

FIRST BOOK  
IN  
COMPOSITION,

FOR THE USE OF SCHOOLS.  
ON AN ENTIRELY NEW PLAN.



BY F. BROOKFIELD.



NEW YORK:  
A. S. BARNES & CO., 51 & 53 JOHN-STREET.  
CINCINNATI:—H. W. DERBY.  
CHICAGO: D. B. COOKE & CO.—ST. LOUIS: L. & A. CARE.  
BALTIMORE: J. W. BOND & CO.

1855.

*Deposited in Clerk's Office to Dist  
New York June 22. 1855.*

BROOKFIELD'S  
FIRST BOOK  
IN  
*Composition*  
ON  
A NEW PLAN



PUBLISHED BY A. S. BARNES & CO.

**ORTHOGRAPHY.**

PRICE'S SPELLING-BOOK.  
WRIGHT'S ANALYTICAL ORTHOGRAPHY.  
MARTIN'S ORTHOEPIST.  
NORTHEND'S DICTATION EXERCISES!

**READING.**

PARKER'S SERIES OF READERS.  
HIGH SCHOOL LITERATURE.  
BOYD'S ENGLISH POETS.  
NORTHEND'S SPEAKERS.  
ZACHOS' NEW AMERICAN SPEAKER.

**COMPOSITION, ENGLISH GRAMMAR, RHETORIC AND CRITICISM.**

BROOKFIELD'S FIRST LESSONS IN COMPOSITION.  
CLARK'S ENGLISH GRAMMAR.  
WELCH'S ANALYSIS OF THE ENGLISH SENTENCE.  
DAY'S ART OF RHETORIC.  
KAMES' ELEMENTS OF CRITICISM.

**HISTORY, GEOGRAPHY, AND MYTHOLOGY.**

WILLARD'S HISTORY OF THE UNITED STATES.  
WILLARD'S UNIVERSAL HISTORY.  
MONTEITH'S FIRST LESSONS IN GEOGRAPHY.  
MONTEITH'S YOUTH'S MANUAL OF GEOGRAPHY.  
McNALLY'S SYSTEM OF GEOGRAPHY.  
DWIGHT'S GRECIAN AND ROMAN ANTIQUITIES.

**THE SCIENCES.**

DAVIES' COURSE OF MATHEMATICS. 18 vols.  
BARTLETT'S COURSE OF NATURAL PHILOSOPHY. 8 vols.  
PARKER'S SCHOOL PHILOSOPHIES.  
CHURCH'S CALCULUS AND ANALYTICAL GEOMETRY.  
FULTON & EASTMAN'S BOOK-KEEPING.  
GILLESPIE ON ROADS AND RAIL-ROADS.

Entered according to Act of Congress, in the year 1855,  
By A. S. BARNES & CO.,  
In the Clerk's Office of the District Court for the Southern District of New-York.

PE1109  
B86

E.W.F. May 25-10.

**PREFACE.**

It is believed, that nothing like this little book, either in design or arrangement, has ever been issued from the press. All other elementary works in this department, proceed upon a plan so different from the one herein proposed, that the author cannot be said to have trespassed upon ground already occupied.

While, in other branches of education, the idea of gradual progress has been recognized and carried out, in this, which more than any demands the most careful application of the idea, it seems to have been entirely overlooked.

The method ordinarily pursued, is one in which exercises in Grammar, and in all the various qualities of style, ending with essays and argumentative discourses fit only for the maturest reason, follow each other in a succession far more rapid than any progress

possible to the child, even with the most judicious training.

Under this system, which is made to cover the department of composition, the pupil is frequently compelled to write upon subjects utterly beyond him,—subjects upon which to write respectably, or even to write at all, requires often the closest exercise of reason, or the profoundest experience of life. At the same time, choice specimens of style, selected from distinguished authors, are set before him; which style he must endeavor to imitate in his composition.

Whoever thus takes the child beyond the limits of his own experience and mental development, practically ignores the great truth, that *style* is something which must grow with the growth, and strengthen with the strength: as, one after another, the faculties become developed and duly balanced. They also lose sight of the fact, that the models thus held up for imitation, have been carefully moulded, by minds of no ordinary power, in the light of a severely trained and fully developed intellect.

Composition thus becomes to the child, not an ex-

pression of his thoughts, but an indefinable, dreadful something, which is to be somehow manufactured out of nothing, by a given time. What wonder is it that he grows disheartened, or that his style, if he ever form what may be called a style, is factitious, empty, worse than worthless!

This little work is an attempt to furnish a text-book in this department, adapted to the wants of beginners.

It proceeds upon the supposition that the pupil needs, not so much instruction in the expression of Thought, as an aid to Thought itself.

It aims, therefore, to cultivate the practical powers of observation; in other words, to develop Thought in relation to Perception; and also to give to the young pupil, in the exercise of this faculty, the kind of aid already afforded to older pupils, by analyses and outlines of more difficult subjects.

It is the belief of the author, that the child can hardly receive too much assistance at the outset of this, to him, difficult task of composition.

Subjects, therefore, have been selected, upon which the thoughts of all children exercise themselves spon-

taneously; and an outline of each given in the form of a series of questions. This form has been chosen, upon the principle, that in answering a question, the mind is forced to take an attitude of the highest possible activity. It also possesses the advantage of leading the child to express his thoughts in writing, in the same manner as in conversation. Annexed to each outline are additional suggestions, or special hints to the pupil, designed to bring the subject more distinctly before his mind, and to render him all the assistance he may require.

Care has been taken to graduate these subjects, in such a manner as to lead the child, insensibly, from descriptions of simple objects, to the highest exercise of the descriptive faculty. It has been the aim of the author to lead him, so far as he is capable of being led, to look upon the varied scenes of nature with something of an artist's eye; to trace the feeling of pleasure with which he views a beautiful landscape, to its true sources; in other words, to teach him to become an intelligent observer.

To lead the child to Nature as to an ever-living

source of Thought; to awaken and cultivate his Perceptions; to teach him to express those perceptions, not in the style of a Scott or an Irving, but in his own simple and often beautiful language, is then the object of this work.

The author hopes it may not be altogether in vain, but that it may save some hours of fruitless effort to the child, and also, in some degree, relieve the labors of the teacher.

## CONTENTS.

---

PREFACE . . . . .	5
TO THE TEACHER . . . . .	15
LESSON I.	
COMPOSITION . . . . .	17
LESSON II.	
DESCRIPTION . . . . .	20

## SUBJECTS.

### DIVISION I.

No. 1. MY KITTEN . . . . .	26
2. DANDELIONS . . . . .	28
3. DOVES . . . . .	30
4. MICE . . . . .	32
5. "OUR DOG" . . . . .	34
6. RABBITS . . . . .	36
7. SQUIRRELS . . . . .	38
8. ACORNS . . . . .	40
9. BUTTERFLIES . . . . .	42
10. BEES . . . . .	44
11. STRAWBERRIES . . . . .	46

No. 12. ANTS . . . . .	48
13. FROGS . . . . .	50
14. FLIES . . . . .	52
15. BIRD'S-NESTS . . . . .	54
16. CHESTNUTS . . . . .	56
17. KATY-DIDS . . . . .	58
18. APPLE-TREES . . . . .	60
19. RAIN . . . . .	62
20. FROST . . . . .	64
21. SNOW . . . . .	66
22. ICE . . . . .	68
23. NIGHT . . . . .	70
24. MORNING . . . . .	72
25. TREES . . . . .	74
26. FLOWERS . . . . .	76

## DIVISION II.

No. 1. AUTUMN LEAVES . . . . .	80
2. MOSS . . . . .	82
3. WILD-FLOWERS . . . . .	84
4. ROSES . . . . .	86
5. WATER-LILIES . . . . .	88
6. RECESS . . . . .	90
7. BLIND-MAN'S BUFF . . . . .	92
8. A PIC-NIC . . . . .	94
9. A SLEIGH-RIDE . . . . .	96
10. A MENAGERIE . . . . .	98
11. A FAIR . . . . .	100
12. THANKSGIVING . . . . .	102

13. FOURTH OF JULY . . . . .	104
14. CHRISTMAS . . . . .	106

## DIVISION III.

No. 1. A MOUNTAIN . . . . .	110
2. A BROOK . . . . .	112
3. A WATERFALL . . . . .	114
4. A SPRING . . . . .	116
5. A MOONLIGHT SCENE . . . . .	118
6. A THUNDER-STORM . . . . .	120
7. A SNOW-STORM . . . . .	122
8. AN AURORA BOREALIS . . . . .	124
9. A SUNRISE . . . . .	126
10. A SUNSET . . . . .	128
CONCLUSION . . . . .	130

## TO THE TEACHER.

ONE of the greatest difficulties to a child, in the way of composition, lies in his inability to conceive of a subject within definite limits.

This book meets the difficulty, by setting before him, under each subject, a series of definite thoughts; each of which he is to develop by itself, and then arrange with other thoughts, in the form of a composition.

Yet, notwithstanding every aid afforded to the young pupil, the mere manual labor of writing, with his unpractised hand, in connection with the necessary effort of mind, will always render this exercise more or less difficult to him.

There is therefore danger of discouraging the child at the outset, by requiring from him too much at a time.

To avoid this danger, the author would suggest the propriety of dividing the task for the very young pupil, by giving him, according to his capacity, one or two questions a day, to answer as fully as he can. By writing these answers upon separate slips of paper, he can keep them, and at the end of the week, as another exercise, arrange and copy them, under the supervision of the teacher.

The task will thus be a comparatively easy one, and the composition far better, than if hurried through at any one time.

The daily exercises also, will soon give the pupil a facility in composition, which, under any other mode, it would take him a long time to acquire.

While these subjects thus adapt themselves in their simplicity to the capacity of the youngest, they afford also abundant scope for the mind of the more advanced pupil. He should, however, be made to remember that, in one respect, oldest and youngest are here upon *common ground*,—one knows no more than the other, except as he observes more. The teacher should make this the sole standard of excellence.

## FIRST BOOK IN COMPOSITION.

### LESSON I.

#### COMPOSITION.

Q. What is the term "Composition" derived from?

A. It is derived from two Latin words, which signify "to put together."

Q. What is "composition" then?

A. It is "a putting together."

Q. Can we speak of the "composition" of a substance, like gold, or marble?

A. We can.

Q. What do we mean by it?

A. We mean "the putting together" of the materials of which the substance is made up.

Q. When we speak of the "composition" of a mineral, what do we mean?

A. We mean "the putting together" of the particles of which the mineral is made up.

When we speak of the "composition" of a *picture*, what do we mean?

A. We mean "*the putting together*" of the different *objects* which make up the picture; as, *a mountain, trees, a river, &c.*

When we speak of a "composition" on any *subject*, what do we mean?

A. We mean "*a putting together*" of the *thoughts* which belong to the subject.

Suppose you were to write "Grass is green;" "Birds sing;" "John is blind:" would that be "composition?"

A. It would not.

Why?

A. Because the thoughts are not connected with each other, nor with a subject.

Suppose you take for your subject, "*A blind boy*;" and write, "John is blind; he cannot see that the grass is green, but he can hear the birds sing:" is that "composition?"

A. It is.

Why?

A. Because the three thoughts, "John is blind," "Grass is green," "Birds sing," are connected with each other, and with the subject, "*A blind boy*."

How, then, can thoughts which are independent of each other, often be united?

A. By introducing another thought which will connect them.

Give an example.

A. In the example, "John is blind; he cannot see that the grass is green, but he can hear the birds sing,"—the two thoughts, "he cannot see," "but he can hear," connect the three independent thoughts, "John is blind," "Grass is green," "Birds sing."

Are there not many thoughts belonging to every subject?

A. There are.

How should these be "put together?"

A. They should be so "*put together*," that they will appear to follow each other in a natural order.

In what, then, does "composition" consist?

A. It consists in "*putting together*," in a natural order, thoughts belonging to a subject.

## LESSON II.

### DESCRIPTION.

What has "Composition" been defined to be?

A. Composition has been defined to be "*a putting together*" of *thoughts* under a subject.

Are there not many kinds of composition?

A. There are.

What is the first principal kind of composition?

A. "Description" is the first principal kind of composition.

What is "description?"

A. It is "*a putting together*" of our impressions of any object or scene.

Why is this called the first kind of composition?

A. Because it relates to that which we see, and that which we see, lies at the beginning of Thought.

How, only, can we learn to describe well?

A. By studying attentively, the object or scene which we wish to describe.

What is necessary to a good description?

A. That those particulars be given, in which the object or scene differs from other objects or scenes.

If I were to ask you to describe your kitten, and you should say, "It has whiskers, four legs, and a tail," would that be a good description?

A. It would not.

Why not?

A. Because it mentions only things which are common to all kittens, and does not describe any particular one.

Suppose you were to say instead, "It has glossy black fur, a white diamond between its eyes, and one white whisker," would that be a good description?

A. It would be.

Why?

A. Because it describes particulars which distinguish the kitten from other kittens.

Do not such particulars enable us to distinguish objects of the same kind from each other?

A. They do.

Could not a dog be distinguished among a hundred others, by one who was familiar with it?

A. It could.

What, then, is a good rule for describing an object?

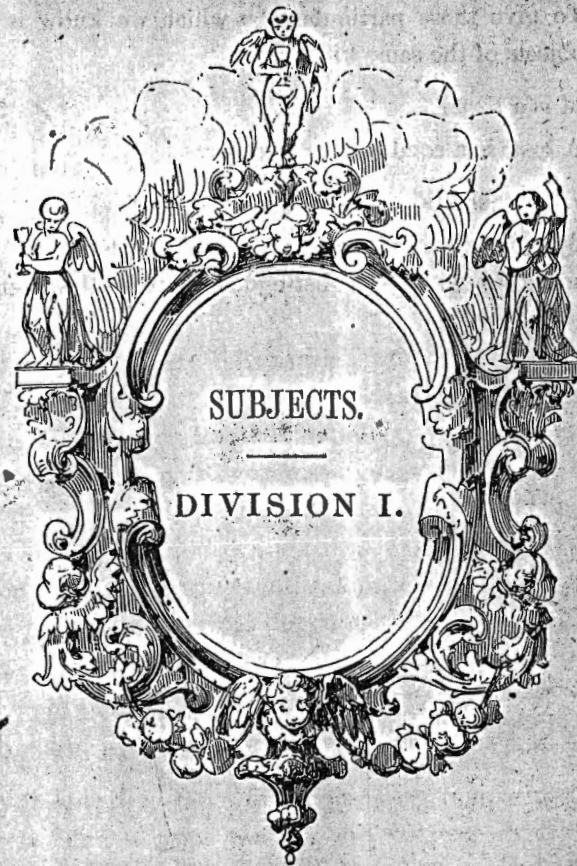
A. To give those particulars by which we know it from other objects of the same kind.

What is a *scene*?

A. A *scene* is a combination of objects.

How, then, should a scene be described?

A. By giving those particulars, in the objects and their *arrangement*, by which it is distinguished from other scenes.



## SUBJECTS.

### DIRECTIONS TO THE PUPIL.

#### SUBJECT NO. 1.

You may take the subject which you will find upon the following page, and write *your own answers* to the questions.

Take each question by itself, and do your best to answer it fully; using the same language as in speaking.

When you have done this, join these answers together into correct sentences.

Your composition will then be done, all except copying.

In copying, the principal things to remember are these:

To WRITE NEATLY,

To SPELL CORRECTLY, AND

To BEGIN EVERY NEW SENTENCE WITH A CAPITAL LETTER.

If you attend to these directions, your composition, when ready to hand to your teacher, will be somewhat like the example given upon the page opposite the questions; though, of course, not *exactly* like it, because the kitten you describe will not be exactly like the one described there.

## SUBJECT NO. 1.

## MY KITTEN.

1. Have you a kitten?
2. What is its color?
3. What kind of a disposition has it?
4. Does it like to be petted?
5. When you take it up kindly, what will it do?
6. If you hold it still for a while, will it go to sleep?
7. How does it fix itself when it goes to sleep?
8. How long will it sleep?
9. Is it a frolicsome kitten when it is awake?
10. What will it do with things it finds on the floor?
11. Does it sometimes do mischief, in its frolics?
12. Is it old enough to catch mice yet?
13. What does it do when it hears a scratching or nibbling sound?
14. Do you think it will make a good mouser?

An Example is given upon the opposite page, to illustrate the manner in which a composition may be written with the aid of questions.

The marks of division are to show how every question is answered in the Example.

## EXAMPLE.

## MY KITTEN.

*I have a dear little kitten. | Its color is dark gray, all except the tip of its tail and one paw; which are white. | It has a very gentle disposition, | and loves dearly to be petted. | When you take it up kindly, it begins to purr, and to try to lick your hand with its little rough tongue. | If you hold it still for a while, it will fold its paws, and curl itself up into a round ball, | and will sleep so for hours, without stirring. | It is a light frolicsome little kitten when it is awake, | and will cut all sorts of capers with pieces of paper, or any thing it finds on the floor, | and sometimes it does mischief in these frolics, too. | It is not old enough yet to catch mice; | but it will prick up its ears, and look very fierce, when it hears a sound like scratching or nibbling. | I think some day it will be a famous mouser.*

## SUBJECT NO. 2.

## DANDELIONS.

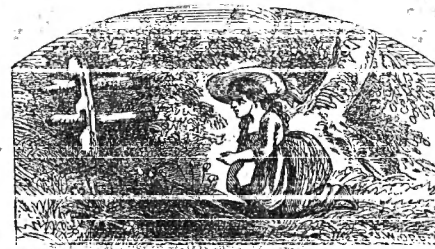
1. What colored flowers are dandelions?
2. When do they blossom?
3. Where do they grow?
4. When the snow has melted away, and the green grass springs up, what do we see peeping out everywhere?
5. Is not every one delighted to see them then?
6. Do not children like to gather them?
7. May they pick as many as they please?
8. Why do people not care to preserve them?
9. Are they not as beautiful as many garden flowers?
10. Do you not think God is very good, to make beautiful things so common?

## TO THE PUPIL.

## SUBJECT NO. 2.

These questions are given to aid you in expressing *your own thoughts and feelings*.

In writing your composition upon this subject, therefore, you must think of the bright yellow dandelions; how beautiful they look just after the snow has melted away, springing up in the green grass by the roadside, and in the fields, in yards, and in gardens,—so many, that you could not count them all, nor gather them, if you were to work all day. You must think, too, of the pleasure it gives you to see them, and to gather them. If you do this, you will find plenty to say in answer to these questions. You may mention, by name, any garden flowers you think are no prettier than dandelions.



## SUBJECT NO. 3.

## DOVES.

1. Are doves tame or wild creatures?
2. Do they build nests and live in the woods?
3. What do they live in?
4. What color is most common among them?
5. Are they not of many different colors?
6. Are they not gentle, pretty creatures?
7. If you strew crumbs of bread upon the ground, what will they do?
8. Is it not a pretty sight to see a flock of them picking up crumbs?
9. When they see Puss coming, does it frighten them?
10. What do they do?
11. What would the cat do to them, if they did not fly away?

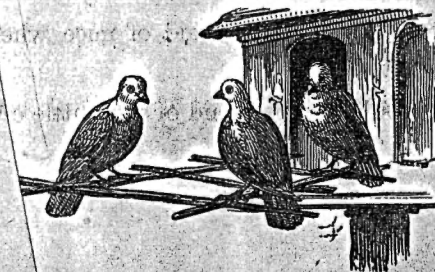
## TO THE PUPIL.

## SUBJECT NO. 3.

In answering the first question, you can consider whether doves are as tame as *chickens* or *ducks*, or even *kittens*; and why you could not call them *wild*, like birds that live in the woods.

You can describe the houses they live in, and where they get their food; and, if you strew crumbs for them, how timidly they will come, first one of one color, and then one of another. You can mention the different colors, as they come, till fully the whole flock is collected; and then, how *busily* their heads go bobbing up and down, picking up the crumbs.

You can describe, too, the actions of old Puss, when she comes pealing along, ready to pounce upon them; and the fright the poor doves; what they do; and finally, the cruel death the poor dove would suffer, if Puss should catch it.



## SUBJECT NO. 4.

## MICE.

1. Are not mice beautiful little creatures?
2. What colored fur have they?
3. Is it not soft as velvet?
4. What color are their eyes?
5. What do they do?
6. When do they steal things out of the pantry?
7. What do they do with them?
8. Do you know of any other animals that do this?
9. How do they fix the trap?
10. How does the mouse get caught?
11. What else catches mice?
12. How does Puss act when it has caught a mouse?
13. Are not children often afraid of mice, when they hear them in the night?
14. Is it not foolish to be afraid of such little creatures?

## TO THE PUPIL.

## SUBJECT NO. 4.

Every one has seen a mouse—a dear little dark-gray mouse—with soft fur, and little frightened eyes sticking out of its head like black beads. You must think of all this when you write about them, and of the habits of the little creatures, too: how they steal things out of the pantry in the night, and always take the best they can find. You will, perhaps, have some anecdote to relate of their doings: if so, you can introduce it in your composition.

You can also describe the way in which the mouse is caught in the trap. You can speak, too, of mouse's great enemy, Puss: now she sets to work to catch the poor little thing, and how she torments it after getting it into her claws.

You can describe, too, the scratching and nibbling of mice in the night, and the foolish fear children have of them sometimes; and you can give the reasons why they could not hurt any one.



## SUBJECT NO. 5.

## "OUR DOG."

1. What kind of a dog is he?
2. Has he a shaggy or a smooth coat?
3. What is his color?
4. What is his name?
5. Why was he so named?
6. Is he an intelligent dog?
7. How does he show that he is?
8. What tricks does he know?
9. What kind of a disposition has he?
10. Is he fond of teasing Puss?
11. How do they act towards each other?
12. What kind of a bark has he?
13. How does he behave towards strangers?
14. Is he a useful dog?
15. In what way does he make himself useful?

## TO THE PUPIL.

## SUBJECT NO. 5.

In writing upon this subject, you must think of some dog with which you are familiar—either your own, or some other one—and describe its appearance and its ways. You must remember that *dogs are not all alike*. If they were, you could not tell them apart; and yet, you would not think of mistaking one dog for another, any more than you would of mistaking one *boy* for another. They are of all sorts, sizes, and colors—from the great surly mastiff, down to the little silken lap-dog—and each of these has a way and look of *its own*, by which it may be known from other dogs. If you will think, therefore, of some particular one, you will find enough to say in answer to these questions, and no two compositions will be alike.



## SUBJECT NO. 6.

## RABBITS.

1. Are not rabbits pretty creatures for pets?
2. What color is most common among them?
3. What kind of eyes and ears have they?
4. Is not their fur very long and soft?
5. What is it sometimes used for?
6. Can you let them run wild, or must they be kept in a pen?
7. Do they not sometimes contrive to get out of the pen?
8. How do they do this?
9. Is it not hard work to catch them?
10. What is the best way to do it?
11. What do rabbits eat?
12. Is it not a pretty sight to see them eating any thing?
13. How do they manage it?
14. Are these little creatures of much use except as pets?
15. Do people not sometimes kill and eat them?
16. Does it not seem cruel to kill such pretty creatures?

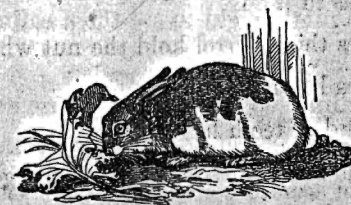
## TO THE PUPIL.

## SUBJECT NO. 6.

There is as much variety of color among rabbits as among kittens. You may describe all the different ones you have seen—white, brown, and spotted; pink-eyed and black-eyed—and say which you like best.

You may speak, too, of their very long ears, and of the use of these; and also of their eyes, which are set in the side of the head, so that they always look sideways; and give a reason for this, if you can think of any.

You may describe a scene of "feeding the rabbits," and all the pretty ways of these timid little animals. You can also relate any anecdotes you may know about them, and speak finally of the cruelty of killing such innocent, pretty creatures.



## SUBJECT NO. 7.

## SQUIRRELS.

1. Where do squirrels live?
2. Are they not nimble little creatures?
3. How fast do they run?
4. What kind of tails have they?
5. What do they live upon?
6. How do they prepare for winter?
7. What kind of nuts do they lay up?
8. Where do they store them?
9. Would they not starve to death when snow comes, if it were not for this?
10. Did you ever see a squirrel's hole?
11. Where was it?
12. What was in it?
13. How does the squirrel hold the nut when he eats it?
14. How does he crack it?
15. What kind of teeth has he?
16. Do people sometimes keep them in cages?
17. What kind of cages are they?
18. Is it not too bad to shut them up so?

## TO THE PUPIL.

## SUBJECT NO. 7.

If you have ever seen these little creatures in the woods, you know how fast they run,—so fast, that one can hardly catch a glimpse of them, before they are out of sight. You can speak of this, in your own way, and of their color, size, and their large bushy tails.

You can mention, too, the reasons why the farmer does not like them, and name the various things they steal from him, when they get a chance; and you can describe the manner in which they are sometimes caught in a trap.

You can also give a particular description of the way in which "Bunny" holds a nut, how he cracks it, and of all his pretty motions in eating it.

If you have seen a caged squirrel, you can describe the cage in which he was confined, and the actions of the poor creature in trying to free himself.



## SUBJECT NO. 8.

## ACORNS.

1. What trees do acorns grow upon?
2. What kind of a taste have they?
3. Are they good to eat?
4. Are they not beautiful to look at?
5. Do they grow in clusters, or singly?
6. Do they not look beautifully among the oak-leaves?
7. What color and shape are oak-leaves?
8. What does the nut part of the acorn grow in?
9. Does it fall out of this cup when it is ripe?
10. Are there not always plenty of acorns and cups to be found under oak-trees?
11. Cannot a variety of pretty things be made out of them?
12. What is sometimes done with them?
13. Is not the oak the strongest and largest of forest-trees?
14. Is it not wonderful to think that it grows up from such a little thing as an acorn?

TO THE PUPIL.  
SUBJECT NO. 8.

There are many kinds of acorns, but all are beautiful. If you have ever examined a bunch of them, you must have admired the lovely brown clusters hiding away among the rich green leaves of the oak. Nothing can be prettier, except it be the dark, glossy acorn itself, fitting so neatly into its brown cup. These cups, too, are beautiful; and many are the pretty articles that can be made with them, as children all know. You can mention any of these you may think of, and also any thing else which the questions suggest. Almost every one has some pleasant association with oak-trees and acorns. Should you have such with some particular oak-tree, give a description of its situation, and of any pleasant scenes connected with it.



## SUBJECT NO. 9.

*BUTTERFLIES.*

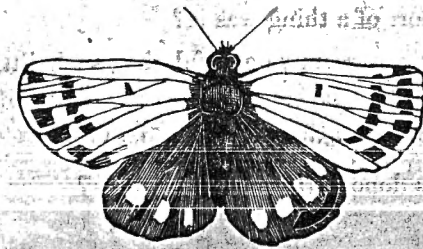
1. Do not butterflies seem to be the happiest creatures in the world?
2. Are they not always out in the sunshine?
3. Do they not live among flowers?
4. Are they not gay-looking creatures?
5. What color is most common among them?
6. Are they not of a great variety of colors?
7. Are they not very delicate creatures?
8. If you touch them with your finger, what happens?
9. Must it not hurt them?
10. Do boys like to chase butterflies?
11. How do they catch them?
12. Are they ever so cruel as to stick pins through them?
13. What do they do this for?
14. Would it not be better to let them live and enjoy their life among the flowers?

## TO THE PUPILS

## SUBJECT NO. 9.

You can speak of these bright, happy-looking creatures, flitting about in the sunshine, going from flower to flower—not like the bee, to load themselves with honey, but seeming to have nothing to do but to enjoy existence—and also of their brilliant colors, mentioning all the varieties you have ever seen, from the gayest to the most sober among them.

You can describe the manner in which boys sometimes catch butterflies, and stick pins through them, in order to see how many varieties they can get, and speak of the cruelty of this. Also, if you know, or can learn any facts concerning the natural history of the butterfly, particularly its origin, you can introduce these into your composition.



## SUBJECT NO. 10.

## BEES.

1. Are not bees more busy creatures than butterflies?
2. What are they all the time doing?
3. Do they ever seem to waste a moment?
4. Do they not often travel a great distance in search of honey?
5. Do they ever get discouraged or lazy?
6. Does it ever happen that a lazy bee gets into a hive?
7. As soon as he is found out, what do the other bees do?
8. What are these lazy bees called?
9. Are they very much hated by the industrious ones?
10. What do bees line their hive with?
11. Did you ever see a honeycomb?
12. What sort of a thing was it?
13. Does it not seem wonderful that such little creatures can make them?
14. How is the honey taken from the hive?
15. What is done with the honeycombs?

## TO THE PUPIL.

## SUBJECT NO. 10.

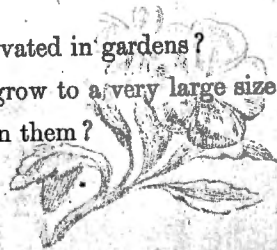
In writing upon this subject, you can think of the contrast between the plain, humble-looking bee, and the brilliant butterfly; of the *bee*, working so diligently to load himself with honey, and as soon as he has done so, flying straight back to the hive and unloading, and then setting off again immediately on the same errand, never wasting a moment, nor getting discouraged, though it is often obliged to travel *miles* for a load of honey; and then of the *butterfly*, who never appears to do any thing but fly round and smell of flowers. You can speak of this contrast, in your own language, and describe, also, the habits of the bee, so far as you know them or can learn about them. A great deal may be said in answer to many of these questions; especially about driving out drones, the construction of the honeycomb, and the manner in which people contrive to get the honey from the hive.



## SUBJECT NO. 11.

## STRAWBERRIES.

1. Is not the strawberry season always anticipated with great pleasure by children?
2. How early does the plant begin to show its blossoms?
3. What kind of flowers are they?
4. When the flower disappears, what does it leave?
5. How long are these green clusters in ripening?
6. As soon as they begin to turn red, what do children do?
7. Where do they hunt for them?
8. Where do they find the largest ones?
9. Do not the bright red clusters look delicious?
10. Do not more berries go into mouths, than into baskets, generally?
11. Are not strawberries a favorite fruit with almost every one?
12. Are they not much cultivated in gardens?
13. Do they not sometimes grow to a very large size?
14. How large have you seen them?

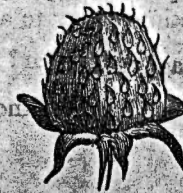


## TO THE PUPILS

## SUBJECT NO. 11.

Strawberries are the earliest of all the berries in summer. On this account, as well as because they are the most delicious of all, every one looks forward with great pleasure to the time when they will be ripe. You can mention how early children begin to watch the buds and blossoms of this little plant in the field and by the wayside. You can describe the clusters of white blossoms, and their gradual change into ripe, red berries; then the joy of the children; the plans they form for their holiday afternoons; their pleasant excursions in parties, with baskets and tin pails, to hunt for the red treasures; in what kind of places they look for them; where they find the largest, and how many they sometimes bring home; also, how you like best to eat them.

You can describe, too, the manner in which this fruit is cultivated in gardens, and the size to which it sometimes grows.



## SUBJECT NO. 12.

## ANTS.

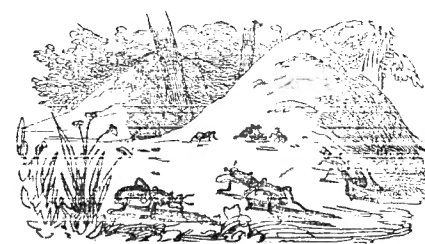
1. Do not ants seem to be about as busy creatures as bees?
2. Are they as useful to us as bees?
3. What do bees furnish us with?
4. May we not, however, learn something from the ant?
5. How do they show industry and perseverance?
6. What kind of houses do they live in?
7. Do they build these themselves?
8. If any accident happens to their dwelling, what do they do?
9. Are they ever out of patience, or discouraged?
10. Are not such accidents very frequent?
11. How do they provide for the future?
12. What may we learn from them in this?
13. Are they not enterprising little creatures?
14. Have you ever seen one carrying a burden much larger than himself?
15. How did he manage it?
16. What other facts do you know about these little insects?

## TO THE PUPIL.

## SUBJECT NO. 12.

Solomon, who you know was the wisest of men, says, "Go to the ant, thou sluggard; consider her ways, and be wise;" which shows that he himself had learned lessons of industry from this little insect.

You must observe: he says, "*Consider* her ways;" which means, we must *study* the movements of the little creatures, watch their *going in* and their *coming out*, and find out, if we can, the *purpose* of each movement; for you will learn, by watching them, that each movement *has* a purpose. All this you must do; and in addition to your own observations, you should find out from books, or by asking questions, as much as possible about the habits of this little insect, and any interesting facts or anecdotes concerning them. In this way, you will find more than enough material for one composition. If you choose, you may divide the questions, and write twice upon this subject.



## SUBJECT NO. 13.

*FROGS.*

1. What kind of looking creatures are frogs?
2. What sort of places do they live in?
3. What do they live upon?
4. What kind of a noise do they make?
5. Is it not one of the first sounds in spring?
6. Is it a pleasant sound?
7. Does it not express contentment as much as the singing of birds?
8. Is it not easy to see how birds can be happy, hopping about in the trees?
9. Are not frogs just as happy in dirty marshes and pools?
10. Has not God made every creature for some particular place?
11. Would a frog enjoy himself if he were to change places with a bird?
12. What lesson can we learn from this thought?

*TO THE PUPIL.*

## SUBJECT NO. 13.

The peeping of these strange creatures is one of the earliest indications of the approach of summer. On this account, it is a delightful sound to every one. You can describe the feeling of pleasure with which you always hear it for the first time, after winter has departed, and all the pleasant visions it brings to your mind of the coming summer; of blue skies, and soft, warm air; of walks in the woods, wild-flowers, and green moss. You can describe the haunts of these creatures,—some of them in pleasant places; their queer noises and sudden jumps,—what these mean. You can compare their life with that of a bird. If you choose, instead of writing answers to the questions, you may write a story of a discontented frog who thought he would try a bird's life, his adventures, and how at last he became a contented frog.



## SUBJECT NO. 14.

## FLIES.

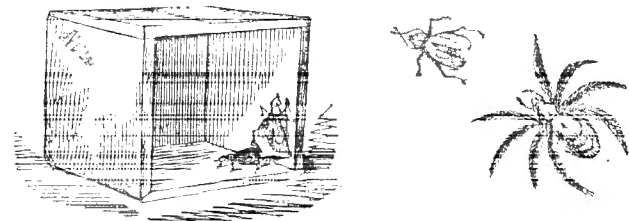
1. Are not flies the most common of insects?
2. Do they sting like mosquitoes?
3. Are they not, however, sometimes very troublesome?
4. How are they troublesome?
5. What do they like best to eat?
6. Are they not most abundant in very warm weather?
7. Is it easy to drive one away when he makes up his mind to attack you?
8. What kind of traps do people set for them?
9. How does the fly get caught?
10. Are not great numbers often destroyed in this way?
11. What is the greatest enemy of the fly?
12. How does the spider catch it?
13. How do flies manage to walk on the ceiling?
14. Could a bird walk so?
15. Do flies like cold weather?
16. What becomes of them in winter?

## TO THE PUPIL.

## SUBJECT NO. 14.

You can speak particularly of the troublesome character of this insect,—the annoying way in which it will return, again and again, after being driven off. You can describe one of these attacks upon yourself, and mention which at last gained the victory, you or the fly. You can also give a full description of the manner in which the spider constructs his web, and manages to catch the fly.

If you will consider a moment, it will seem quite wonderful to you that a fly can walk upon the ceiling: you know a bird could not walk so. If you cannot give the reason yourself, you should ask some one to explain it to you; and when you have obtained a clear idea of all these particulars, you should try to describe them accurately in your composition.



## SUBJECT NO. 15.

*BIRD'S-NESTS.*

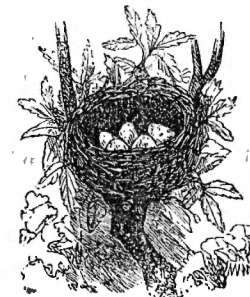
1. Where do birds generally build their nests?
2. Why do they build them so high?
3. What is the outside of the nest made of?
4. What is the inside lined with?
5. Where do birds get the materials for their nests?
6. Do they collect it together, and carry it in one load in their claws?
7. How do they manage it?
8. Is not a bird's-nest full of young birds, or of little blue eggs, a pretty sight?
9. Is it not cruel to rob a bird's-nest?
10. How does the old bird feel when any one is near her nest?
11. How does she show her distress?
12. Do the birds leave their nests when they fly off to the south, or do they take them?
13. Is there any harm in taking them in fall or winter, when the birds have left them?
14. Will they not build other nests when they return in the spring?

*TO THE PUPIL.*

## SUBJECT NO. 15.

Have you ever found, in the Fall, after the cold winds had come, or in winter, half full of snow, a little bird's-nest; and examined how neatly it was woven together,—the outside of rough sticks and leaves, and the inside lined so delicately with soft hair? If you have, you can describe all this in your own way, and mention where and how you found the nest, and to what bird it probably belonged.

You can describe, also, under the questions, the process of building a nest; the appearance of a nest full of eggs, or of little birds; the actions of the young birds while you were near the nest; the movements and cries of distress of the mother; the manner in which the old bird feeds the young ones; what she gives them to eat; and what becomes of the nest when the little birds have learned to fly.



## SUBJECT NO. 16.

*CHESTNUTS.*

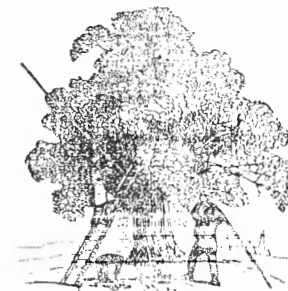
1. What tree do these nuts grow upon?
2. What kind of a bur are they inclosed in?
3. When do these burs open?
4. What becomes of the nut when the bur opens?
5. Is not this time eagerly watched for?
6. Are not nutting excursions then all the fashion?
7. Are these not delightful?
8. Is it always easy to find the nuts?
9. What sometimes covers them up?
10. Do not the nuts sometimes stick in the burs?
11. Is it not great work for boys to shake them down?
12. Is it not pleasant to take home a good basket full of nuts?
13. What is done with them in the evening sometimes?
14. Are not these nutting excursions the pleasantest things in autumn?
15. Are they not the last of the season?
16. How do the woods begin to look?

*TO THE PUPIL.*

## SUBJECT NO. 16.

In mentioning the chestnut-tree, you can compare it with the oak, and speak of the difference between the two trees, in their general appearance and the manner in which their branches grow, shape of the leaf, &c. You can describe the appearance of the chestnut-tree when in blossom, the kind of flower it bears, and the clusters of green burs which succeed the flower. Also, the effect of the frost upon these burs, and the eagerness with which children watch for the dropping of the nuts; the excursions into the woods which take place; the shuffling and poking among the dry leaves; the gathering of the nuts; the pleasure of bringing them home; then of boiling them, and sharing them with friends.

You can speak of these excursions into the wood as being the last of the season, and describe the signs of the coming winter,—cold winds, bare trees, &c.



## SUBJECT NO. 17.

## KATY-DIDS.

1. What do Katy-dids look like?
2. What color are they?
3. Is not their note very peculiar?
4. What does it sound like?
5. How do they make it?
6. When do we first begin to hear them in summer?
7. Do they not seem always to be contradicting each other?
8. What does one side say?
9. What do the others reply?
10. Do they ever seem to come to any agreement about Katy?
11. Do they not take up the same old time every summer?
12. Has any one ever found out yet *what* Katy did?
13. Do you suppose any one ever *will* find out?
14. Is it likely the Katy-dids and Katy-didn'ts ever will agree?
15. Does not this show how hard it is for people to stop when they once begin to contradict?
16. Should it not be a warning to every one to be very careful about beginning a dispute?

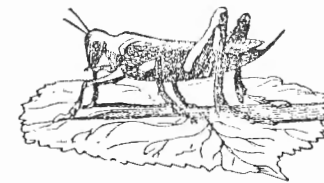
## TO THE PUPIL.

## SUBJECT NO. 17.

You can describe, very particularly, the appearance of this curious insect, and the manner in which it produces the peculiar sound from which it takes its name.

You can speak of the time in the summer when this note begins to be heard, and describe a concert of summer-evening sounds; the various notes which mingle with those of the Katy-did; and the peculiar effect, like that of perpetual contradiction, produced by this insect.

You can, if you please, write an imaginary story of the manner in which this quarrel originated, and add any reflections which may occur to you upon the habit of contradiction, and the determination to have the last word in a dispute.



## SUBJECT NO. 18.

## APPLE-TREES.

1. Are apple-trees graceful?
2. Are they not generally low and crooked?
3. Are they not easy trees to climb?
4. If they were lofty like the elm, would it not be difficult to gather the fruit?
5. Are not all associations with this tree very pleasant?
6. Are they not beautiful when they are laden with blossoms?
7. What color are these blossoms?
8. Have they not a delicious fragrance?
9. When the flowers disappear, what succeeds?
10. How long does it take for the little green apples to ripen?
11. How does the tree look when laden with ripe fruit?
12. When the red and golden apples begin to drop, is it not pleasant to gather them?
13. What is the first thing to be done every morning?
14. If there has been a high wind, is not the ground strewn with them?
15. What is done with the apples?

## TO THE PUPIL.

## SUBJECT NO. 18

You can speak of the ease with which this tree is climbed, and of other reasons why it is a favorite with children; and describe its appearance in the different seasons: beginning with spring, when it is covered with its beautiful pink and white blossoms; then, when these blossoms begin to fall, the showers of white leaves and the delightful odors which fill the air; the curious little green things which the flowers leave behind them; the slow growth of these into rich, ripe apples; the appearance of the tree when the fruit is ripe, sometimes bending under its red and golden burden; and the way in which the branches are prevented from breaking off, when they are too heavily laden. Describe, also, the gathering of the fruit, and mention what is done with the different kinds of apples, and all the various uses of this fruit.



## SUBJECT NO. 19.

*RAIN.*

1. Where does rain come from ?
2. How does it get into the clouds ?
3. If it were not for rain, would not every thing upon the earth die ?
4. In summer, do not many weeks often pass away without any ?
5. How does every thing look then ?
6. Does not rain always come at last ?
7. Is it not delightful to see the clouds roll up, and the drops begin to fall ?
8. Does not the grass begin to grow green again immediately ?
9. How does the air feel, and every thing look, after the shower ?
10. Do not children always like rain when it does not spoil their plans ?
11. If they are planning an excursion, do they like to see the clouds ?
12. Do they not always try to think it will not rain ?
13. If the rain does come, ought they to complain ?
14. Is it not always good for the earth ?

*TO THE PUPIL.*

## SUBJECT NO. 19.

You will be able to answer the first question ; but perhaps you may not know how the rain gets into the clouds. This you must learn by asking your Teacher.

You can describe the appearance of every thing in summer, when several weeks have passed without rain,—so dried up ; the grass scorched and withered ; the air filled with dust, and every body uncomfortable ; then the shower, which always comes at last ; the delight of every one, when the clouds are seen rolling up ; the falling of the rain ; the overflowing of the streets ; then the bursting forth of the sun ; the freshened air, and the altered appearance of the landscape. You can speak, also, of the manner in which children sometimes complain of the rain, when it interferes with their plans ; and give the reasons why this is wrong.



## SUBJECT NO. 20.

*FROST.*

1. When does frost first come?
2. Does it not make sad work with the beautiful summer flowers?
3. Before it comes, how do they look?
4. After it, is not every thing changed?
5. What becomes of the grass and the flowers?
6. Are not the trees the only thing which the frost does not spoil?
7. What does it do to them?
8. Do their bright colors last long?
9. What do they gradually turn into?
10. What becomes of the leaves finally?
11. Are not the trees left bare?
12. Do not the cold winds begin to whistle through them then?
13. Is not this a sign that winter is coming?
14. Is it not pleasant, then, to gather round the bright fire in the house?
15. Do not the evenings begin to grow long then?
16. How is it pleasant to spend them?

*TO THE PUPIL.*

## SUBJECT NO. 20.

You can describe the gradual signs of Jack Frost's approach in the chill September nights, growing colder and colder, till finally he makes his appearance; then the change which comes over every thing; the desolation of the gardens; as frost after frost passes over them; every thing a dull, dead brown except the trees; the beautiful colors with which these are adorned; the gradual fading of these bright leaves, till finally they drop off; then the bare appearance of the trees; the darkened, chilly skies; the whistling of November winds, and the freezing temperature.

You can describe the gathering round bright fires in the house, the lengthening evenings, and the various ways in which these may be pleasantly spent.



## SUBJECT NO. 21.

## SNOW.

1. What comes next after frost?
2. Are not children always delighted to see the snow, when it first comes?
3. Do they not get tired of the dead grass and leaves?
4. Are they not glad to have them covered up?
5. Do these not like to watch the snow-flakes as they fall?
6. Do these make any noise in falling?
7. Does it not often snow all night, without any one finding it out?
8. Is it not a great surprise in the morning, to see every thing white with snow?
9. How do the trees and roofs look?
10. Is it not pleasant to hear the sleigh-bells begin to jingle?
11. How do boys play with the snow?
12. Do they not like it all the better, the deeper it is?
13. Does it not seem strange, that such a cold thing as snow can keep any thing warm?
14. Does it not keep the earth warmer than it would be without it?
15. Would not a great many plants die in winter, if it were not for the snow?

## TO THE PUPIL.

## SUBJECT NO. 21.

You can speak of the pleasant change from the dreary, frozen earth, to the clear, white snow; the delight of children, when they see the first white flakes floating in the air; how they like to catch these as they fall, and see them melt in their hands; and the various beautiful forms of these snow-flakes. You can speak of the *stillness* of a snow-storm, and describe the changed appearance of every thing after one has taken place in the night; the beautiful effect of the morning sun upon the pure white landscape; then the jingling of sleigh-bells, the shovelling of paths, and all the sports which snow brings with it for children; snow-balling, forts, coasting, &c.: all these you will find no difficulty in describing.

You can mention, also, the reasons why the earth is warmer with its snow covering than it would be without it.



## SUBJECT NO. 22.

## ICE.

1. How is ice formed?
2. Does not water sometimes freeze in falling from the roof of a house?
3. What does it form then?
4. What shape are these icicles?
5. Do we not often see great numbers of them hanging from houses and trees?
6. How do they look when the sun shines upon them?
7. When the weather is very cold, what happens to the ponds and rivers?
8. Do not the boys have merry times then, sledding and skating?
9. Is not ice very slippery?
10. If you do not step carefully, will you not certainly fall?
11. Even then, will you not sometimes be over before you know it?
12. Do not children like to find a smooth strip by the roadside?
13. Do they not always stop to try it?
14. And sometimes, by doing so, do they not get late to school?

## TO THE PUPIL.

## SUBJECT NO. 22.

You can describe the various forms which ice takes in freezing; the beautiful, delicate crystals which are sometimes found on the top of water; the long, sharp-pointed icicles hanging in stiff fringes from the roofs of houses and branches of trees; the silver coating of boughs and twigs; and the beauty of all this, when the sun shines upon it.

You can describe, too, the freezing of the ponds and rivers; then the skating parties which cover them; the coasting down steep hill-sides; the caution one is obliged to observe in walking upon ice, and the various tumbles one gets in spite of it.

You can speak of the pleasure it gives children to find a long, smooth strip of ice by the roadside; their manner of sliding upon it; and also of getting late to school, and its consequences.



## SUBJECT NO. 23.

*NIGHT.*

1. Does not every thing go to sleep at night?
2. How do flowers go to sleep?
3. What do chickens do at night?
4. What do children do?
5. Could any one live without sleep?
6. Does it not sometimes seem a pity to lose the beauty of the night?
7. Are not the moon and the troops of bright stars beautiful?
8. Is not their light pleasanter in summer than the glaring sun at noon?
9. Is it not pleasant to listen to the crickets and the katydids?
10. Do they not seem as glad as people are to have the sun go down?
11. Are not winter nights beautiful, too?
12. Are not the stars brighter then than in summer?
13. What bright light do we often see then, in the north?
14. Does not the snow upon the ground help make it very light?
15. At night, does it not almost seem as if we could see heaven between the stars?
16. Does not God seem nearer to us at night than by day?

*TO THE PUPIL.*

## SUBJECT NO. 23.

There are many thoughts suggested by these questions, upon which you can dwell at almost any length. Among these are,—the uses of the night to plants, to animals, and to human beings; the thought, also, of what would become of them without this period of repose. Then there are descriptions of the beauty of night; the glory of the moon and stars, and all the host of heaven; the quiet of summer evenings; the song of the katy-did and cricket, rejoicing at the going down of the sun; then the winter night; the clear, frosty air; the brilliant aurora borealis; the brightness of the stars; the light of the snow: all these you may describe as vividly as possible,—then how, at night, we can look up into the sky, without being blinded by the light; and the longer we look, the farther we seem to see into the deep blue heaven. You can speak of the glory of God, as written upon the heavens, and of his nearness to us in the still hours of the night.



## SUBJECT NO. 24.

*MORNING.*

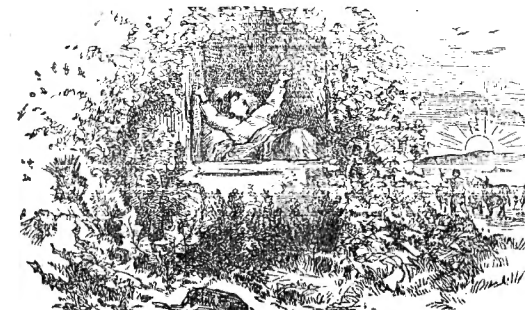
1. Is not early morning the most delightful part of the day?
2. Is it not a pity to waste it in sleeping?
3. What do the birds begin to do before daylight in summer?
4. How do the roosters try to wake up lazy people?
5. Is not the air pure and cool in the morning?
6. Do not the flowers look fresh, with the dew upon them?
7. Is it not pleasant to take walks before breakfast and gather flowers?
8. Is it not best to wear things which will not be spoiled by the dew?
9. Cannot a great deal of time be saved by early rising?
10. Ought not every one to form the habit of it?
11. Have not almost all great men been early risers?
12. Have they not been able to study more than other people?
13. By this means, have they not become distinguished for their learning, or in some other way?
14. Can you mention any of these by name?
15. For what were they distinguished?

*TO THE PUPIL.*

## SUBJECT NO. 24.

Every one knows, or ought to know, that the early morning is the most beautiful part of the day. You can mention the various reasons why it is so; the fresh appearance of every thing; the coolness of the air; the beauty of the sunrise: and you can speak of the foolishness of losing all this beauty by sleeping late; and of the wisdom of the little birds, and of Roosters, in comparison with lazy children; how the Roosters begin long before sunrise to crow, and the birds to chirp and twitter, as if trying to make sleepy people wake up and enjoy the beauty of the scene.

You can speak, also, of the time that is saved by early rising, and estimate how much half an hour saved would be at the end of a year; and you can mention, also, any great men who have been early risers, and for what they became distinguished.



## SUBJECT NO. 25.

*TREES.*

1. Would there be any beauty in the earth, if it were not for trees?
2. Do they not cover the mountains and fill the valleys?
3. In spring, what is the appearance of their foliage?
4. How does it look in summer?
5. How does it change in autumn?
6. In winter, is it not pleasant to look through the leafless twigs into the deep blue sky?
7. When trees are covered with ice, how do they look in the sunlight?
8. Do we not love trees best in summer?
9. Are they not of more use to us then?
10. Could we endure the heat of summer without their cool shade?
11. After a hot walk in the sun, is it not delightful to come to a shady grove?
12. Do not people sometimes get up pic-nics, and take dinner under the trees?
13. Is not a grove of trees the pleasantest dining-room in the world?
14. What is its furniture?

*TO THE PUPIL.*

## SUBJECT NO. 25.

Trees clothe the whole earth with beauty, and without them it would be barren and desolate enough. You can dwell upon this latter idea, and write, if you choose, an imaginary description of the earth without trees, in contrast to the earth as it now is, adorned with its beautiful plumage of green.

You can describe the varied appearance of trees, in spring, in summer, in autumn, and in winter.

You can speak of the scorching heat of the summer sun; how impossible it would be to endure this without the shade of trees to relieve it; and the pleasure, in a summer walk, of taking refuge in a shady grove.

You can describe a pic-nic dinner under the trees; the kind of dining-room which these form; with what it is carpeted, and how it is furnished in other respects.



## SUBJECT NO. 26.

## FLOWERS.

1. Could not God have made the world without flowers ?
2. Could we not have houses to live in, and enough to eat, if there were no flowers ?
3. Might not God have made flowers all of one kind and one color ?
4. Has he not given us a wonderful and beautiful variety ?
5. Has he not scattered them in profusion everywhere ?
6. Do flowers seem to have been made for any thing except to give us pleasure ?
7. Is not the grass by the roadside often sprinkled with little flowers ?
8. When we see them, ought we not to be thankful to God ?
9. Should it not teach us to try to make others happy ?
10. Cannot we make others happy by kind words and acts, as God makes us happy with flowers ?
11. Ought we not to give these as freely as he gives us flowers ?
12. Do we not often trample upon flowers and throw them away ?
13. When we do so, does God stop giving us flowers ?
14. When people are unkind to us, then, should we stop being kind to them ?
15. If we do, is that being like God ?

## TO THE PUPIL.

## SUBJECT NO. 26.

Answer these questions in the order in which they stand ; and try to make a composition out of the thoughts suggested, which shall show the love of God in giving us flowers.

You must remember then, that it is the question, "*Why does God give us flowers?*"—that you are to answer, in your composition ; and you are to show that it is because he loves us, and wishes us to be happy, that he scatters these beautiful things along the wayside and in the woods ; and that we ought also to try to scatter kind words and acts along the pathway of others, in order to make them happy, so that we may be like God ; and also that, as he never stops giving us good things on account of our ingratitude, so we ought never to become discouraged or weary in well-doing by the unkindness of others.



---

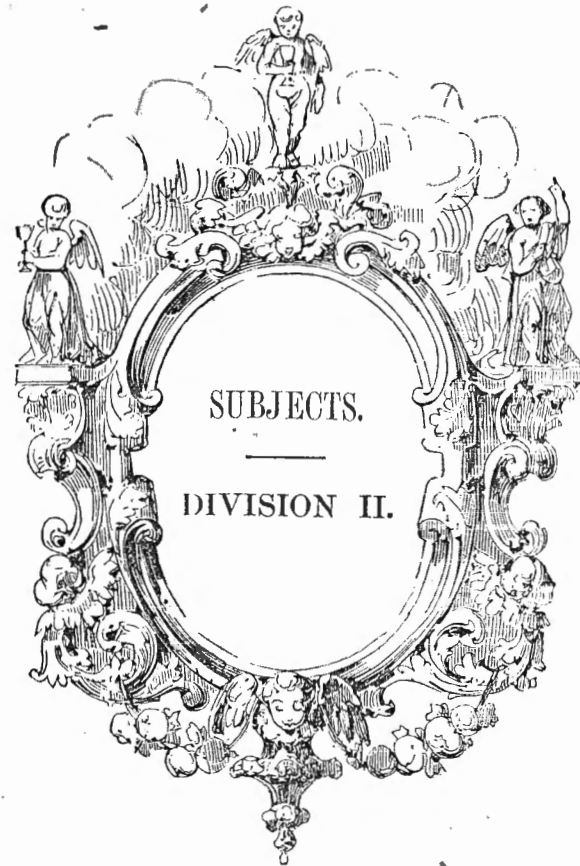
END OF DIVISION I.

---

The subjects embraced in the foregoing Division are more simple than those which follow, in this respect—that they are more *general* in their mode of treatment. For very young pupils this is necessary, as they are incapable of the patient study which is required for accurate description.

Division No. II. is progressive in this respect, and demands from the pupil more carefulness of observation and accuracy in description.

The pupil should feel the responsibility of *studying* for his composition, as much as for any other exercise.



## SUBJECT NO. 1.

*AUTUMN LEAVES.*

1. When do the trees begin to put on their bright, warm colors?
2. Does the first frost change them much?
3. How do the woods appear after the first frost?
4. How after the second or third?
5. On the hills, and in the valleys, and by the roadside, what is seen?
6. What are the different colors, in this bright array?
7. What tree, or shrub, or vine puts on the most brilliant attire?
8. What color does the maple choose?
9. What, the oak?
10. What, the chestnut?
11. What trees retain their green dress?
12. Are not these brilliant colors often seen in beautiful contrasts?
13. How does a group of trees appear, in which all these colors are mingled?
14. What change passes over these bright leaves?
15. What does the November wind do with them?
16. Where do they all at last lie?
17. What trees alone retain their foliage, to shield them in winter?

*TO THE PUPIL.*

## SUBJECT NO. 1.

You can describe how the first breath of frost is seen in the changing colors of the leaves, and how these brilliant hues gradually spread over the hill-sides and fill the valleys; and also the different colors assumed by the different trees. You will find, by observing them, that these are not entirely accidental; but that each tree, from year to year, wears nearly the same autumn dress. The maple assumes the greatest variety of colors, while the oak and chestnut are more uniform, and present only different hues of the same color. You can describe the effect of these colors contrasted with one another in a group of trees—from the dark, unchanging evergreen, to the gayest maple—and all the intervening shades of the other trees, and the effect of sunlight upon these autumn colors.

In studying the wondrous changes wrought by touches of light upon this autumn scenery, a new world of pleasure will be opened to you, and you will be furnished with abundant material for description.

You can mention the gradual fading of these bright leaves, till they lie scattered by November winds upon the ground; then the sombre, desolate appearance of the forests, as they stand waiting for the winter snow.

## SUBJECT NO. 2.

## MOSS.

1. Are there not many kinds of moss?
2. What kinds are found upon fences, old trees, and roofs of houses?
3. Are not the most beautiful mosses found in the woods?
4. What kind do you like best?
5. How does it grow?
6. Do you not often find many kinds growing together?
7. Do they not then make a beautiful carpet?
8. What kind of berries creep over this carpet?
9. What flowers blossom upon it?
10. What trees wave over it?
11. What lights and shadows dance upon it?
12. What little birds hop over it?
13. What little forest animals dine upon it?
14. What nuts do they find hiding away in it?
15. Is it not often spread out by the side of a brook or spring?
16. Is it not then the most delightful retreat in a warm summer day?

## TO THE PUPIL.

## SUBJECT NO. 2.

You have seen, probably, many kinds of moss, creeping over rocks and stones, hanging from fences, and growing upon the roofs of old houses, and upon old trees. You can dwell upon this fondness of moss for *old* things, and speak of the beautiful effect it gives to every thing it clings to. You can describe the various kinds you remember, particularly those which grow in the woods, and which form such a beautiful carpet by the side of a brook or spring. Nothing can be more beautiful than this when it is fresh and green, interlaced with running vines, and dotted with wild-flowers and bright scarlet berries. No wonder that the little birds like to hop round upon it, or if the squirrel chooses it for a dining-room: all this you can describe in your own words, and make as pretty a picture of it as you can.

You should describe any given kind of moss, as you would do if you wanted some for a particular purpose, and were sending for it by a person who had never seen any. In such a case you would endeavor to distinguish it from all other kinds, in such a way that he would be sure to bring you the right kind of moss. This would be a very good test by which to try your descriptions. You can speak, too, of the ornamental uses of moss, if you know of any.

1855

Brookfield, F.  
First Book in Composition

## SUBJECT NO. 3.

## WILD-FLOWERS.

1. Are not these flowers to be found from early in the spring till late in autumn?
2. Are they not most beautiful in spring?
3. Is it not delightful, after the tedious cold and snow, to see the *liverworts*, and the *anemones*, the *blue violets*, and *trailing arbutus* and *columbines* blossom one by one?
4. What kind of flower is the *liverwort*, and where does it grow?
5. The *anemone*?
6. The *columbine*?
7. The *trailing arbutus* or *Mayflower*?
8. The *honeysuckle*, too, what kind of a flower is it, and how does it grow?
9. Later in the summer, what comes?
10. Are not the *laurel* bushes covered with their magnificent blossoms?
11. What color are they, and how do they grow?
12. What kind of flower is the *wild geranium*?
13. The *cardinal* flower?
14. What about the *golden-rod*?
15. The *fringed gentian*, too, is it not one of the last flowers before frost?
16. When do these beautiful summer visitants finally disappear?

## TO THE PUPIL.

## SUBJECT NO. 3.

You can mention by name the various flowers, as they appear from early spring till late in the autumn, and the reasons why spring flowers seem the sweetest. These you may describe, one by one, as you remember them, mentioning the time of their appearance, and the places where they are found; then in the same way the flowers of summer and of autumn, ending with those which disappear on the arrival of frost.

In speaking of these various flowers, you should endeavor to use descriptive terms which express the most striking quality of the flower: this may be *color*, as in the cardinal flower or golden-rod; or fragrance, as in the Mayflower; or profusion of blossoms, as in the laurel; or it may be the manner in which it grows—in clusters, or otherwise. To seize upon this quality and express it, may often require careful study; but in no other way can excellence in description be attained.

Very few of these beautiful wild-flowers have, as they all ought to have, *beautiful names*. If you please, you can exercise your fancy in suggesting new names for the flowers whose old ones you do not like. *Liverworts*, for instance, you might call "Spring's blue eyes," or "May's blue eyes," or simply "blue eyes," or you can suggest any other name which may occur to you.

## SUBJECT NO. 4.

## ROSES.

1. What is the rose sometimes called?
2. Why is it called "Queen of Flowers?"
3. Does it not grow in greater profusion and variety than any other flower?
4. Is it not more fragrant than any other?
5. Is it not found in every region where flowers grow?
6. How many varieties have you ever seen?
7. Which do you think most beautiful?
8. How many kinds of white roses?
9. How many of pink and red roses?
10. Are there yellow roses?
11. Are there not many kinds of climbing roses?
12. Which is the most beautiful of these?
13. What kind of a flower is the wild rose?
14. Is not the "sweet-brier" a species of rose?
15. How does this grow?
16. In what countries are roses most beautiful and abundant?
17. Are they not more fragrant, also, in southern regions?
18. What delicious perfume is obtained from them?
19. Why is this very highly esteemed?

## TO THE PUPIL.

## SUBJECT NO. 4.

Every one has seen more than one kind of rose; for there is no flower of which there are so many varieties as this. You may give the reasons why it is called "Queen of Flowers," and also name and describe the various kinds you have seen, speaking particularly of the differences of color and of fragrance in these, and giving the reasons for their names.

You must not forget the moss-rose, and the beautiful variety of climbing roses. You can speak of the luxuriant growth of these latter, the profusion of their blossoms, and the appearance of a house or porch covered by one in full blossom. The "wild rose," too, and especially the "sweet-brier," you may describe, and compare them with the garden roses.

In describing any given rose, you should endeavor to apply the rule given in the preceding instructions, and speak of those qualities in color, size, fragrance, or manner of growth, or whatever it may be, by which it is distinguished from other roses.

You can mention, also, the superior size and fragrance of the roses of southern regions, and the kind of perfume obtained from them.

## SUBJECT NO. 5.

*WATER-LILIES.*

1. Are not these blossoms among the loveliest objects in the world?
2. Do they not grow in beautiful places?
3. How does a lake or pond look when covered with them?
4. What color is the flower, and what kind of a centre has it?
5. Do not these blossoms appear to float upon the water?
6. What kind of leaves are they surrounded by?
7. Where are the roots of the plant?
8. How are the blossoms and leaves connected with the root?
9. Is not this stem very long and flexible?
10. At night, does this flower close up?
11. How does it appear then?
12. How are these flowers gathered?
13. Is it not delightful to go in a boat to gather them?
14. How can the long stems be secured?
15. In reaching over for them, must one not be careful about upsetting the boat?
16. Is not a fresh bunch of these lilies a splendid bouquet?
17. Have they not a fresh, delicious fragrance?

*TO THE PUPIL.*

## SUBJECT NO. 5.

No one can see these beautiful flowers floating upon the water, without a feeling of delight and admiration. You can describe the appearance of a lake or pond covered with them; the freshness and purity of the white blossoms; the manner in which they rest upon the water; the color of the outside petals, and the appearance of the flower when closed; the pointed green buds; the shape and texture of the leaves, and the peculiarly flat manner in which they lie upon the water; also, the kind of stem which connects the flowers and leaves with the roots of the plant.

You can describe the life of these flowers in the lovely places which are their favorite haunts; the banks of the ponds and streams in which they grow; the shadows and breezes which play over them; the little fishes which dart about among them, under the shelter of their broad flat leaves; and the little bays or coves which they cover with their blossoms.

You can speak, too, of the way in which these flowers are gathered; how they must be pulled in order to secure long stems; the danger, in reaching too far, of upsetting the boat; the pleasure of drawing in the lilies, one after another; the beauty of a fresh bouquet of them; and their delicious fragrance.

## SUBJECT NO. 6.

## RECESS.

1. Is not this always the delight of all schools?
2. At what hour does it generally come?
3. Is not the last half hour before recess a time of anxious watching?
4. Do not the minutes seem to go very slowly?
5. When the bell at last rings, what happens?
6. Is it not a scene of confusion?
7. If it is summer, what does every one do?
8. How is your schoolroom situated?
9. What kind of a playground have you?
10. What games do you play in it?
11. In winter, how is the recess spent?
12. What do the older pupils do?
13. What do the younger ones do?
14. What games are then most popular?
15. Does not recess appear to fly by very quickly?
16. What happens when the bell rings for study-hours again?
17. In a few minutes, is not every thing changed?
18. What is every one doing?

## TO THE PUPIL.

## SUBJECT NO. 6.

This is a subject upon which every one can write without difficulty; for recess is the delight of every pupil. You can describe the impatience with which it is looked forward to by all; how slowly the minutes seem to go by, before the welcome sound of the bell for recess; then the scene which follows: if summer, the rush which is made out of doors, and the various amusements entered into by different groups, or by the whole school together. You can describe the situation of your schoolroom, and the pleasant places around it, which are the resort of the pupils at this time. If there are any trees near it, you can give a description of these, and of the scenes which take place under them. If there is a brook, describe that, and the sports connected with it; or, if you have only a play-ground, the groups which cover it, and the games which are played upon it: then, as the cold weather comes on, the changes which take place in the sports entered into: the various in-door games which are introduced. You can mention the most popular ones, and describe the manner in which they are played. You can speak, too, of the swiftness with which the moments of recess fly by; the ringing of the bell for study-hours to recommence; and the change which then takes place in the appearance of the school.

## SUBJECT NO. 7.

*BLIND MAN'S BUFF.*

1. Is not this one of the most exciting games that can be played?
2. Is any one too old, or too young to play it?
3. What is the first step to be taken in playing?
4. How is the person to be blindfolded selected?
5. Must not the blindfolding be done fairly?
6. How do the others satisfy themselves about this?
7. What then takes place?
8. What is the object of the person blindfolded?
9. What is the object of the others?
10. Is it not very difficult to catch any one when one is fairly blindfolded?
11. Is it not necessary to move about cautiously?
12. What is the danger?
13. Does not the blindfolded person sometimes become quite bewildered?
14. If he succeeds in catching any one, what follows?
15. If he does not succeed, and gives up, how does the game proceed?
16. Why is it almost impossible to play this game out of doors?

*TO THE PUPIL.*

## SUBJECT NO. 7.

This game is a great favorite with every one, especially on Thanksgiving, or similar occasions. You may describe the zeal with which it is entered into at such times; the curious string of words with which the one to be blindfolded is chosen, and the meaning of these words, if you can suggest any. You may describe, also, the various ways which are tried to prove that the blindfolding has been fairly done: then, when this point has been ascertained, the general running and dodging, and shouting and screaming which takes place; the cautious groping of the blindfolded person, and the bewildered manner in which he runs about; the devices of the others to confuse him, and to get out of his way when he approaches them: also what takes place when he succeeds in catching hold of one; the struggles of the person caught to get free; the endeavors of the catcher to guess whom he has caught, and if he is successful in this, the manner in which the game proceeds.

You can mention the antiquity of this game, and give an account of its origin, if you can learn any thing about it. You can speak, also, of the reasons why it is an especial favorite with children.

## SUBJECT NO. 8.

*A PIC-NIC.*

1. Was the Pic-nic much talked of beforehand?
2. What was the place fixed upon for it?
3. What kind of a place was it said to be?
4. What was the time fixed upon for going?
5. What preparations were made?
6. What were the baskets filled with?
7. When the day came, was it clear or doubtful weather?
8. Did you ride or walk?
9. Was the road a pleasant one?
10. At what time did you arrive at the Pic-nic ground?
11. How was it situated?
12. What took place upon arriving?
13. What preparations were made for the dinner?
14. How was the table arranged?
15. Was not the dinner scene a merry one?
16. What followed after dinner?
17. How late in the afternoon did you stay?
18. Was the ride home a pleasant one?
19. Was there a brilliant sunset to be seen?
20. What changes did it pass through?

*TO THE PUPIL.*

## SUBJECT NO. 8.

Very few Pic-nics are got up and carried through without a great deal of talking and planning; sometimes the plan is proposed several weeks before it is carried into execution.

You can mention how long beforehand the Pic-nic you describe was talked about; the discussions with respect to the preparations; the packing of the baskets; the doubts, hopes, and fears with regard to the weather; the arrival of the day; the assembling of the party; and the manner in which you rode or walked. You can describe, also, your adventures by the way, or any amusing circumstance which may have happened; the dispersing of the party in various groups on arrival at the Pic-nic ground; the manner in which they occupied themselves; the situation of the Pic-nic ground; the search for a pleasant dining-room; the different places proposed; the one finally decided upon; its advantages over the other places; the scene which ensued; the unpacking of the baskets; the arrangement of the table; and the various preparations for the dinner: then the assembling of the party at dinner, and how the afternoon was spent. You can give a description, also, of the ride home, and of a beautiful sunset seen upon the way.

## SUBJECT NO. 9.

*A SLEIGH-RIDE.*

1. Under what circumstances was the ride taken?
2. Who were your companions?
3. Was the sleighing fine?
4. What kind of a day was it?
5. What precautions did you take against the cold?
6. What kind of a sleigh was it?
7. Did you fly along rapidly?
8. What road did you take?
9. Was there much snow to be seen?
10. How did the mountains and hills appear?
11. The trees and bushes?
12. The ponds and streams?
13. How would these have appeared if it had been summer?
14. Was it not exciting to feel yourself going along so fast?
15. Did you meet many sleighs?
16. Did not fingers and toes begin to freeze at last?
17. In spite of the cold, however, did you not enjoy the ride?
18. Was it not pleasant to get back again by the warm fire at home?

*TO THE PUPIL.*

## SUBJECT NO. 9.

In describing a sleigh-ride, you can speak of the exhilarating effect of the bracing air; the clear blue sky; the bright sun; the swiftness of the motion, and the sound of the sleigh-bells. You can contrast, also, the scenery which you saw, with the same in its summer dress; the bleakness of the mountains and hills; the clear, distinct outlines, so different from the soft warm haze of summer: then the trees, with their thousand leafless twigs, with their appearance in summer; the ponds and streams, stiff in their icy covering, with their summer life and beauty.

By calling up vividly before your mind the landscape as it is in summer, you will be better able to describe the changes wrought by Winter, with his frost and snow, in every part of it, for you will feel more keenly what he has taken from it,—from the fields, from the brooks, from the trees, the hills, the skies, and the air.

You can describe, also, the beauties of a winter landscape; the pure white snow; the sparkling of ice in the sunbeams; the evergreens loaded with snow, and the deep blue sky above it all; also the gradual freezing up of all ideas, and the pleasure of being again by the warm fireside.

## SUBJECT NO. 10.

*A MENAGERIE*

1. What was the arrival of the Menagerie preceded by?
2. What did the handbills announce?
3. Did it not awaken a great deal of expectation and curiosity?
4. Was not the entrance of the Menagerie a time of great excitement?
5. Did not everybody turn out to witness it?
6. What headed the procession?
7. What were the musicians seated in?
8. What followed?
9. What did these cages contain?
10. In what kind of a place was the Menagerie exhibited?
11. How were the cages arranged in this tent?
12. Was there not a great crowd in attendance?
13. What animals interested you most?
14. Did the keeper enter the lion's cage?
15. How did he manage it?
16. What performances took place with the monkeys?
17. What with the elephants?
18. Was not the exhibition fatiguing?
19. Were you not glad when it was over?

*TO THE PUPIL.*

## SUBJECT NO. 10.

You can describe the handbills or advertisements which generally precede the arrival of a menagerie in any place; the wonderful attractions they always offer, and the excitement which this creates among the children: then the triumphal entry of the caravan on the day appointed; the music; the magnificence of the musician's car; the trappings of the horses and the elephants; the singular effect produced by those of the elephants; the number of wagons or cages which follow, and the crowd which this sight attracts: then the opening of the exhibition; the various animals and their performances, particularly the elephant; the manner in which he eats an apple, or any thing else which is given him. You can describe the character of the elephant, and relate any anecdotes you may have read in illustration of any of his traits. You can speak, also, of the habits of this animal in his wild state; of the countries in which he is found; what he lives upon; the size to which he sometimes grows; and the manner in which he is caught and tamed. You can mention, also, the animals with which you were most pleased, and describe them; also, the wonderful feats of the monkeys, and the way the keeper managed the lion when he entered the cage, or any thing else which interested you.

## SUBJECT NO. 11.

*A FAIR.*

1. Are there not many kinds of Fairs?
2. For what different purposes are they held?
3. What is the object of a Horticultural Fair?
4. What does the display consist of then?
5. What is the object of an Agricultural Fair?
6. What takes place then?
7. Are not Fairs often held for the purpose of raising money?
8. What does the exhibition generally consist of then?
9. How is it conducted?
10. Did you ever attend such a Fair?
11. Did you ever assist in getting one up?
12. How was the room decorated?
13. How were the tables arranged?
14. What kind of articles were for sale upon them?
15. By whom were these sold?
16. Was there a post-office in the Fair?
17. How was this conducted?
18. Were there many visitors?
19. Were most of the articles sold?
20. How long did the Fair last?
21. How did it end?

*TO THE PUPIL.*

## SUBJECT NO. 11.

You can speak of the different objects for which Fairs are held, and mention those which are most common, and what each of these is called. You can describe the display of flowers, fruits, and vegetables, at a Horticultural Fair, and the manner in which this is generally conducted; also, an Agricultural Fair, in which a cattle show is the most prominent feature: both these afford great scope for description, particularly the latter, in the variety of animals exhibited, and the various ways in which superiority among them is tested. If you prefer to describe this kind of fair, you can give an account of the preparations made for it by the farmers for weeks beforehand. You can describe, also, the place where the exhibition was held; then the morning of the fair; the trains of animals; bands of music and crowds of wagons; the different kinds of noises; then the various parts of the exhibition, and the distribution of prizes.

Fairs are also often held, in order to raise money for benevolent purposes. You can speak of the manner in which these are generally got up; how the various articles to be sold are furnished; the decorations of the rooms; the arrangement of the different tables; the company present, &c.: also, who presided at the tables; how long the Fair continued; and the amount raised by the sale of the articles.

## SUBJECT NO. 12.

*THANKSGIVING.*

1. What is Thanksgiving?
2. By whom was this festival first celebrated?
3. Under what circumstances?
4. Was it not at first celebrated only in New England?
5. Is it not now observed by many other States?
6. How long beforehand do children begin to count the days and weeks to Thanksgiving?
7. What preparations are made for it in the kitchen?
8. How many kinds of pies and puddings?
9. What kind of pie figures most prominently?
10. What does the farmer bring to market?
11. What is the principal thing to be secured?
12. Are the poor forgotten in these preparations?
13. How is the morning of Thanksgiving day occupied?
14. After church, what takes place?
15. How does the table look?
16. How does the dinner go off?
17. How are the afternoon and evening spent?
18. Is not this a great day for family meetings?
19. Does not every one try to be at home then?
20. Ought not this festival always to be observed?

*TO THE PUPIL.*

## SUBJECT NO. 12.

Every one knows that Thanksgiving is a religious festival of rejoicing and giving thanks. In writing upon this subject, you may mention the circumstances in which it originated, and the manner of its first observance. You can describe, also, the present mode of observing the day; the pleasure with which it is anticipated by every one; the divers kinds of pies and puddings concocted for the occasion; the dreadful slaughter of turkeys, geese, and chickens—the articles which the farmer brings to market, the fat turkey which every one looks out for: then the manner in which Thanksgiving day is spent; the various games which occupy the afternoon and evening. You can describe a family party gathered on Thanksgiving evening; the different ages of the persons who are brought together, and who all share alike in these games. You can speak of some one occasion of this kind which you may have enjoyed very much, and give an account of the amusements entered into, and all the pleasant things which occurred. You can speak, also, of the manner in which the poor are remembered on this occasion; also of the pleasant family gatherings which always take place at this time and of the various beneficial effects resulting from the observance of this festival.

## SUBJECT NO. 13.

*FOURTH OF JULY.*

1. What is the origin of this celebration?
2. What is the date of the event it commemorates?
3. Is it a religious festival, like Thanksgiving?
4. Is it observed all over the Union?
5. What preparations are made for it?
6. Do not boys begin weeks beforehand to save their money for it?
7. What do they spend it in?
8. How does the day open?
9. How many cannons are fired?
10. What is this followed by?
11. What sounds are heard incessantly?
12. Are there not great crowds to be seen everywhere?
13. What is seen at every corner?
14. What is sold at these stalls?
15. Is there not a great deal of molasses candy sold by small boys?
16. How do they carry it about?
17. How does the day end?
18. What sometimes takes place in the evening?
19. Does not this day commemorate the greatest event in our history?
20. Ought not its observance to be perpetuated?

*TO THE PUPIL.*

## SUBJECT NO. 13.

The mention of this subject brings up to every one memories of scenes which are repeated on every return of the day; of cannons, soldiers, parades, drunken men, fighting men, crowds of men, women, and children, horses and carriages, fire-crackers incessantly sounding, boys with molasses candy, stalls of apples and gingerbread: from early morning, when one is awakened by the roar of the cannons, till late at night, after the last cracker has been fired and the last skyrocket sent up, there is no peace for eyes or ears. All these various sights and sounds you may describe in any order you please; or you may give an account of a Fourth of July which was celebrated in some particular manner—by a picnic, or some kind of procession; and describe the arrangements for the occasion; the manner in which it passed off; the speeches which were made, &c.

You may precede your description of the celebration of this day, if you choose, with a brief history of the War of the Revolution, the success of our struggles, the Declaration of Independence, and the manner in which this was drawn up and signed. You will find all these particulars in any history of the United States.

## SUBJECT NO. 14.

## CHRISTMAS.

1. Is this an American festival, like Fourth of July or Thanksgiving?
2. How did it originate?
3. What did it at first commemorate?
4. How is it observed in this country?
5. What do children do the night before Christmas?
6. What do they expect to find in the morning?
7. Who are they told will fill their stockings?
8. What sort of a person is Santa-Claus said to be?
9. How is he dressed?
10. How does he get about?
11. What does he carry in his sleigh?
12. How does he enter the house in the night?
13. What does he leave in naughty children's stockings?
14. What takes place on Christmas morning?
15. Are the children not up before daylight?
16. What greetings are heard all over the house?
17. Does not Santa-Claus sometimes get up a Christmas-tree?
18. How does he manage this?
19. Is not this day observed religiously by many?
20. How are the churches decorated for the occasion?
21. Do they not present a beautiful appearance?

## TO THE PUPIL.

## SUBJECT NO. 14.

This festival is not, like Thanksgiving and Fourth of July, of American origin, but it has been celebrated for many hundred years as the anniversary of the most important event in the world's history—the *birth of Christ*—and because this event brought joy to the world, it was celebrated as a day of rejoicing; at first religiously, and it is so observed by many persons at this day: many churches are beautifully decorated with evergreens, and opened for religious services.

With children, however, this has become a great day for receiving gifts: they find their stockings full of all sorts of good things on Christmas morning, and they are told that a certain Santa-Claus, whose name was originally St. Nicholas, a little old man, queerly dressed in furs, and driving a sleigh drawn by six little reindeer, enters the house by coming down the chimney, and fills their stockings.

Almost every one has some fancy about this Santa-Claus and his visits. You can give a description of him as you imagine him to be; of all the particulars of his dress; of the presents he carries; of the size and shape of his sleigh, and the trappings of the reindeer; or any impression you may have concerning him. You can speak, also, of the manner in which you are accustomed to observe this day.

## END OF DIVISION II.

The best direction which can be given to the pupil with respect to his compositions upon the subjects which follow, is—

To gather his material from a careful study of nature itself.

Let him, whenever he can, write his composition with rocks, trees, and fields before him, and his descriptions will have a vividness which they will never possess, written under any other circumstances.

Excursions might be made by "composition parties," for the purpose of carrying out this direction, and the compositions written, as far as possible, from the point of observation, or from notes taken upon the spot. The exercise might, in this way, be made a very delightful one.



## SUBJECT NO. 1.

## A MOUNTAIN.

1. What is the highest mountain or rock you have ever visited?
2. Where is it?
3. What is its name, and why was it so named?
4. How high is it?
5. What is its shape?
6. Is it covered with trees, or is it bare rock?
7. Is it connected with other hills, or does it stand alone?
8. What is the appearance of the range to which it belongs?
9. Is the ascent to the mountain difficult?
10. Is the view from the top fine?
11. At what season did you see it?
12. At what time in the day?
13. Was the atmosphere clear or hazy?
14. What lay at the foot of the mountain—a river or meadows?
15. Beyond, what was seen—villages, lakes, or a town?
16. What bounded the view in the horizon?
17. How does this view compare with others you have seen?

## TO THE PUPIL.

## SUBJECT NO. 1.

You may describe some mountain you have visited or seen, placing its name at the head of your composition as your subject; or, better still, you may visit some elevation in your vicinity from which a fine prospect may be seen, and answer these questions from the point of view itself.

If you describe things as you actually see them before you, your description will be *life-like*—that is, it will portray objects as they really are, at a given time; but if you trust to your memory, you will be apt to use only general terms, which are not capable of conveying definite images to the mind.

Remember that, in all descriptions of nature, it is not so much the *objects themselves* about which you are to concern yourself, as these objects seen *under some particular light*—for what is true of them at one time may be false at another: the spire of a church, for instance, under a cloudy sky, is one uniform color, whatever it may be; while, in the rays of the setting or the rising sun, one half will be in dazzling light, and the other half in deep shadow, and so all objects are being continually transformed by changing lights and shadows.

## SUBJECT NO. 2.

## A BROOK.

1. Is there a brook near where you live?
2. Does it run fast or slow?
3. Is its bed stony or clear?
4. Is it noisy or still?
5. Does it wind about much?
6. Does it pass through woods and meadows?
7. What kind of trees shade it in the woods?
8. What grows on its banks?
9. What fringes its sides in the meadows?
10. What kind of bushes mark its course?
11. Are there any fishes in the brook?
12. What kind are they?
13. Did you ever catch any?
14. How did you manage this?
15. Did you ever launch any little boats in it?
16. What became of them?
17. Did you ever tumble into the brook?
18. How did it happen?
19. Did you ever wade about in the brook?
20. Is it not pleasant to do this in a warm summer day.

## TO THE PUPIL.

## SUBJECT NO. 2.

You may put the name of the brook you describe at the head of your composition, as your subject; or, if it has no name, you can invent one for it, which will have an agreeable sound and at the same time be descriptive of some of its qualities—such as "Winding Brook," "Stony Brook," or "Merry Brook," or whatever it may be: also, in your descriptions of the scenes through which it passes, remember to *individualize* as much as possible; that is, instead of using general terms, such as "flower," "bush," "tree," which convey only general ideas to the mind, name an *individual* flower, bush, or tree, which calls up some particular image. It is this *individualizing* which gives *vividness* to a description. For example, the *particular terms*, "blue meadow-lily," "golden buttercup," "red barberry-bush," "dark hemlock," each convey a distinct image to the mind, and give it a peculiar feeling of pleasure, which it does not receive from the *general terms* "flower," "bush," "tree."

Remember, also, that an object must be described, not only by some striking quality, but also by some particular aspect: thus, if you were describing a barberry-bush in blossom, you would not speak of it as *red*; and so with all other objects.

## SUBJECT NO. 3.

## A WATERFALL.

1. Did you ever visit any waterfall?
2. Where was it?
3. What was it called?
4. Why was it so called?
5. Under what circumstances did you visit it?
6. Was the approach to the fall easy or difficult?
7. Was it through a ravine?
8. What kind of a ravine was it?
9. Was the bed of the brook rocky?
10. Did you hear the fall before you saw it?
11. Did you first see it from above or below?
12. What was the scenery around the fall?
13. Over what kind of rocks did the water fall?
14. How high was the fall?
15. Did it fall in one sheet, or was it broken up?
16. How was it broken up?
17. What was the sound of the falling water?
18. How did the stream below the fall appear?
19. Were there any falls below this one?
20. What was the course of the stream?
21. Did it come out into quiet meadows at last?

## TO THE PUPIL.

## SUBJECT NO. 3.

Under this subject you can describe a visit to some waterfall, taking its name as the subject of your composition.

The approach to a waterfall is almost always wild and picturesque, and it is therefore a good subject for description. By the term "*picturesque*," is meant "*that which would be beautiful in a picture*;" and in the turnings and windings of a ravine there are often a succession of little views which would make beautiful pictures if they were painted. This succession of picturesque views you should endeavor to bring before the mind in language. In order to do this, you should try to imagine in what way an artist would represent the scene you wish to describe—the lights, shadows, and colors he would use, and how he would arrange these; and remember, that whatever can be represented in a *picture*, can be expressed in language.

You should have in your mind, not merely a general, confused idea of rocks, stones, running water, wild places, and a great deal of scrambling to be done, but a distinct impression of each successive view in the approach to the fall, and finally of the fall itself, and describe each as if it were a picture by itself. In this way you will succeed in conveying to the mind of another, the impression which the visit to the fall made upon yourself.

## SUBJECT NO. 4.

## A SPRING.

1. What is a spring?
2. Where does the water in springs come from?
3. What becomes of it when it flows out of the spring?
4. What do the brooks flow into?
5. What becomes of the rivers?
6. Did you ever see a spring?
7. Where was it?
8. Was it shaded by trees?
9. Were there any flowers, or mosses, or ferns around it?
10. Did you drink from it?
11. Was the water pure and cold?
12. How deep was it?
13. What became of the water that flowed from it?
14. Is not a spring always a stopping place for children in their rambles?
15. How do they contrive to drink from it?
16. Is the water in all springs cold?
17. What do you know about the famous Hot Springs?
18. How can they be accounted for?
19. What other kinds of springs are there?

## TO THE PUPIL.

## SUBJECT NO. 4.

The name of the spring you describe you can take for the subject of your composition; or, if it has no name, you should give it one which is descriptive of some of its qualities, or of something in its situation.

In describing it you should bring together all that is delightful about the spring, and in the scenery around it, so as to form an agreeable picture. You can speak of the manner in which it is kept filled, and give an imaginary description of the sources, deep in the earth, from which the water wells up, or trickles down into its basin; and then of its out-flowing, and the beauty and verdure which gather around its borders. ~~You~~ should try to imagine that the spring itself has *life*, and *feels* as you would, in its place; and that the trees, mosses, ferns, and flowers which grow around it, have feeling also: this will give you a keener perception of all that is pleasant about the places in which they live.

You can describe, also, the scenes which take place around the spring; the merry companies of children that stop by its side; their expedients for drinking from it; the kind of cups they make out of leaves, and the success of their experiments, and any incident connected with these visits.

## SUBJECT NO. 5.

## A MOONLIGHT SCENE.

1. Was it in summer or in winter?
2. Was the moon just rising, or was it high in the heavens?
3. Were there any clouds in the sky?
4. Were they touched by the moon's light?
5. Were there any flying clouds to be seen?
6. How did this affect the light?
7. What were the most distant points seen?
8. How did the light strike upon them?
9. Nearer, what was seen?
10. Close at hand, what appeared?
11. How would the same scene have looked in broad daylight?
12. Were not its common-place features invisible in the moonlight?
13. Was not all that was fine seen in shadowy outlines?
14. Were the colors of the landscape visible?
15. Was there any thing seen but silvery lights and dark shadows?
16. How were these distributed over the scene?
17. What was the effect produced?
18. How did it compare with a sunset scene?

## TO THE PUPIL.

## SUBJECT NO. 5.

You may take any season you please for this description, either summer, when the effect of moonlight streaming through the openings in the heavy foliage is so enchanting; or winter, when the ground, covered with snow, reflects it with such brilliancy, and the moon and stars are so gloriously beautiful. You should, however, describe a *real* scene, and not an imaginary one.

The first thing to be noticed in descriptions of moonlight scenery is, *absence of color*—the sun is the great painter of the world, the first touch of his rays upon a landscape brings out a multitude of colors, all fresh and glowing; but the moon is like an artist who uses only black crayons, nothing is seen in her landscapes but silvery lights and heavy shadows; these, however, she distributes with wondrous effect over the scene. In your descriptions, therefore, you should be guided by the great artist herself—the moon—and bring out in language the points which she touches with her rays, and describe also the sombre effect produced by those features of the scene over which she casts a dark drapery of shadows.

You can speak of the effect upon the mind, of these deep shadows; the vague terrors of the imagination which they inspire. You can compare, also, with respect to beauty, a moonlight with a sunset scene.

## SUBJECT NO. 6.

*A THUNDER-STORM.*

1. What kind of day was it?
2. In what month?
3. Were there any signs of a coming storm?
4. What was the first indication in the sky?
5. How did the clouds roll together?
6. Did it grow very dark?
7. Was there a sound of rising wind?
8. Was there distant thunder?
9. Were there flashes of lightning?
10. As the storm drew nearer, did these increase?
11. Did the wind begin to roar among the trees?
12. Did it toss their branches?
13. How did the rain begin to fall?
14. Did it increase rapidly?
15. Did it fall in torrents?
16. Did it flood the roads?
17. Was any living creature to be seen?
18. How long did the storm last?
19. Did it clear away suddenly?
20. How did every thing appear after the storm?
21. Was there a rainbow to be seen?

*TO THE PUPIL.*

## SUBJECT NO. 6.

Under this subject you may first give a picture of a drought which preceded the storm, and describe the feeling of the atmosphere and the appearance of the earth.

You may mention *individual* plants and animals, and the manner in which they were affected by the want of rain: then, the gathering of the storm, the rumbling thunder, the rising wind, flashes of lightning, the rolling together of the clouds.

You can describe the forms of the clouds, and the changes that took place in them till they overcast the heavens, and poured their deluge of rain upon the earth; also, the manner in which the wind twisted and tossed the branches of the trees; the terrific claps of thunder and flashes of lightning in the midst of the pouring rain: then, after the storm, the refreshed appearance of the plants you had noticed as drooping under the drought. Also, in describing the rainbow, you can speak of the extent of the arch, the breadth of its belt of colors, the order of their arrangement, its brilliancy, and its fading away.

You can speak of the cause of this appearance in the heavens, and give the reasons why it does not follow every thunder-storm. You can also allude to the promise which was once given in connection with the rainbow, and the occasion of that promise.

## SUBJECT NO. 7.

## A SNOW-STORM.

1. Had the storm been long in gathering?
2. What was the appearance of the sky?
3. How did the air feel?
4. Was the ground hard and frozen?
5. Was the landscape dreary?
6. How did the flakes begin to fall?
7. Did the storm increase?
8. Was there any wind, or was it still?
9. Did the snow-flakes fill the air?
10. How did every thing begin to appear—trees, fences, branches, twigs?
11. Were there any drifts?
12. Were any sleighs, or any people to be seen plunging through the snow?
13. How long did the storm continue?
14. Did it clear off bright and cold?
15. How did every thing look in the sunlight?
16. Was not every little twig loaded?
17. How did the evergreens look?
18. Did people begin to break paths in the snow?
19. Did the sleigh-bells begin to be heard?
20. Did not every one rejoice that the storm was over?

## TO THE PUPIL.

## SUBJECT NO. 7.

Under this subject you wish first to convey to the mind an impression of the peculiar bleakness and chilliness which generally precedes a long snow-storm. You can describe the various indications of the coming snow, in the feeling of the air and the appearance of the sky; the solid bank of snow-clouds in the horizon; then the gradual manner in which the storm begins; the silent, leisurely fall of the snow-flakes, in contrast with that of rain-drops; the powdered appearance of the earth after the first sprinkling; then the increase of the storm; the thick flakes filling the air; the increasing depth of the snow; the white heaps to be seen everywhere; the wind whirling and sweeping over it, and roaring in the tops of the trees: then the bright clearing up; the beauty of the white snow-drifts in the sunlight, and of the loaded trees—particularly the dark evergreens, in contrast with their white burden.

Endeavor always to give *the particular aspect* of whatever you wish to describe: thus, "the wind whirls—it sweeps the edges of the drifts," is more descriptive than "the wind blows," because the former gives not only the *fact*, but also the *manner* of the blowing, while the latter expresses nothing but the *fact*.

## SUBJECT NO. 8.

*AN AURORA BOREALIS.*

1. In what regions are these displays most brilliant?
2. In what part of the heavens do they always begin to appear?
3. Why are they called "Northern Lights?"
4. What are they called by inhabitants of some northern regions?
5. Why do they give them the name of "Merry Dancers?"
6. What was the most brilliant one you ever saw?
7. In what season did it occur?
8. At what time in the evening did you first see it?
9. Was the sky cloudless, or were there clouds?
10. Was the moon visible?
11. What was the first appearance of the Aurora?
12. In what way did it increase?
13. Did it assume any color?
14. Were there waves and columns of light?
15. What was the appearance of these waves?
16. Did the streams of light shoot up rapidly?
17. Did they extend round the whole heavens?
18. Was not the brilliancy variable?
19. When was it greatest?
20. How long did the display continue?
21. Is the cause of these appearances known?

*TO THE PUPIL.*

## SUBJECT NO. 8.

The magnificent displays of the Aurora Borealis, or Northern Lights, occur most frequently in winter, though they sometimes appear with great splendor in the summer season. No one has ever yet accounted for them satisfactorily. We know not whence they come, nor whither they go; and this mystery hanging over their sudden appearance and disappearance, adds greatly to the feeling of awe and wonder with which we view their bright visitations.

You can expand this idea, or put it in another form, as an introduction to your composition, if you choose; and then proceed with a description of the appearance of the sky before the Aurora began; the clouds in the northern horizon; the manner in which the streams of light shot out of them; the waves and columns of light which followed; the rapid changes of motion and color in these; the extent and brilliancy of the Aurora; the time of its continuance, and its final disappearance. You should study to find a variety of terms expressing rapidity of motion and brilliancy of color; such as—darting, shooting, streaming, waving, glancing, kindling, flashing, luminous, vivid, glowing; and make a careful use of these in your description.

In doing this, you will be much assisted by considering the hints given in the preceding instructions.

## SUBJECT NO. 9.

## A SUNRISE.

1. Was it in summer or winter?
2. From what point did you watch the sunrise?
3. What were the distant features in the view?
4. What were nearer?
5. What were close at hand?
6. What kind of a light preceded the sunrise?
7. Did this continue to grow brighter and brighter?
8. What sounds were heard?
9. Were there any clouds in the east?
10. What kind of clouds were they?
11. How did they indicate the approaching sunrise?
12. How did they change, in shape and color?
13. What was the first appearance of the sun?
14. What was the first point touched by his light?
15. What was the effect produced?
16. Was there any dew, or frost, or mist seen in the light?
17. How did this look?
18. Were there any long shadows cast?
19. By what objects?
20. Did these grow shorter and shorter?
21. How long was it before the sun was fairly risen?

## TO THE PUPIL.

## SUBJECT NO. 9.

The best advice that can be given you in writing upon this subject is, to describe an *actual scene*—selecting some point which commands a pleasant view, and giving the changes as they took place under your own observation.

You should mention the season in which the sunrise occurred, the kind of light which preceded the rising of the sun, and the appearance of the sky and clouds.

You should also describe the various points in the landscape, as it was spread out before you in this uniform gray light; and then, the changes which took place in each of these points successively, under the magic touch of the sun's rays: also, the morning mist, the dew-drops catching the light, the long shadows, the fresh air, the morning sounds, and, above all, the splendor of the clouds which hung about the pathway of the sun, and the changes which occurred in these, as he rose higher and higher: all this is capable of being wrought into a beautiful description.

Remember, it is with description as with painting—*fine touches* are needed to give it beauty. Not only the outline of the landscape, but something also of the effect produced by lights, shadows, and colors, must be conveyed to the mind, otherwise the description will be wanting in *completeness*.

## SUBJECT NO. 10.

## A SUNSET.

1. Under what circumstances did you observe the sunset?
2. What was the season?
3. What kind of a day—clear or hazy?
4. What was your point of view?
5. How high was the sun when you began to watch its progress?
6. Were there any clouds in the sky?
7. How did these change in shape and color?
8. What were the nearest features in the view?
9. Beyond these, what were seen?
10. What were the most distant points?
11. How did each of these appear in the rays of the setting sun?
12. Was there any haze over the landscape?
13. What was its appearance on the most distant hills?
14. What on those next nearer?
15. How was it with the nearest?
16. Were there any deep shadows to be seen?
17. What points were successively illuminated?
18. What gradual changes took place as the sun sunk lower and lower?

## TO THE PUPIL.

## SUBJECT NO. 10.

You may take as your subject a *summer sunset*. This is a glorious theme for a description. It is a favorite with every artist who wishes to paint a beautiful picture, on account of the brilliance of the sky, the glowing colors of the landscape, the strong contrasts of the lights and shadows, and the haze which fills the atmosphere, giving such a beautiful softness to every thing.

In studying a scene of this kind for the purpose of describing it, you should observe the effect of this *haze*. On the most distant hills it may be a light, pearly tint, hardly to be distinguished from the sky; on those next nearer, its color will be more decided; and on the next, different still; while over the nearest objects, it assumes a great variety of beautiful hues.

You should also notice the effect of strong light in changing the appearance of objects. A little cluster of twigs, upon which the rays of the setting sun may strike, will look as if they had been dipped in gold; and though you may know them as they really are, you must describe them as they *appear*.

Great care must be taken in the selection of *right descriptive terms*, for this is as essential to a fine description, as is the proper choice of colors to a fine painting.

## CONCLUSION.

The subjects embraced in Division III. are inexhaustible in their character, since by changing the point of view in each, the subject itself is changed.

The pupil will thus find it an excellent exercise, to take the same subject two or three times in succession, varying his compositions according to the scene selected for description. In the study of Nature he will find an ample variety of material.

These exercises in description are of the highest importance, as laying the foundation of all freshness and vividness of style. The pupil should be thoroughly trained in them before attempting any other branch of composition.