situation; its form and size; how inclosed; how the beds are arranged; what they contain; just how you have managed it this year; what you expect to gather or to raise; what you can find in it to interest you if you will. Write simply and naturally, as you would talk to a friend.

- | | |
|--|----------------------------------|
| 2. What I see from my Piazza. | 10. The Organ-Grinder. |
| 3. What I see on my Way to School. | 11. A Game of Hide and Seek. |
| 4. The View from a Hill-top. | 12. Mowing the Lawn. |
| 5. An Hour in the Woods. | 13. The Tin Peddler. |
| 6. Learning to Swim. | 14. The Broken Axletree. |
| 7. What the City Boy saw in the Country. | 15. How the Moving was done. |
| 8. Autumn Foliage. | 16. On a Street Corner. |
| 9. How the Coal was got into the Cellar. | 17. Scenes in an Electric Car. |
| | 18. The Street Vender. |
| | 19. Scenes at a Railway Station. |
| | 20. Harvesting our Crop. |

LESSON LIII

COMPARISON AND CONTRAST

In describing an object it is often a help to *compare* or *contrast* it with something better known — showing how the two agree or differ in appearance, structure, qualities, use, and so on.

Exercise 1. — Compare the following with respect to (a) **Form**, (b) **Parts or Structure**, (c) **Use**.

- | | |
|----------------------------|------------------------------------|
| 1. A pin and a needle. | 8. A leaf and a flower. |
| 2. A spoon and a fork. | 9. A bolt and a lock. |
| 3. A shovel and a pickaxe. | 10. A pocket and a purse. |
| 4. A pail and a box. | 11. A fireplace and a stove. |
| 5. A sled and a boat. | 12. A thermometer and a barometer. |
| 6. A fence and a wall. | 13. A chair and a sofa. |
| 7. A watch and a clock. | |

Exercise 2. — Compare the following as to their (a) **Appearance**, (b) **Qualities**, (c) **Use**.

- | | |
|-----------------------|------------------------|
| 1. Butter and cheese. | 4. Leather and rubber. |
| 2. Cotton and wool. | 5. Silk and flax. |
| 3. Cotton and linen. | 6. Flour and meal. |

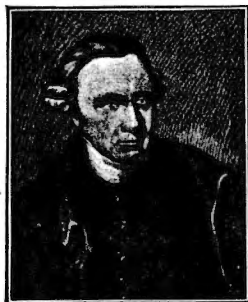
Exercise 3. — Compare the following with respect to their (a) **Size**, (b) **Parts**, (c) **Habits**.

- | | |
|---------------------|--------------------------------|
| 1. Horse and cow. | 5. Wolf and lamb. |
| 2. Hen and duck. | 6. Fly and spider. |
| 3. Cat and dog. | 7. Frog and turtle. |
| 4. Horse and camel. | 8. Butterfly and humming-bird. |

Exercise 4. — Compare the following, showing, in an orderly way, points of **likeness** and of **difference**.

- | | |
|----------------------------|--|
| 1. Two of your classmates. | 4. A doctor and a clergyman. |
| 2. Summer and winter. | 5. A farmer and a miner. |
| 3. Two churches. | 6. A telephone and a telegraph instrument. |

Exercise 5. — In the picture on p. 321, find two dogs that look very much alike. Point out the likenesses and differences.



Exercise 6. — Examine this face carefully. Then find in this book or elsewhere a face that resembles it. Point out the likenesses and differences.

Exercise 7. — In the front part of Webster's "International Dictionary" and opposite p. 1612 of the "Standard Dictionary" are pictures of the Great Seals of the States. Finding two that are nearly alike, tell the likenesses and differences.

LESSON LIV

THREE FACES

Exercise 1. — Look carefully at these pictures. Are they three portraits of the same boy, or portraits of three different boys? Give reasons for your opinion.



Exercise 2. — Choose the face that you like best, and describe it as accurately as you can.

LESSON LV

GEOGRAPHICAL DESCRIPTIONS

The description of countries, cities, rivers, mountains, and of other natural or political divisions requires careful observation and inquiry, as well as reading and study. The order in which such subjects may be treated is shown by the following

OUTLINES

I. A CITY OR TOWN

I. **Situation.** County and state or the like; on or in sight of what shore, river, lake, mountain, railroad, or important city — giving distance and direction.

II. **Size.** Area and population, compared with some other city or town. Variety of inhabitants.

III. **Streets and Roads.** Quality and direction. Principal means of approach and transportation.

IV. **Buildings and Public Works.** Number and character. Library, post-office, court-house, churches, schoolhouses, parks, bridges, monuments, etc. If a place of note — the reason.

V. **Leading industry.** Manufactures — what kind. Commerce — with what places. Agriculture — what products.

VI. **Surroundings.** Character of the suburbs; natural scenery; places of historic interest.

VII. **History.** Brief mention of specially interesting events, of remarkable growth and prosperity, or of disasters.

II. A COUNTRY OR STATE

I. **Situation.** In reference to the whole region; to other states, etc.

II. **Size.** Area, or length and breadth, as shown by comparison. Population.

III. **Physical Features.** The coast, surface, mountains, rivers, lakes. The climate and soil.

IV. **Products:** (a) animal; (b) vegetable; (c) mineral.

V. **Cities and Towns.** The more important. For what noted.

VI. **Trade and Manufactures.** Imports, exports, and articles manufactured.

VII. **People.** Race, nationality; chief occupations; character; education; religion; government. Other matters of interest.

Exercise 1. — Following the general plan given above, describe —

1. The city or town in which you live.
2. One or more of the most important cities in the United States.
3. One or more of the following:

London	Paris	Moscow	Rome	Dublin
Berlin	Birmingham	Tokio	Mexico	Florence
Liverpool	Edinburgh	Calcutta	Cairo	Vienna
Havana	Manila	Cape Town	Pekin	Panama

Exercise 2. — After collecting the necessary information from either persons or books, arrange it according to the preceding plan in —

1. A description of your **native state or country.**
2. A description of one or more of the following:

England	Scandinavia	Spain	Florida	Holland
New York	Italy	Chile	Greece	Mexico
France	Japan	Russia	Scotland	Australia
Brazil	China	Pennsylvania	Ireland	Java
Palestine	India	Egypt	Germany	California

LESSON LVI

DESCRIPTION OF PROCESSES

To tell how an article is made, or how anything is done, requires a thorough knowledge of the process and considerable skill in expression. We must —

1. State the object of the process; the difficulty, frequency of it, etc.
2. Describe the **material** used; the *tools, utensils*, and everything else required.
3. Mention the **persons** engaged in the work.
4. Narrate the **details of the operation** from beginning to end, telling exactly what is done.

Exercise. — Take as a subject whichever of these processes you are familiar with, prepare an outline, and write a **description** of it.

- | | |
|------------------------|-------------------------------------|
| 1. Setting a Table. | 11. Laying out a Base-ball Ground. |
| 2. Making a Bed. | 12. The Manufacture of Pottery. |
| 3. Harnessing a Horse. | 13. Printing a Newspaper. |
| 4. Making a Kite. | 14. Taking Care of Plants. |
| 5. Making an Apron. | 15. How to Play my Favorite Game. |
| 6. Getting Supper. | 16. How a Beaver Builds his House. |
| 7. Shoeing a Horse. | 17. The Care of a Canary. |
| 8. Building a House. | 18. Laying out a Tennis-court. |
| 9. Making Traps. | 19. The Coining of a Silver Dollar. |
| 10. Making Bricks. | 20. Making Cotton into Cloth. |

LESSON LVII

A PICTURE AND A POEM

Exercise 1. — After reading the following story find in the picture, "The Congress of Dogs," a dog like Dart. Describe him. Find other dogs that might be Prince and Swallow and little Music. How do you know which dogs to choose?

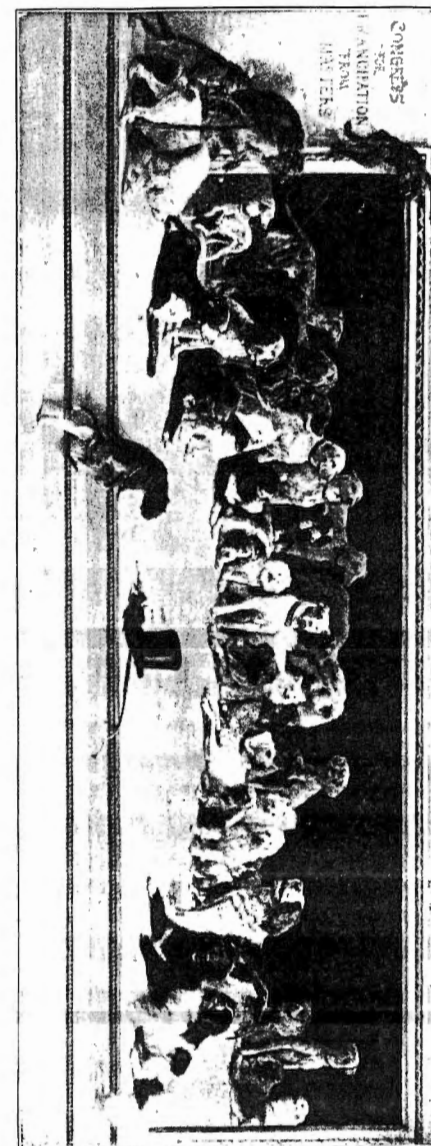
On his morning rounds the Master
Goes to learn how all things fare;
Searches pasture after pasture,
Sheep and cattle eyes with care;
And, for silence or for talk,
He hath comrades in his walk;
Four dogs, each pair of different breed,
Distinguished two for scent, and two for speed.

See a hare before him started!
Off they fly in earnest chase;
Every dog is eager-hearted,
All the four are in the race;
And the hare whom they pursue,
Knows from instinct what to do;
Her hope is near: no turn she makes;
But, like an arrow, to the river takes.

Deep the river was, and
crusted,
Thinly by a one night's frost;
But the nimble hare hath
trusted
To the ice, and safely crossed;
She hath crossed, and without
heed
All are following at full speed,
When lo! the ice, so thinly
spread,
Breaks — and the grayhound,
Dart, is overhead!

Better fate have Prince and
Swallow —
See them cleaving to the
sport!
Music has no heart to follow,
Little Music, she stops short.
She hath neither wish nor
heart,
Hers is now another part;
A loving creature she, and
brave!
And fondly strives her strug-
gling friend to save.

From the brink her paws she
stretches,
Very hands as you would say!
And afflicting moans she
fetches,
As he breaks the ice away.



Exercise. — Take as a subject whichever of these processes you are familiar with, prepare an outline, and write a **description** of it.

- | | |
|------------------------|-------------------------------------|
| 1. Setting a Table. | 11. Laying out a Base-ball Ground. |
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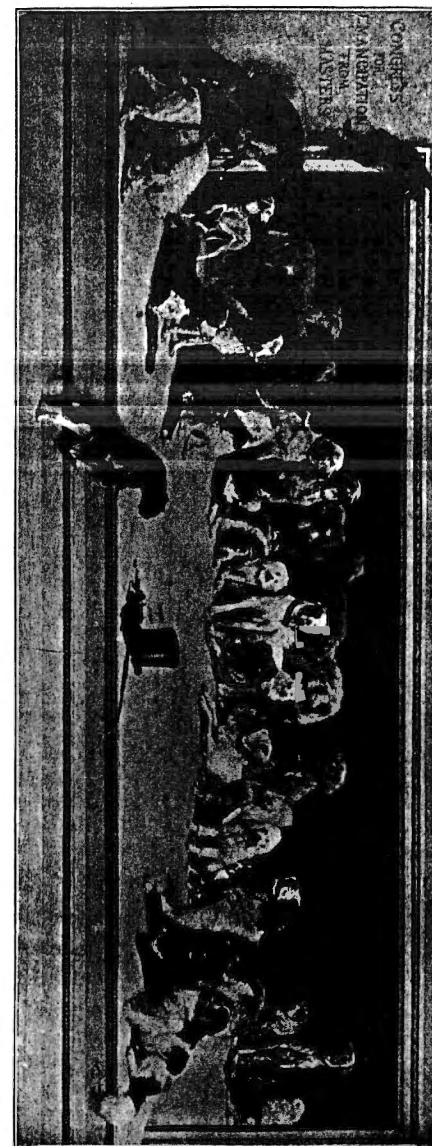
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Goes to learn how all things fare;
Searches pasture after pasture,
Sheep and cattle eyes with care;
And, for silence or for talk,
He hath comrades in his walk;
Four dogs, each pair of different breed,
Distinguished two for scent, and two for speed.

See a hare before him started!
— Off they fly in earnest chase;
Every dog is eager-hearted,
All the four are in the race:
And the hare whom they pursue,
Knows from instinct what to do;
Her hope is near: no turn she makes;
But, like an arrow, to the river takes.

Deep the river was, and
crusted,
Thinly by a one night's frost;
But the nimble hare hath
trusted
To the ice, and safely crossed;
She hath crossed, and without
heed
All are following at full speed,
When lo! the ice, so thinly
spread,
Breaks — and the grayhound,
Dart, is overhead!

Better fate have Prince and
Swallow —
See them cleaving to the
sport!
Music has no heart to follow,
Little Music, she stops short.
She hath neither wish nor
heart,
Hers is now another part;
A loving creature she, and
brave!
And fondly strives her strug-
gling friend to save.

From the brink her paws she
stretches,
Very hands as you would say!
And afflicting moans she
fetches,
As he breaks the ice away.



For herself she hath no fears, —
 Him alone she sees and hears, —
 Makes efforts with complainings; nor gives o'er
 Until her fellow sinks to reappear no more.

— Wordsworth.

Exercise 2. — Tell in your own words the story of Dart.

LESSON LVIII

DESCRIPTION OF ANIMALS

Exercise 1. — From *what you already know* about **The Camel**, write as good a description as you can without making an outline.

Learn what you can about camels *from books and persons*, study the outline below, and then follow it, add to it, or use parts of it in re-writing your description.

In gathering material for the description of *an animal* we may follow an outline similar to that here applied to —

THE CAMEL

I. Introduction. The camel a large beast of burden; famous as "The Ship of the Desert."

II. Place where found. Arabia, Africa, Central Asia.

III. Size, Shape, and Covering. Eight feet high; much larger than a horse; ungainly; humps (one or two) on back; covered with rough, dark brown hair.

IV. Parts. *Head* small, like a sheep's, no horns; *teeth* unlike those of most herbivorous animals — more like a dog's, and suited to tearing off twigs and shrubs; *neck* long, no mane; *body* bulky; *legs* long, slender; *knees* provided with a cushion; *feet* broad, soft.

V. Food. Thorny shrubs, date leaves, beans.

VI. Habits and Qualities. Chews the cud; seldom needs water; has great endurance; patient, obedient, kneels for burden; vicious towards its own kind.

VII. Uses. (a) Beast of burden: 300 pounds five or six miles an hour. (b) Its milk a favorite beverage. (c) Flesh salted for food. (d) Fat melted for butter. (e) Hair made into cloth.

VIII. Conclusion. Indispensable in long journey across deserts; anecdotes, etc.

Exercise 2. — Write a **description** of one or more of the following, making an outline of what is important to be said.

Elephant	Beaver	Frog	Tiger	Horse
Lion	Crocodile	Spider	Raccoon	Cow
Bear	Fox	Bee	Sheep	Reindeer
Wolf	Whale	Silkworm	Butterfly	Cod

In collecting material for the description of *a bird* the outline below may be followed. In every case, when possible, the observation and study should be from the object itself.

DESCRIPTION OF BIRDS

I. Appearance: Form; size; actual and comparative; bill, length, how adapted for use; feet, size; toes, number, length, position, adaptation for mode of life.

II. Color: Above; below; distinguishing marking; differences between male and female; young.

III. Name: Significance of; by whom given; change in different localities; variety in one locality.

IV. Food: Kinds in summer, in winter; where and how obtained.

V. Nest: When built; where; by whom; material used; how made; size; shape; time required for building.

VI. Eggs: Number; color and markings; size; time of incubation.

VII. Young: Covering; food; time in nest; learning to fly.

VIII. Enemies: What; why to be feared.

IX. Song: Characteristics; when; birds having similar song.

X. Migration: When; where; why; routes; leaders.

XI. Value to man.

XII. Personal Observations.

Exercise 3. — In the same general way make a study and description of the following, using the outline or such parts of it as may be helpful.

Woodpecker	Bobolink	Sparrow	Swallow
Jay	Mocking-bird	Chickadee	Blackbird
Oriole	Bluebird	Owl	Meadow-lark
Cedar-bird	Kingbird	Crow	Hawk



Exercise 4. — Examine the face of this donkey carefully. Then, closing your book, tell everything you can about the donkey's appearance.

Exercise 5. — Find in the picture on p. 321 a dog whose expression is much like that of the donkey. Point out the resemblances and differences.

Exercise 6. — Learn the name of some animal that once existed but is now *extinct*. (If you do not know this word look it up in the dictionary.) Having gathered all the information you can about it, describe it for your classmates.

LESSON LIX

DESCRIPTION OF PLANTS

Exercise 1. — Select some **plant**, either wild or cultivated, of which you know the looks and habits very well, and try to describe it. Remember the stem, branches, leaves, flowers, and fruit; the shape, size, and color of all the parts; when it starts, when it blossoms, when it dies, etc.

It is one thing *to be acquainted* with a plant — to know how it grows, how it behaves, and how it differs from other plants in its stem, its leaves, its flowers, and its fruits. This comes only by the study of plants themselves.

It is quite another thing *to know of what use* a plant is to man, and what treatment it receives.

A general description of a *plant as producing something useful to man* may follow this

OUTLINE

I. Use, Value. For food, clothing, building material, etc.

II. Place Where Found, and How Discovered. Native or naturalized; wild or cultivated.

III. General Appearance. Height, size, trunk, bark, branches, foliage, flowers, fruit. Method of propagating.

IV. Part Used. Method of gathering or collecting it, and of preparing it for its final use.

Exercise 2. — After reading and asking questions, or after a conversation-lesson in school, make an outline, and give a general description of the **plant** from which we get

Flour	Sugar	Flax	Rubber	Mahogany
Rice	Cotton	Tea	Tobacco	Oranges
Corn	Coffee	Cork	Cocoa	Potatoes
Figs	Dates	Almonds	Bananas	Peanuts



LESSON LX

LISTENING DOGS

Exercise 1.—The two dogs appear to be listening to some sound that comes from within the house. What is the sound and what causes it? If there is some person in the house, tell who it is and what he (or she) is doing or saying. Describe this person. If he appears at the door what will he say, and what will the dogs do?

Exercise 2.—Describe briefly the attitudes of the two dogs.

Exercise 3.—Find in the picture on p. 321 two dogs which closely resemble these. Point out the resemblances and differences.

Exercise 4.—Suppose that you have taken a snap-shot of these dogs with your camera. In taking the picture you stood a little way behind them, but just before you pressed the button you whistled sharply. Describe the picture thus taken.

LESSON LXI

DESCRIPTION OF PERSONS

It is easy to recognize a person, to distinguish him in a crowd, and to learn his ways; but it is hard to convey clearly to others the means of picturing to themselves one whom they have not seen, or of understanding his character. We must do the best we can to describe truthfully the —

I. **Figure.** Whether large, tall, stout, well-proportioned, or the opposite.

II. **Face.** *Features*, complexion, eyes, hair, etc.

III. **Manners.** Peculiarities of appearance, bearing, action, dress, and speech.

IV. **Traits of Character.** Disposition, habits, peculiar traits, mental power, source of reputation.

Exercise 1.—After making an outline, **describe** one or more of the following:—

- | | |
|------------------------------------|--|
| 1. Your father. | 9. An Indian. |
| 2. Your most intimate friend. | 10. The most peculiar person you know. |
| 3. The family doctor. | 11. A clergyman. |
| 4. A baby. | 12. An Englishman. |
| 5. The oldest person you ever saw. | 13. A Chinaman. |
| 6. Yourself. | 14. An Italian. |
| 7. A tramp. | 15. The ideal boy or girl. |
| 8. A farmer. | |

Exercise 2.—Give directions to an artist for painting a portrait of some boy or girl in your school. You need not give the name. Describe the person so accurately that the artist will have no excuse for mistakes. Write good naturedly and avoid hurting anyone's feelings.

Exercise 3.—Describe one of the historical characters mentioned on pp. 302, 303.

Exercise 4.—Describe some character that you have read about in a story or poem.



LESSON LX

LISTENING DOGS

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CHAPTER VI

EXPLANATIONS

LESSON LXII

AN EXAMPLE OF EXPLANATION

Read carefully the following explanation and be prepared to answer the questions below:

1 You will often read, in books, of measuring the height of a
2 mountain, or other lofty place, by the barometer; and to most people
3 this is quite a mystery. The explanation of it is, however, very
4 simple. It is this: The earth is surrounded on all sides by the
5 atmosphere, which though very light, has a certain weight, and
6 presses with considerable force upon the ground, and upon every-
7 thing that is exposed to it. If, however, you go up from the ground,
8 as, for instance, when you ascend a mountain, the higher you go,
9 the less the pressure is. This is naturally to be expected, for the
10 higher you go in such a case, the less air there is above you to press.
11 Now, a barometer is an instrument to measure the pressure of the
12 air, just as a thermometer measures the heat or coldness of it. An
13 aneroid barometer is a kind in which the air presses on a curi-
14 ously contrived ring or band of brass, and according as it presses
15 more or less, it moves an index like the hand of a watch, which is
16 placed on the face of it.

17 The way in which you use such an instrument to measure the
18 height of a mountain is this: You look at the instrument when
19 you are at the bottom of the mountain, before you begin your
20 ascent, and see how it stands. There is a little index like the hour-
21 hand of a watch, which is movable. This you set at the point where
22 the other index stands when you are at the foot of the mountain.
23 Then you begin your ascent. You shut up your barometer if you

24 please, and put it in your knapsack, or in a box, or anywhere else
25 you please. Wherever you put it, the pressure of the air will find
26 it out, and penetrate to it, and as you gradually rise from the sur-
27 face of the earth, the index, which is connected with the curious
28 brass ring, moves slowly backward as the pressure diminishes.
29 This motion continues as long as you continue ascending. If you
30 come to a level place, it remains stationary as long as the level
31 continues. If you descend, it goes forward a little, and then begins
32 to go back again as soon as you once more begin to ascend. Then,
33 when you get to the top of the mountain, you look at it, and you
34 see at once how much the pressure of the air has diminished. From
35 this, by an easy calculation, you tell at once how high you have
36 come.

1. What is it that the writer is trying to explain? In what words does he tell this? 2. What does the writer tell us in lines 4-10? Why does he say this at the beginning rather than the end? 3. What does he tell about in lines 11-16? To what is the barometer compared? Why? 4. What is the difference between these two instruments? How are they alike? 5. What is told in lines 17-36? Could we have understood this part if it had come first? 6. Notice the words that are used. Are there any that you do not understand?

Exercise 1.—Explain to some one who is younger than you are how you can measure the height of a tree without climbing to the top of it. Before talking or writing consider carefully what you will say and in what order you will say it.

Exercise 2.—Explain how a fish can raise and lower itself in the water.

Exercise 3.—Explain how a boat can sail against the wind.

LESSON LXIII

DIRECTIONS FOR EXPLAINING

In order to explain anything we must first make sure that we understand it very well ourselves, for how can a writer hope to make clear to others what is not clear to himself?

When we are sure that we understand the subject, we should think of all the different things we want to say about it and set them down in their proper order.

A good way to begin an explanation is to state exactly what it is we mean to explain and how we intend to explain it. Then as we write it is well to observe these precautions:

1. Use the simplest language possible.
2. Tell one thing at a time.
3. Follow a definite plan.
4. Tell things in the order in which they are needed.
5. Compare the thing to be explained with something else which the reader already knows about as, for example, a barometer with a thermometer.

Exercise 1. — An old-fashioned remedy for nose-bleed is to put a large brass door-key on the back of the neck. Another remedy is to take several long breaths one right after the other. Find why either of these remedies, or both of them, should check the bleeding. Then make a careful explanation for someone who does not understand.

Exercise 2. — Some persons after seeing a flash of lightning can tell in a little while how far away it was. Find how this is done, and explain it to some one who does not understand it.

Exercise 3. — Explain to a young friend of yours how the graphophone reproduces the sound of the voice.

Exercise 4. — Which is the brightest star in the heaven? Learn where it is. Explain to someone how to find it.

Exercise 5. — Explain how the North Star may be found by one who is lost on the plains or in the desert.

LESSON LXIV

EXPLAINING A LOOK



Notice the expression on the face of the dog. Have you ever seen a human face with the same expression? What does it mean? What would the dog say if he could talk? What words would you use to describe his character?

LESSON LXV

THE POINT OF A STORY

Read the following stories. Then state as clearly as you can the point of each story, that is, what the story means.

When we are sure that we understand the subject, we should think of all the different things we want to say about it and set them down in their proper order.

A good way to begin an explanation is to state exactly what it is we mean to explain and how we intend to explain it. Then as we write it is well to observe these precautions:

1. Use the simplest language possible.
2. Tell one thing at a time.
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LESSON LXV

THE POINT OF A STORY

Read the following stories. Then state as clearly as you can the point of each story, that is, what the story means.

(a) Two men once sat in a public meeting listening to a speech. When the meeting was over, one said to the other, "What did you think of that speech?" His friend replied, "It reminded me of a poplar tree that grew in my father's orchard. It was tall and beautiful, but it bore no fruit."

(b) A farmer once came to a neighboring lawyer, expressing great concern for an accident which he said had just happened. "One of your oxen," said he, "has been gored by an unlucky bull of mine, and I should be glad to know how I am to make you reparation."

"You are a very honest fellow," replied the lawyer, "and will not think it unreasonable that I expect one of your oxen in return."

"It is no more than justice, to be sure," said the farmer. "But what did I say? I misspoke myself. It is *your* bull that has killed one of *my* oxen."

"Indeed," said the lawyer, "that alters the case. I must inquire into the affair, and if —"

"And if!" exclaimed the farmer; "the business, I find, would have been concluded without an *if*, had you been as ready to do justice to others as to exact it from them."

LESSON LXVI

SOME PASSAGES TO BE EXPLAINED

A young friend of yours in his reading has come upon the following lines of poetry. He does not know precisely what they mean.

Explain them to him so clearly that he cannot fail to understand them.

- (a) The key of yesterday I threw away,
And now to-day,
Before to-morrow's fast closed gate
Hopeless I wait,
In vain to pray, in vain to sorrow;
Only the key of yesterday unlocks to-morrow.

- (b) We know not fully what we are
Still less what we might be;
But hear faint voices from the far
Dim lands beyond the sea.
- (c) You're always sure to detect
A sham in the things folks most affect;
Bean-pods are noisiest when dry,
And you always wink with your weakest eye.

LESSON LXVII

A POEM TO LEARN

James Whitcomb Riley, popularly known as "The Hoosier Poet," was born in Greenfield, Indiana, in 1853. Most of his verses are in the Hoosier dialect, and are distinguished by their homely humor and pathos, and their musical rhythm. His first book of poems "The Old Swimmin' Hole," was published in 1883.



JAMES WHITCOMB RILEY

THE PRAYER PERFECT

Dear Lord! kind Lord!
Gracious Lord! I pray
Thou wilt look on all I love,
Tenderly to-day!
Weed their hearts of weariness;
Scatter every care
Down a wake of angel-wings
Winnowing the air.

Bring unto the sorrowing
 All release from pain;
 Let the lips of laughter
 Overflow again;
 And with all the needy
 O divide, I pray,
 This vast treasure of content
 That is mine to-day!*

Exercise.—A child to whom this poem has been read wishes to know what is meant by the last three lines of the first stanza. Explain them to him as carefully as you can. Use simple words and make the meaning perfectly plain. Explain also what is meant by "weed their hearts," and "Let the lips of laughter overflow again."

LESSON LXVIII

STUDY OF A POEM

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase!)
 Awoke one night from a deep dream of peace,
 And saw within the moonlight of his room,
 Making it rich, and like a lily in bloom,
 An angel writing in a book of gold.
 Exceeding peace had made Ben Adhem bold,
 And, to the presence in the room, he said,
 "What writest thou?" The vision raised its head,
 And, with a look made of all sweet accord,
 Answered, "The names of those who love the Lord!"
 "And is mine one?" asked Abou. "Nay, not so,"
 Replied the angel. Abou spake more low,
 But cheerly still; and said, "I pray thee, then,
 Write me as one that loves his fellow-men."

* From "Rhymes of Childhood," copyrighted and published by the Bobbs-Merrill Company, Indianapolis. By permission.

The angel wrote and vanished. The next night
 It came again, with a great wakening light,
 And showed the names whom love of God had blest,
 And lo! Ben Adhem's name led all the rest!

— Leigh Hunt.

Exercise 1. — 1. Is this a true story? Give it in your own words, trying not to leave out any idea expressed in the poem. What is the lesson it teaches? 2. What does *tribe* mean here? Is it specially appropriate? Why? 3. Do you think the name Abou Ben Adhem adds interest to the poem more than some more familiar name would have done? 4. What three names are given to the visitor? 5. Is this better than repeating the word angel? Why *it* rather than *he*? 6. Explain *like a lily in bloom*; *all sweet accord*; *exceeding peace*; *bold*. 7. Is *cheerly* the usual form?

LESSON LXIX

MEANING OF A POEM

THE CHAMBERED-NAUTILUS

This is the ship of pearl, which, poets feign,
 Sails the unshadowed main, —
 The venturous bark that flings
 On the sweet summer wind its purpled wings
 In gulfs enchanted, where the Siren sings,
 And coral reefs lie bare,
 Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
 Wrecked is the ship of pearl!
 And every chambered cell,
 Where its dim dreaming life was wont to dwell,
 As the frail tenant shaped his growing shell,
 Before thee lies revealed, —
 Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
 That spread his lustrous coil;
 Still, as the spiral grew,
 He left the past year's dwelling for the new,
 Stole with soft step its shining archway through,
 Built up its idle door,
 Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap, forlorn!
 From thy dead lips a clearer note is born
 Than ever Triton blew from wreathéd horn!
 While on mine ear it rings,
 Through the deep caves of thought I hear a voice that sings:

Build thee more stately mansions, O my soul,
 As the swift seasons roll!
 Leave thy low-vaulted past!
 Let each new temple, nobler than the last,
 Shut thee from heaven with a dome more vast,
 Till thou at length art free,
 Leaving thine outgrown shell by life's unresting sea!

- O. W. Holmes.

Read a description of the nautilus. Try to find a picture, or a shell, if you are near a museum of natural history. Nobody knew much about it before 1830. Not long after this Dr. Holmes wrote the poem. The old Greek name is *nautilus*, meaning a sailor.

Exercise. 1. Is it meant that the nautilus *toils* like the ant or the bee? 2. What is meant by *stole with soft step*? 3. Does the nautilus sail on the surface all the time? 4. Is it known how long each chamber serves as its home? 5. Explain or define, giving synonyms when you can; *poets feign, unshadowed main, purpled wings, irised, rent, sunless, crypt, lustrous, Siren, Triton, low-vaulted, unresting, wandering sea, on mine ear it rings, heavenly message*. 6. What is the connection between *ren-*

tious, Siren sings, and coral reefs? 7. Express the chief thought of the first stanza simply in your own language, in two prose sentences. 8. Explain in a similar way the chief thought in each of the following stanzas. 9. Do you discover any plan in the poem as a whole? 10. What is the appropriateness of the last line, fourth stanza? 11. Commit the whole poem to memory. 12. Study the author and some of his other poems.

LESSON LXX

ANCIENT WEAPONS AND TOOLS

Exercise. — In this picture you see some of the weapons and tools used by the ancient cliff-dwellers of Arizona. See whether by studying them you can tell how each was made and what it was used for.



Year after year beheld the silent toil
 That spread his lustrous coil;
 Still, as the spiral grew,
 He left the past year's dwelling for the new,
 Stole with soft step its shining archway through,
 Built up its idle door,
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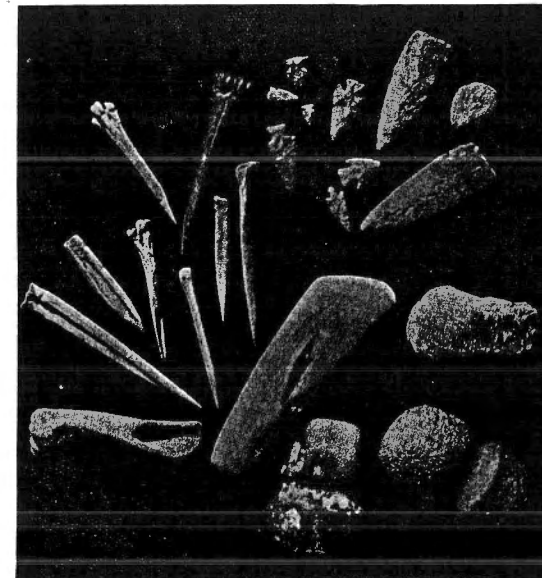
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turous, *Siren sings*, and *coral reefs*? 7. Express the chief thought of the first stanza simply in your own language, in two prose sentences. 8. Explain in a similar way the chief thought in each of the following stanzas. 9. Do you discover any plan in the poem as a whole? 10. What is the appropriateness of the last line, fourth stanza? 11. Commit the whole poem to memory. 12. Study the author and some of his other poems.

LESSON LXX

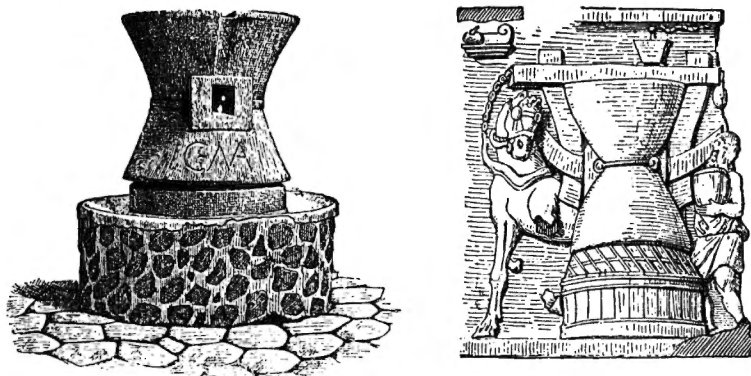
ANCIENT WEAPONS AND TOOLS

Exercise. — In this picture you see some of the weapons and tools used by the ancient cliff-dwellers of Arizona. See whether by studying them you can tell how each was made and what it was used for.



LESSON LXXI

AN OLD MILL



Exercise. — These pictures show the kind of mill with which the old Romans ground their wheat. The picture on the left shows the mill itself. The picture on the right is an old piece of sculpture showing how the mill was used. Write an explanation of the pictures, entitling it "How wheat was ground 2000 years ago."

LESSON LXXII

SOME INTERESTING WORDS

bedlam cynosure sincere sycophant porcelain

Exercise. — These words have a curious and interesting history. Look them up in the dictionary and find in any other way all you can about them. Then explain how each one came to mean what it does. The following outline may be used:

1. The derivation of the word.
2. Its earliest use.
3. The changes it has gone through.
4. Its present meaning and use.

CHAPTER VII
PARAGRAPHS

LESSON LXXIII

WHAT A PARAGRAPH IS

If we examine the language that we use in speaking or in writing, we shall find that it consists of larger and smaller groups. Groups of words join to form sentences; groups of sentences join to form paragraphs; groups of paragraphs join to form speeches or written compositions.

Further, when we consider these groups separately we see that in each case the elements of the group — the words, the sentences, and the paragraphs — have come together because they belong together. They are all needed in the group in which we find them in order to express some single, definite idea. Thus, all the words in a sentence have come together in order to express the one idea of that sentence; all of the sentences in a paragraph have come together in order to express the one idea of that paragraph; all the paragraphs of the composition have come together to express the one idea of that composition.

Read carefully the following group of sentences:

The water was full of vessels of all kinds, coming and going, or lying at anchor. These vessels were all of very peculiar forms, being built in the Dutch style, and not painted, but only varnished, so as to show beautifully the natural color of the wood of which they were made. They had what might be called fins on each side, which were made to be taken up or let down into the water, first on one side and then on the other, as the vessel was on different tacks in beating against the wind.

LIST OF PREFIXES FOR REFERENCE*

A or **ab**, **abs**, *away from*; adverb, abhor, abscond.

A, **an** (G) *not, without*; atheist, anonymous.

Ad, *to, toward*; adjoin, admix, adapt.

For ease of speaking, the *d* of *ad* is usually changed to match a following consonant, and so we often have with the same meaning *ac, af, ag, al, an, ap, ar, as, or at*; accost, affix, aggressive, alluring, annex, approach, arrange (set to rights), assist (give help to), attach.

Amb, **am**, *all round*; ambiguous (not direct).

Amphi (G) *on both sides*; amphitheater.

Ana (G) *up, back again*; analysis (taking to pieces).

Ante, *before*; anteroom.

Anti, **ant** (G) *against, opposite*; antidote, antartic.

Apo (G) *away from*; apostle (one sent out).

Bene, *well*; benefactor.

Bis, **bi**, *twice, two*; biped.

Cata (G) *down*; cataract.

Circum, *around*, also **circu**; circumnavigates, circuitous.

Con, *with, together*; also **col**, **com**, **cor**, **co**; convention, collision, combine, correspond, cooperate.

Contra, *against*, also **counter** (F) contradict, counter-balance.

De, *down, from*; depress, deliver.

Dia (G) *through, across*; diameter.

Dis, **di**, *in two, apart*, also **dif**; disband, divorce, different.

Duo, **du**, *two*; duodecimo, duet.

Epi (G) *upon, to*; epitaph (upon a tomb).

Eu (G) *well*; eulogy.

Ex, **e**, *out, from*, also **ef**; exhale, erase, efface.

Extra, *beyond*; extravagant.

Hemi, *half*; hemisphere.

In, *into, upon*, also **il**, **im**, **ir**, **en**, **em**; intrude, illumine, implant, irrigate, enlighten, embalm.

In, *not*, also **il**, **im**, **ir**; infirm, illegal, imprudent, irregular.

Inter, *between*; interrupt.

Ob, *against*, also **of**, **op**; obstruct, offend, opponent.

Pen, *almost*; peninsular.

Per, *through, thoroughly*; perforate, perfect.

Post, *after*; postscript.

Pre, *before*; predict.

Pro (L G) *before*; programme.

Re, *back, again*, also **red**; reform, redeem.

Semi, *half*; semicircle.

Sub, *under*, also for ease of speaking as before, **suc**, **suf**, **sup**, **sur**, **sus**, **su**; subscribe, succumb, suffix, support, surreptitious (creeping under), suspend.

Super, *above, over*, also **sur** (F) superintend, surpass.

Trans, **tra**, *across, beyond*; transport, traverse.

* The abbreviation (L) stands for Latin, (G) for Greek, (F) for French, (E) for English; but all listed forms are Latin unless otherwise marked.

SUFFIXES-

What is added at the end of a word to make a derivative is a **Suffix**.

LIST OF SUFFIXES

Able (E) and **ible** (E) form adjectives meaning *that may be*; readable, perceptible.

Aceous or **acious** means *containing something, or rather so and so*; herbaceous, loquacious.

Age denotes a *collection or sum total*; also a *state or a process*; herbage, leakage, marriage; tillage.

Al and **an** mean *relating to*; brutal, Roman.

Ance, **ancy**, and **ence**, **ency**, make *abstract nouns*; utterance, brilliancy, persistence, decency.

Ant or **ent** (L) denotes the *one who does so and so*; attendant, student.

Ary, **ory**, or **ry** form nouns that denote a *place or a collection*; granary, dormitory, pleasantry.

Ary and **ory** also make *descriptive adjectives*; honorary, explanatory.

Dom (E) makes a noun showing where *something has power or prevails*; kingdom, freedom.

Ed (E) makes a *passive participle* or an *adjective*; rowed, four-oared.

En (E) makes a *passive participle* or an *adjective denoting material*; beaten, oaken.

En (E) also forms verbs meaning *to make a thing so and so*; strengthen, widen.

Er and **est** (E) make *comparative and superlative adjectives*; greater, greatest.

Er (E) and **or** (L) denote the *one who does*; singer, collector.

Ern (E), also **erly**, form adjectives denoting *direction*; northern, southerly.

Et and **let** (E) make *diminutives*, something small or young; lan-
cet; leaflet.

Ful (E) and **less** (E) make adjectives meaning *full of, or without*; hopeful, hopeless.

Fy (L) and **ize** or **ise** (G) form verbs meaning *to make so and so*; purify, crystallize, fertilize.

Ic and **ical** (GL) mean *belonging to*; heroic, logical.

Ile makes an adjective meaning *easy to, or belonging to*; fragile, puerile.

Ine means *belonging to*; crystalline, feminine.

Ing (E) makes a *verbal noun* or a *participle*; hunting, seeing.

Ion (L) makes a noun denoting *action*; confusion, assertion.

Ish (E) means *somewhat like, or belonging to*; boyish, bluish, Spanish.

Ism or **ism** (G) forms nouns of *action or result*; despotism.

Ist (G) makes a noun meaning *one who has to do with*; journalist.

Ive gives the idea *inclined to*; restorative.

Lent and **ose, ous** make adjectives meaning *full of*; fraudulent, jocose, famous.

Like (E) and **ly**, meaning "like," make *adjectives and adverbs*; godlike, godly, honestly.

Ling (E) forms a name for something *small* or *young*; duckling.

Ment denotes the *means* or the *action*; inducement, payment.

Mony makes an *abstract noun*; testimony.

Ness (E) with an adjective makes the *name of the quality*; brightness.

Ple or **ble** makes an adjective meaning *fold*; quadruple, double.

Ship (E) and **hood** denote *shape* or *condition*; fellowship, manhood.

Some (E) and **y** (E) form *descriptive adjectives*; winsome, rusty.

Ty makes an *abstract noun*; purity, cruelty.

Ward (E) makes an adjective or an adverb to show *direction*; seaward.

STEMS

Often from a single old form many new words have been made by varying the prefixes and suffixes, or by combining one word with another.

We do not always see an older word in each of these new ones, for the form of a word changes by use. But we commonly find some syllable, or group of letters, called the *Stem*, which shows from what the word was first made.

When two or more words have the same stem, they must have been derived from the same original source. We shall, therefore, find some connection in meaning among them, though they may look and sound very unlike.

LIST OF STEMS

Ag, do, act; agile, agitate, agent, transact.

Alt, high; altitude, altar, exalted, (very *high*), alto (a *high* part).

Anim, life, mind; animal, animated, unanimous, magnanimous.

Ann, year; annual, biennial, annuals (*yearly* records).

Aper, open; aperture, April.

Apt, fit; apt, adapt.

Arch (G) *be first, rule*; monarch, archaic (ancient), architect.

LIST OF STEMS

Art, skill; artist, artifice.

Aud, hear; audible, audience, auditor.

Aur, gold; auriferous, auriole.

Bas, low; base, basement, bass, debase, (G) basis.

Bat, strike; batter, battle, battery.

Bit, bile; bitter, bit, bits.

Brev, short; brevity, abbreviate, brief.

Cad, cid, cas, fall, befall; cascade, casual, accident, incident, deciduous (leaves), cadence (*falling* on the ear).

Cant, chant, sing; canto, incantation, chant, enchant.

Cap, capit, head; cap, cape, capital, captain, decapitate.

Cap, capt, take; captive, captor, accept, reception, capacity.

Carn, flesh; carnage (slaughter), carnivorous, carnal, carnation.

Ced, ceed, go, yield; precede, recede, exceed, proceed, procession.

Celer, swift; celerity, accelerate.

Cent, hundred; century, centennial, centiped, cent, percentage (amount on a hundred).

Cinct, gird; cincture (girdle), precinct (encircled place).

Clin, cliv, lean; incline, decline (*lean away from*), refuse, recline, declivity (*leaning ground, slope*).

Commod, suitable; commodious, accommodate, commodity, model, modest.

Commun, common; communicate or commune (*make common*), community.

Cor, heart; cordial, courageous, concord (having *hearts* together, agreement), discord.

Coron, crown; coronet, coronation, corolla.

Corp, body; corpse, corps, corpulent, corporation.

Cred, believe, trust; credible, credit, creed, credence.

Curr, care; accurate, curable, secure (free from *care*), curate.

Curr, cur, run; current, excursion, course.

Cycl, circle; cycle, tricycle.

Dent, tooth; dentist, trident, indent.

Di, day; diary, diurnal, meridian.

Dict, say; dictation, dictionary, contradict, predict, verdict.

Dign, worth; dignity, dignified, indignity.

Do, dit, give; donation, editor, extradition.

Domin, dam, lord, lady; domineer, dominion, dame, madame.

Dorm, sleep; dormant, dormitory.

Duc, lead, draw; duke, introduce, produce, abduction, educate (to *draw out* one's power).

Equ, equal; unequal, inequality, equity, (fair or *equal* treatment), iniquity (unfairness).

Fa, speak; affable, fable, infant, preface, ineffable.

Fac, fic, face; surface, superficial.

Fact, fect, do, make; benefactor, effect, confectioner, perfect.

Felic, happy; felicity, Felix.

Fer, bear; fertile, transfer, suffer, refer.

Fess, acknowledge; profess, confess.

Fid, trust; fidelity, confide, diffident, infidel.

Fin, end; finish, final, finite (with an *end*), infinite, superfine (over finished).
Form, shape; deform, reform, formality.
Fort, strong; fortify, fortitude, force.
Frag, frac, break; fragile, fragment, fracture, fraction, infringe.
Fun, fus, pour, melt; fount, foundry, funnel, fuse (to melt).
Gen, gener, kind, birth; genus, gender, genteel, and generous (of good *birth*), degenerate, generation.
Gest, carry; digest, gesture.
Grad, gross, step; gradual, grade, progress, congress.
Gran, grain; granary, granule, granite.
Graph, gram (G) write; autograph, biography, geography, phonograph, diagram, grammar.
Grat, thanks, favor; grateful, gratis, gratify, gratuity.
Gross, large; gross, engross (write large), grocer.
Hor, shudder; horrid, horrify, abhor.
Hospit, guest; hospital, hospitality, hospitable.
Integr, whole; integer, integrity.
Ject, throw; eject, reject, projection, interjection.
Judic, right; judicial, prejudice, judgment. Cf. *jur*.
Junct, join; junction, conjunction, disjunction, adjoin, joint.
Jur, jud, right; injury, justice, judge.
Lat, bear; legislate, dilate, collation.

Lect, leg, pick out, read; select, election, collect, lecture, legible, legend.
Leg, law; legal, legislate, legitimate.
Liber, free; liberal, liberate, liberty, deliver (set free).
Lin, flax; linen, lining, lint, linseed.
Lingu, tongue; language, linguistic.
Liter, letter; literal (*letter* for *letter*), literary, literature, illiterate.
Loc, place; locate, dislocate, locomotive.
Log (G) talk, account; prologue, dialogue, geology.
Loqu, talk; loquacity, loquacious, colloquial, eloquence, soliloquy, ventriloquist.
Lud, play, deceive; ludicrous, prelude, delusion.
Mag, maj, great; magnify, magnanimous, magnificent, magnitude, magistrate, majesty, major.
Maj, large; majority, majesty, mayor. Cf. *mag*.
Man, hand; manual, manage, manufacture, manuscript.
Man, stay; permanent, mansion, remain.
Mar, sea; marine, mariner, maritime, mermaid.
Mater, mother; maternal, matron.
Med, heal; medicine, medicate, remedy.
Medi, middle; medium, Mediterranean, mediaeval, immediately (right in the *midst* of things).
Mens, measure; commensurate, mensuration, immense.
Ment, mind; mental, demented, memento, mention.
Merc, goods; merchant, mercantile, commerce.

Merg, mers, dip; submerge, emerge, immersion.
Meter, measure; metric, diameter.
Migr, remove; migrate, emigrate, immigration.
Mir, wonder; miracle, mirror, mirage, admire.
Mit, mis, send; remit, transmit, admit, missionary, missile, dismiss, message.
Mon, advise, remind; monument, admonish, monitor.
Mort, dead; immortal, mortify (cause to do).
Mot, move; commotion, promote, remote, motor.
Mult, many; multitude, multiplication.
Mun, gift; remunerate, munificent.
Nat, be born; native, natural, nation.
Nav, ship; naval, navy, navigate, nautical.
Not, know; notice, notify, notorious, denote.
Numer, number; numerous, enumerate, innumerable, numerator (what shows *number* of parts).
Nunci, nounce, announce; enunciate, pronounce, renounce.
Ocul, eye; oculist, ocular (as *ocular* weakness).
Pan (G) all; panacea, panorama, pantheism.
Par, equal; parallel, compare, pair, separate.
Par, get ready; prepare, repair, apparel.
Parl (G) speak; parlor, parley, parliament, parlance.
Part, part; particle, partial, partner, partition.
Pass, step; pass, trespass, passenger.
Past, feed; pasture, repast, pastor.
Pat, pass, suffer; patient, passive, compassion.
Pater, father; paternal, patron, patrimony (what is inherited from a *father*).
Ped, foot; pedal, biped, quadruped, pedestrian, impede, (get before the *feet*), centiped.
Pel, pul, drive; pelt, propel, expel, dispel, repulse, compulsion, pulse.
Pen, punishment; penal, penalty, penitent.
Pend, hang; pendant, pendulum, suspend, depend, independence, appendix.
Pet, ask, seek; petition, appetite, competitor.
Petr (G) stone; petrify, petroleum, saltpetre.
Phil, love; philanthropy, philosophy.
Phon (G) sound; phonetic, euphony, symphony.
Physi (G) nature; physical, physiology, physician.
Pict, paint; picture, depict.
Plac, please; placid, implacable.
Ple, plet, full; complete, plenty, supplement.
Plen, full; plenty, replenish. Cf. *ple*.
Pli, plic, fold; complicate, pliable, multiply, duplex.
Plum, feather; plume, plumule.
Plumb, lead; plumber, plumb.
Pon, pos, place, put; postpone, position, opposite, opponent, post, posture, transpose.

- Port**, *carry*; porter, portable, export, import, transport, port, portfolio, report, deportment, (way of *carrying* one's self).
Pot, *drink*; potable, potation, (draught).
Potent, *able*; impotent, potentate, potential or possible.
Prehend, *take*; prehensile (as a monkey's tail), comprehend, apprentice (one who is *taking* up a trade).
Prim, *first*; primary, primitive, prime, primer, primrose, primeval (belonging to the *first* ages).
Punct, *pung*, *prick*; puncture, punctual, punch, pungent.
Quant *how much*, *amount*; quantity.
Quart, *quadr*, *four*; quadruped, quadrangle, quart, quarter.
Quer, *ques*, *seek*, *ask*; query, inquire, question, request.
Quiet, *still*; disquiet, quietude, requiem.
Radi, *root*; radical, eradicate, radish.
Rap, *rep*, *seize*; rapacious, rapid, rapture.
Rat, *reason*; rational, ratify (to decide that a thing is *reasonable*).
Reg, *rect*, *straighten*, *rule*; regular, regal, rectify, rector, correct, direct.
Rid, *ris*, *laugh*; ridicule, deride, risible.
Riv, *brook*, *source*; river, derive.
Rog, *ask*; interrogate, arrogant.
Rupt, *break*; rupture, abrupt (*broken off sharp*), corrupt.
Sacr, *sanct*, *sacred*; sacrifice, consecrate, desecrate, sanctuary.
Sal, *leap*; sally, assail, salient.
Sal, *salt*; saline, salad.
Sanct, *holy*; sanctuary, sanctify, saint. Cf. *sacr*.
Sat, *enough*; satisfy, sate, satiate, saturate.
Sci, *know*; scientist, omniscient, conscious.
Scop (G) *see*; telescope, microscope, scope (field of vision).
Scrib, *script*, *write*; scribble, scripture, subscribe, describe, inscription, postscript.
Sec, *cut*; bisect, section, sect (division).
Sen, *old*; senior, senate, senile.
Sent, *sens*, *feel*, *think*; sentiment, sentence, dissent, sense, sensual.
Sequ, *follow*; sequel, subsequent, consecutive, prosecute.
Serv, *keep*; preserve, conservatory, reservoir.
Sist, *stand*; assist, insist, resist. Cf. *sta*.
Sol, *alone*; solo, solitary, solitude.
Son, *sound*; sonorous, resonant, consonant.
Sort, *fate*, *lot*; sort, consort.
Spec, *spic*, *look*; spectator, prospect, inspect, conspicuous.
Speci, *look*, *kind*; species (all that *look alike*), special (of a particular *kind*). Cf. *spec*.
Spir, *breathe*; inspire, expire, conspiracy (whispering together), spiritual.
Sta, *stat*, *stant*, *stand*; statue, station, stable, distant, circumstances (surroundings).
Stell, *star*; stellar, constellation, Stella.

- String**, *strict*, *bind*; stringent, strict, (boa) constrictor, restrain.
Stru, *build*; structure, destruction, obstruct, instrument.
Su, *follow*; sue, suite, suit, pursue.
Suad, *urge*; suasion, persuade.
Sum, *take*; resume, consume, presume.
Surg, *rise*; surge, insurgent.
Tact, *tang*, *touch*; contact, contagious, tangible, attain.
Tail, *cut*; tailor, detail, retail.
Teg, *tect*, *cover*; integument, detect, protect.
Tempor, *time*; temporary, extemporary.
Tend, *tens*, *tent*, *stretch*; extend, tendon, tendency, tension, tent.
Test, *witness*; testimony, attest.
Tort, *twist*; tortuous, torture, distort.
Tract, *draw*; extract, subtract, retract.
Trit, *rub*; trite (*worn out*), contrite (*worn and penitent*), trituration.
Trud, *thrust*; protrude, intrude.
Un, *one*; unit, unite, union, uniform, unanimous, unique (the only *one* of a kind).
Und, *wave*; inundation, undulate, redundant.
Ut, *us*, *use*; utensil, utility, usual, abuse.
Vad, *go*; invade, pervade, evade.
Val, *be strong*; valiant, equivalent, convalescent.
Ven, *course*; convent, advent, event.
Vers, *vert*, *turn*; invert, divert, verse, controversy.
Vi, *way*; viaduct, deviate, imperious.
Vic, *vinc*, *conquer*; victor, invincible, convict.
Vid, *vis*, *see*; vision, vista, visible; visit, provide, evident.
Viv, *live*; revive, survive, viands, vivid, vivacity.
Voc, *call*; vocal, vocation, vociferous, provoke, convoke, voice.
Volv, *roll*; revolve, convolulus.
Vot, *vow*; devote, votive, vote.

Exercise. — 1. Define any of the words in the Selections for Study by giving (a) the meaning of the stem, (b) of prefix or suffix.

2. Arrange several groups of words having (1) the same stem, (2) the same prefix, (3) the same suffix, and give the meaning of each word.

3. Make a list of words that are compounded of two or more simple words. Discriminate carefully in the use of the hyphen.

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