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PRIMARY GRAMMAR
AND
COMPOSITION

RAND-McNALLY
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AND

COMPOSITION.

PRINCIPLES AND DEFINITIONS DERIVED BY INDUCTION.

BY
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1897

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PREFACE.

Words are the common means of communication between men. Grammar teaches us how to make use of words. We acquire unconsciously the ability to speak our native tongue, but for an intelligent and sure use of language we must study the principles that underlie correct expression. These principles are to be found in the forms of good literature, where the best current usage is exemplified. Hence, the study of grammar is a search for such principles and a practical application of them in the expression of thought, oral and written.

The aim of this work is to present the fundamental laws of our language in a reasonable and attractive light. The book is concise in statement; both explanation of principle and statement of rule are made in simple, untechnical words so far as possible. Where further explanation is deemed necessary, the teacher will find it easy to add to the text, while, it is believed, sufficient discussion has been given without befogging the pupil with words. As one difficulty at a time is enough for the pupil, the purpose has been to present for his study one subject at a time, and to hold him to that subject till it is mastered. Thus he is constantly required to illustrate what he has learned by writing sentences, which serve to fix in his memory each form or principle.

The method chosen, so far as practicable, is inductive. The student is led to observe the facts as they occur, and to draw his conclusions. No arbitrary classification has been observed; instead each topic is treated where the purposes of *practical* teaching demand.

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exercises are given for the filling out of sentences by supplying the correct forms of words in blank spaces. Moreover, pupils should be encouraged to criticise their own verbal expressions, to correct those that are faulty, and to give reasons for each correction.

Simple exercises in composition are inserted at frequent intervals, to the end that grammar may be rendered tributary to the art of expression. This feature includes, also, instruction in the writing of simple letters and directions for correct paragraphing.

Many of these exercises derive practical value from the fact that they bear directly upon the studies of the pupils. Dr. William T. Harris, United States Commissioner of Education, in the "Report on Correlation of Studies," has said: "It is clear that the pupil should have a dignified and worthy subject of composition, and what is so good for his purpose as the themes he has tried to master in his regular lessons?"

Selections from the writings of Holmes, Longfellow, Franklin, Warner, Scudder, Burroughs, Frank Dempster Sherman, and Alice Cary are presented for study by the permission of, and by arrangement with, the publishers, Messrs. Houghton, Mifflin & Company. The extract from Tarbell's Life of Lincoln is offered through the courtesy of the publishers of McClure's Magazine. The poem by Stevenson is from the "Child's Garden of Verses," Charles Scribner's Sons, authorized publishers.

The publishers desire to express their acknowledgments to Dr. Edwin C. Hewett, ex-president of the Illinois State Normal University, for valuable criticisms and many helpful suggestions; they desire, also, to express their indebtedness to Prof. Robert Herrick of the University of Chicago for a critical examination of the early draft of the book.

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(d) Write interrogative sentences about the following subjects:

Washington
Lincoln.

Grant
flowers

grass
orchards

(e) Use words necessary to make imperative sentences (commands) of the following:

1. — my slate.

4. — kind and polite.

2. — the poor bird.

5. — kind words to all.

3. — your lessons.

6. — carol of the birds.

(f) Imagine you are teachers and then write four imperative sentences commanding your pupils to do or not to do certain things.

(g) Use sentences to express the strong feeling suggested to you by the following subjects:

the burning vessel
the beautiful stars
the vivid lightning

what hungry birds
the lame dog
what a patriot

What kinds of sentences expressed these ideas?

COMPOSITION.

12. Study the following composition and observe the different kinds of sentences used:

THE ELM.

Have you ever noticed the elm? Look at the next one you see. The American elm is one of the most magnificent trees of the United States. From a root which in old trees spreads much above the surface of the ground, the trunk rises to a great height in a

single stem. Here it usually divides into two or three main branches, which curve off easily. How stately are these drooping branches!

The elm grows from the Great Lakes to Georgia, and from the Atlantic to the Pacific. Have you heard of the Washington Elm in Cambridge, Mass.? It is the most famous elm in this country. Under its shade Washington drew his sword on first taking command of the American Army. What memories cling to that tree!

How many declarative sentences are there in this composition? What are the imperative sentences? The exclamatory? Point out the subject and the predicate of each sentence. (See Sec. 6.)

13. Following the outline below, write what you know about the *maple*, or the *willow*, or the *oak*. Leave a margin of half an inch on each side of your page. Notice that this outline is divided into two parts. Why?

OUTLINE.

1. Description—size, general appearance. The branches, the leaves, and the trunk.
2. Where can we find this tree? When do the leaves come out? Anything else that you have noticed about this tree.

14. Following the outline below, write what you know of the *sentence*. See that your sentences are closely joined in thought, one with another.

OUTLINE.

1. General definition and two examples. The parts, subject and predicate. Give examples.
2. Tell how many classes you have found and explain the use of each class. Give examples.

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CAUTIONS.

1. Never use *ain't*, *hain't*, nor *tain't*.
2. Never use *wa'n't* for *wasn't* or *weren't*.
3. Never use *mayn't*, *mightn't*, *mustn't*, and *'twill*.
4. Never use *don't* for *doesn't* when you speak or write of one person or thing; as,

He *doesn't* skate (not *don't* skate).

COMPOSITION.

32. Study the following. Lay it aside and reproduce it in language of your own:

AN OLD-FASHIONED SCHOOLROOM.

Now imagine yourselves, my children, in Master Ezekiel Cheever's schoolroom. It is a large, dingy room, and is lighted by windows that turn on hinges and have little diamond-shaped panes of glass. The scholars sit on long benches with desks before them. At one end of the room is a great fireplace, so very spacious that there is room enough for three or four boys to stand in each of the chimney corners.

It is a winter's day when we take our peep into the schoolroom. See what great logs of wood have been rolled into the fireplace, and what a broad, bright blaze goes leaping up the chimney! And every few minutes a vast cloud of smoke is puffed into the room, which sails slowly over the heads of the scholars, until it gradually settles upon the walls and ceilings.

Now, do you see the venerable schoolmaster, severe in aspect, with a black skullcap on his head, like an ancient Puritan, and the snow of his white beard drifting down to his very girdle? What boy could dare to play, or whisper, or even glance aside from his work, while Master Cheever is on the lookout from behind his spectacles? For such offenders, if any such there be, a rod of birch is hanging over the fireplace, and a heavy ferule lies on the master's desk.

—NATHANIEL HAWTHORNE.

Mention and classify all the nouns in the foregoing composition.

Notice that in this story the sentences are arranged in three principal groups or divisions. Study each group carefully.

Do the sentences in each of these divisions all relate to the same topic of the subject? Such divisions in a composition are called *Paragraphs* and should contain nothing but what relates to some one part of the subject.

A Paragraph is one of the divisions of a prose composition and may consist of a single sentence or a group of sentences.

33. Following the outline below, write a short composition on "Our Schoolroom." Use brief sentences and divide your matter as in the outline.

OUTLINE.

1. Description—size, doors, windows, curtains, etc.
2. Furniture—desks, maps, globes, reference library.
3. Other things you think it should contain.

34. Recall to mind what you have learned of *nouns*; then, following the outline below, write what you know of them in the form of a composition.

OUTLINE.

1. Definition—what classes? Define each class and give examples.
2. Common nouns—how many classes of? Define each class and give examples.

COMPOSITION.

41. Copy this poem and notice that the first word of each line begins with a capital:

WISHES.

I often sit and wish that I
 Could be a kite up in the sky,
 And ride upon the breeze, and go
 Whatever way it chanced to blow.
 Then I could look beyond the town,
 And see the river winding down,
 And follow all the ships that sail
 Like me before the merry gale,
 Until at last with them I came
 To some place with a foreign name.

—From "*Little-Folk Lyrics*," by FRANK DEMPSTER SHERMAN.

Each line of a poem is called a *verse*. How many verses in this poem?

A number of verses grouped together is called a *stanza*. How many stanzas in this poem?

Notice the words which *rhyme*. How many verses are there to each rhyme?

How many nouns can you find? Underline each noun once; each pronoun twice.

This little poem tells of what wish? What would the *wisher* do if he were a kite? Do you ever wish to be something you are not? To travel and see things and places of which you read?

Write the little poem in such a way that it will be a plain prose story, without verse or rhyme.

Write a story of ten or more lines telling some of your *wishes*.

Th

4:
know1.
2.
3.

The following wishes may be suggestive:

To be a learned man.
To sail the seas.

To be a millionaire.
To be a physician.

42. Following the outline below, write what you know of the *pronoun*.

OUTLINE.

1. Definition — give examples.
2. Classification — define each class and give examples of each.
3. Why they are used.

COMPOSITION.

55. Study the following composition. Notice each adjective and what it limits:

THE BUCKWHEAT.

Often, after a thunder-storm, when one passes a field in which buckwheat is growing, it appears quite blackened and singed. Whence has it received that color? The countryman says, "It got that from lightning." But I will tell you what the Sparrow told me about it, and the Sparrow heard it from an old Willow Tree which stood by a Buckwheat field.

On all the fields round about, grain was growing, not only rye and barley, but also oats; yes, the most capital oats, which, when ripe, look like a number of little yellow canary birds sitting upon a spray. The grain stood smiling, and the richer an ear was, the deeper did it bend in pious humility.

But the Buckwheat, in the field exactly opposite to the old Willow Tree, did not bend at all, like the rest of the grain, but stood up proudly and stiffly.

"I'm as rich as any corn-ear," said he. "Moreover, I'm very much handsomer; my flowers are beautiful as the blossoms of the apple tree. It's quite a delight to look upon me and mine. Do you know anything more splendid than we are, you old Willow Tree?"

And the Willow Tree nodded his head, just as if he would have said, "Yes, that's true enough!"

But the Buckwheat spread itself out in mere vainglory, and said, "The stupid tree! he's so old that the grass grows in his body."

Now a terrible storm came on; but the Buckwheat stood erect in its pride.

"Shut up your flowers and bend your leaves," said the old Willow Tree. "Don't look up at the lightning when the cloud bursts. Even men do not do that, for in the lightning one may look into heaven, but the light dazzles even men; and what would happen to us if we dared to do so—we, the plants of the field, that are much less worthy than they?"

"Much less worthy!" cried the Buckwheat in its pride and vainglory. "Now I'll just look straight up into heaven."

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When the storm had passed by, the flowers and the crops stood in the still, pure air, quite refreshed by the rain; but the Buckwheat, burned coal-black by the lightning, was now like a dead weed upon the field.

—Adapted from HANS CHRISTIAN ANDERSEN.

Lay aside the book and reproduce the above story, using other appropriate adjectives in place of the ones given.

56. Write a composition on what you have learned of the *adjective*, following the outline given below.

OUTLINE.

1. Definition. Examples.
2. Classes of adjectives, with examples of each.
3. *A* and *an*—how used?
4. Proper adjectives—how formed?

THE VERB.

57. Observe the several parts of speech in the following sentences:

- | | |
|---------------------|---------------------------|
| 1. The birds sing. | 4. The child sleeps. |
| 2. Frogs leap. | 5. The boy is happy. |
| 3. Sunlight gleams. | 6. He is reading a story. |

Which words are nouns? Which are adjectives? Which is a pronoun?

Which words assert action? Which word in sentence 4 asserts a condition or state of the subject? In sentence 5, what word asserts a state of existence without action?

Words like *sing*, *leap*, *gleams*, *sleeps*, *is*, and *is reading* are called *Verbs*.

EXERCISE.

66. Name the subject-nouns and pronouns in the following sentences. Classify the verbs and name the words in each series:

1. The crocus, the violet, and the buttercup bloom early.
2. Empires rise, flourish, and decay.
3. They played ball, croquet, and dominoes.
4. The path up the mountain is narrow, rough, and thorny.
5. Our army fought long, fiercely, and well.
6. Washington was a hero, brave, faithful, and courageous.
7. Christmas, New Year's, and Thanksgiving are holidays.

COMPOSITION.

67. Read the following description of the way in which Rip Van Winkle was received at his home after he had been away for twenty years. Observe the verbs and the adjectives used in a series:

THE RETURN OF RIP VAN WINKLE.

The appearance of Rip, with his long, grizzled beard, and his old, rusty gun, soon attracted the attention of all the people of the village. They crowded round him, eyeing him with great curiosity. One short but busy little fellow pulled him by the arm, rising on tiptoe to ask him questions. A knowing, self-important old gentleman, in a sharp cocked hat, made his way through the crowd, to demand of Rip his reasons for carrying the gun.

Poor, puzzled old Rip, who believed that he had been away only one night, was dismayed by the excitement over him. He began to doubt whether he was himself or another man, and the bystanders now looked at each other, nodded, winked, and tapped their fingers against their foreheads. There was a whisper about securing the gun, and keeping the old fellow from doing mischief.

At this critical moment, however, a fresh, comely woman passed through the crowd to get a peep at the gray-bearded man. She had a rosy, chubby child in her arms, whom she spoke to as "Rip." The old man, hearing the name, at once told her his story. She proved to be his daughter, and took him home to live with her. Her house was a snug, well-furnished one, and she had a stout, cheery farmer for a husband, whom Rip recollected for one of the urchins who used to climb upon his back.

— Adapted from WASHINGTON IRVING.

68. Reproduce the account given above, using your own words as far as possible. Then write a similar composition, describing the return home of some one whom you know, or of a journey you have taken.

THE ADVERB.

69. Observe carefully the verbs in the following sentences:

1. Mother returns soon.
2. Mother meets us here to-morrow.
3. The hours pass slowly.
4. Roses are very fragrant.
5. Night comes too soon.

When does mother return? What word modifies *returns* by telling *when* she returns?

Where will mother meet us? What word modifies *meets* by telling *where* she will meet us?

How do the hours pass? What word modifies *pass* by telling *how* the hours pass?

What parts of speech are *returns*, *meets*, and *pass*?

EXERCISE.

74. (a) Choose the correct words in the following sentences:

1. (Really, real) honest men can be found.
2. I feel quite (happily, happy).
3. (Almost, most) everyone is attending the meeting.
4. How (rapid, rapidly) the moments fly!
5. Some pupils learn (easy, easily).
6. They acted very (nobly, noble).
7. (Swift, swiftly) speeds the gallant ship.

(b) Change the following adjectives to adverbs and use the adverbs in sentences:

easy	sudden	visible	frantic	smooth
noble	joyous	bright	happy	soft

COMPOSITION.

75. ~~Read thoughtfully the following outline:~~

THE HYACINTH.

Have you seen a beautiful hyacinth bloom in winter? Did you catch its sweet fragrance? Would you like to grow one?

PLANTING.—If so, get a large, sound bulb of the Dutch variety, Norma, in September or October. Does it resemble any vegetable? Find the ring where roots will grow. What is on the opposite side? Plant the hyacinth in a four or five inch flower-pot, using rich soil. What is the use of this soil? Will you place the bulb near the bottom of the pot or near the top? Why? Pack the soil firmly and water freely.

GROWTH.—Give the bulb water often enough to keep the soil moist. How will that assist the roots? Can they penetrate moist soil better than dry? If our hyacinth were outdoors in the ground,

would it be cool for the next few months? Would it be covered? In what part of the house, then, should it be placed? Can you also imitate Mother Nature and cover with two or three inches of soil? Yes, wisely. Will you water regularly?

If the hyacinth thrives out in the flower-garden, will a touch of frost some night harm it in the basement? No. What are the roots doing in October and November? In late December or January you will observe the soil being pushed up. Now the leaves thrust out into air, breaking through the covering soil.

FORCING.—Clear away this soil to the top of the bulb, clean the plant and flower-pot, and bring into the sunlight and warmth gradually. What color were the leaves? What is essential to make leaves green? What changes now occur in shape? In color? What season are you now making for the plant after its winter in the cool basement or cellar? This is called *Forcing*.

BLOOM.—Is the head of flower-buds well above the bulb? When does it show color? Does the stem grow more rapidly then? Have warmth and sunlight hastened blooming?

Study one of those waxen flower-bells, noting its shape, size, and texture. Describe its color. What of the fragrance? How are the bells arranged on the stem? Did the leaves grow from this stem? Why are flowers made so attractive?

To prolong its blooming period do you think it should be kept cool or heated? In the sunlight or out of it?

After the flowers have faded take out the bulb and wash away the soil, noticing how the roots have grown. What do you find on the side of the old bulb? Do you think if they were planted they would increase in size and become as large as the bulb you had last September? Yes, but favorable climate is necessary.

NOTE: Since you have "forced" the bulb once, it will not produce so fine a bloom again, but you can plant it in the garden and get a small cluster of flowers a year hence.

The moist climate, equable temperature, and low, rich soil of Holland produce the fine, large bulbs we need for forcing.

The teacher will direct pupils to the sad story of Hyacinthus.

You may write a composition about each of the topics, Planting, Growth, Forcing, Bloom, etc., at its appropriate time; also, after blooming—

1.
—wh
pot a

2.
hyaci
first,
quar

Y
in ear

3.
Soil,

7
know

1. Describe *accurately* your treatment of the hyacinth—what *you did*. Illustrate with drawings of the flower-pot and sprinkling can.

2. Describe the development of the bulb—what the *hyacinth did*. Illustrate with a drawing of the bulb at first, the plant and bulb when brought out of winter quarters, and the bulb in bloom.

You may use the topics planting, growth, forcing, and bloom, in each case, as subjects of separate paragraphs.

3. Write about the elements necessary to plant life: Soil, Water, Air, Light, Heat, their source, etc.

76. Following the outline below, write what you know of *adverbs*.

OUTLINE.

1. Definition—two examples.
2. Classification—define each class and give examples.
3. How formed from adjectives—example.

covered?
Can you
e inches

in a touch
What are
ecember
Now the
soil.

lb, clean
warmth
essential to
In color?
winter in

e bulb?
rapidly

pe, size,
How
grow from

ould be

ash away
you find
ere planted
bulb you
ary.

will not
e garden

rich soil of
g.
acinthus.

of the
, at its

(b) Name the adjectives and verbs in the following stanzas and tell the person and number of each noun:

Within his sober realm of leafless trees,
The russet Year inhaled the dreamy air;
Like some tanned reaper, in his hour of ease,
When all the fields are lying brown and bare.

The gray barns looking from their hazy hills,
O'er the dun waters widening in the vales,
Sent down the air a greeting to the mills,
On the dull thunder of alternate flails.

—From "The Closing Scene," READ.

COMPOSITION.

87. Read carefully this account of:

HOW LINCOLN STUDIED GRAMMAR.

The following characteristic incident in the life of Abraham Lincoln shows that in grammar, as in everything else, the maxim, "Where there's a will there's a way," holds good.

It is said that when Lincoln was a young man of twenty-one, clerking in a store in New Salem, Illinois, he found to his joy that he could speak in public and argue a case as well as anyone who passed through the village.

But he felt, to his keen chagrin, that while his thoughts were clear and convincing, his language was imperfect and faulty; hence, when he made up his mind to become a public speaker, he at once sought the schoolmaster for advice. "If you are going before the public, you ought to study grammar," was the wise man's sensible answer.

The only grammar in the neighborhood was six miles away, but before night Lincoln had walked the distance to and fro and was deep in the mysteries of the borrowed copy of "Kirkham's Grammar." Every spare moment for weeks was spent with that book. The whole neighborhood became interested in his progress.

Even the village cooper kept up a fire at night by which Lincoln might sit and study grammar.

It was not long before the book was mastered and Lincoln was so delighted that he said to his fellow clerk: "Well, if that's what they call a science, I think I'll go at another."

From such humble beginnings came the training which enabled Lincoln to express his thoughts with a clearness, force, and simplicity that are seldom equaled.

—Adapted from TARBELL'S "*Life of Lincoln*."

Notice the divisions or paragraphs in this composition. Give the number of each noun in the third paragraph.

Lay the book aside and reproduce the incident, using your own language as far as possible.

88. Review person and number; then, following the outline below, write what you know of each, in the form of a composition.

OUTLINE.

1. Person—define it—how many? Define each and give examples.
2. Number—define it—how many? Define each and give examples.
3. How the plurals are formed:
 - Most nouns—nouns adding *es*—examples.
 - Nouns ending in *f* or *fe* and *o*—examples.
 - Nouns ending in *y*—examples.

89. Number Forms of Personal Pronouns.

1. He will play, and they will dance.
2. You are a good child. You are good children.

Which pronouns in the foregoing sentences denote person? Which represent more than one? Which are in the singular number? Which in the plural number?

EXERCISE.

98. Fill the following blanks with pronouns of the correct number and gender:

1. Stephen died a martyr to — faith.
2. The kitten ate — breakfast.
3. Mary said — had finished — work.
4. George and Guy took — skates to the pond.
5. Carlos learned — lesson before — went to school.
6. Some boy or girl has lost — or — knife.
7. The boys have lost — boat.
8. Everyone should do — best.
9. Each one of us must paddle — own canoe.
10. The bird carries straws in — mouth to build — nest.
11. "The friendly cow all red and white
— love with all — heart;
— gives me cream with all — might
To eat with apple tart."

COMPOSITION.

99. Study very carefully the following description:

HOW ROBINSON CRUSOE BUILT A BOAT.

I felled a large cedar tree. I question whether Solomon ever had such a one for the building of his Temple at Jerusalem. At the base it was six feet in diameter, and five feet in diameter twenty feet above the base, where it lessened for a while, before it parted into branches.

With great labor I felled this tree. I was twenty days hacking at it at the bottom. I was fourteen more cutting off its branches and wide-spreading head, which I did with axe and hatchet. After this it required a month's work to shape it to proportions like a boat, that it might sail upright.

To work out the inside so as to form a complete hull, I worked

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three months longer. Thus by dint of hard labor, without fire, I made a very handsome canoe with chisel and mallet. It was big enough to carry six and twenty persons, and consequently big enough to carry me and my cargo. The boat was really much bigger than any I ever saw that was made of one tree, and I was extremely delighted with it. Now, there remained nothing to do but to get it into the water.

The ground where the canoe lay was about twenty feet higher than the water, so I reasoned that by digging into the surface of the earth so as to form an incline plane, it would be easy for me to get the boat down the incline if I could only *start* it. But after I had done all this work I could not even stir the heavy canoe.

Then I determined to dig a canal and bring the water to the canoe, since I could not take the canoe to the water. Well, I began this work, but thought best to make a calculation upon the time it would take me to accomplish it. To my dismay, I found that I must work ten or twelve years before the canal would be completed.

This grieved me heartily; and then I saw, though too late, the folly of beginning a work before we count the cost, and before we judge rightly of our own ability to push it to completion.

—DANIEL DEFOE.

Notice the contents of each paragraph in the above. What nouns and pronouns indicate gender?

Lay the story aside and tell it in writing as you recall it. Compare your story with *Crusoe's*. Did you omit anything? Have you placed the thoughts in the right order?

Rewrite your story, if you can improve it in any way.

100. Review gender; then, following the outline below, write briefly what you know of *gender*.

OUTLINE.

1. Definition—how many? Define each and give examples.
2. Define the ways by which nouns distinguish sex and give examples.

8. Julia can not find her pen.
9. Who will find it for her?
10. Come unto me and I will give you rest.
11. You acted consistently with your profession.
12. They climb up into my turret
O'er the arms and back of my chair;
If I try to escape, they surround me;
They seem to be everywhere.

—LONGFELLOW.

(c) Write the correct form in the following:

1. Mary and (me, I) were present.
2. You are smaller than (he, him).
3. Can you sing as well as (they, them)?
4. It was (me, I).
5. I know that it was (she, her).
6. I was visiting Lizzie and (she, her).
7. They visited (he, him) not (I, me).
8. Here are some pearls for (she, her) and (I, me).
9. Was it not Guy and (her, she) who called?
10. Do you think it was (they, them)?
11. Will you escort Susie and (I, me)?

COMPOSITION.

104. Read thoughtfully the following description of the turkey's behavior:

THE MARTIAL TURKEY.

Perhaps it is not *generally* known that we get the idea of some of our best *military maneuvers* from the turkey. The sending of a skirmish line in *advance* of an army is one of them. The *drum-major* of our holiday *militia* companies is copied exactly from the

turkey gobbler: he has the same *splendid* appearance, the same proud step, the same warlike *aspect*.

The gobbler does not lead his forces in the field, but goes behind them, like the *colonel* of a *regiment*, so that he can see every part of the line and direct its movements. This *resemblance* is one of the most *singular* things in natural history. I like to watch the gobbler *maneuvering* his forces in a grasshopper field. He *throws out* his company of two dozen turkeys in a *crescent-shaped skirmish* line, the number *disposed* at equal distances, while he walks *majestically* in the rear.

They advance rapidly, picking right and left, killing the foe and *disposing* of the dead bodies with the same peck. Nobody has yet *discovered* how many grasshoppers a turkey will hold; but he is very much like a boy at a Thanksgiving dinner — he keeps on eating as long as the supplies *last*.

— From "*Being a Boy*," by CHARLES DUDLEY WARNER.

Make a list of the adjectives and adverbs in the above description. Tell the case of each noun and pronoun.

Rewrite this composition, using other words of similar meaning for the *italicized* words.

What animal is the most interesting to you? Write an account of it, telling all you have observed or learned about your favorite animal.

105. Review case; then, following the outline below, write in the form of a composition what you know of it. Make a paragraph of what you write on each point in the subject.

OUTLINE.

1. Definition — how many? Define each and give examples.
2. Write rules for forming the possessive case and give examples of each.

COMPOSITION.

117. In the following nature study, remember that the scientist observes facts and seeks to determine their meaning. He states his observations accurately and his conclusions modestly.

STORM AND HILL.

In connection with the study of geography, let us observe the work of raindrops. Have they anything to do with the shape of this earth? They make the grass grow and the trees flourish, true enough, but what can change the "everlasting hills"? Let us visit a hill or bluff and observe the effect of rain.

THE HILLSIDE.—Is the hill grassy on all sides? Where has rain affected it most? Do you find the side even? What has cut down those gullies? In the wrestle of rain and hillside, which was the stronger during the storm? Have pebbles and stones ever been torn away? Do you think the hill has ever been higher or steeper? Where do you *imagine* the top was ten years ago? What side has the rain dealt most savagely with? Will the direction and force of the wind affect the amount of soil washed down? Is the crest outline smooth or jagged? Are there any tiny elevations down the slope? What causes them?

THE VALLEY.—Where the little torrents reached level ground, what was the disposition of material? Where were the largest stones dropped? The next larger? The small pebbles? What is there a little beyond? Can you find a hollow which held the water awhile? Here is the finest sediment—the *silt* dissolved from the soil of the hill above. Why are there no pebbles here?

THE STREAM.—Can you trace the growth of any rill into a brook? Where is the silt? Is the water clear? Do you think there may be silt in water almost clear? Is rain pure water? Is a large river usually clear? What will it carry out into the ocean? Where does the silt, finally deposited, find its home?

Many cities along such large rivers as the Missouri or Mississippi, use river water. If a glass of this water is left standing for a time, a thin layer of mud or silt is seen at the bottom.

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GENERAL RESULTS.—What is the effect of rain and snow upon the hills? At what season are these effects most prominent? Why? Compare a rainy year with a dry one. A wet region of country with a dry one. Study a divide or watershed in your geography. What kind of a house-roof resembles one? What is the effect of the watershed nearest you? All these wonderful and interesting effects of rain and snow, freezing and thawing, etc., are called *erosion*.

“Every valley shall be filled, every hill brought low.”

Write a description of,

1. Erosion at the Hillside. (Draw or paint a sketch to illustrate.)
2. Brooks and Rivers as Freight Carriers. (Sketch a tumbler in which coarse and fine pebbles, sand, and mud have been mixed and allowed to settle in water.)
3. The Battle of Rain and Hill.

Be sure to describe what you *saw, exactly*. If you quote the statements of others, so indicate. If you state conclusions or thoughts of your own, state them as such, not as observed facts.

118. Review comparison; then, following the outline below, write from memory what you know of it. Be careful to paragraph each division of the subject.

OUTLINE.

1. Definition—how many degrees? Define each and give examples.
2. Comparatives—how are they formed? Give examples of each method.
3. Superlatives—how are they formed? Give examples of each method.

COMPOSITION.

141. The study of a poem:

WHERE GO THE BOATS?

Dark brown is the river,
Golden is the sand.
It flows along forever,
With trees on either hand.

Green leaves a-floating,
Castles of the foam,
Boats of mine a-boating—
Where will all come home?

On goes the river
And out past the mill,
Away down the valley,
Away down the hill.

Away down the river,
A hundred miles or more,
Other little children
Shall bring my boats ashore.

—From "*Child's Garden of Verses*," by ROBERT LOUIS STEVENSON.

Have you ever sailed boats? Can you readily imagine this river? Does the poet require many words to suggest a beautiful idea to us? Is each line a complete picture? Describe the river and its course. Tell the story of the boats.

A valuable study may be made of any poem which has a *story to tell*; as,

"The Mountain and the Squirrel," by Emerson.

"Little Boy Blue," by Eugene Field.

"Little Voices," by George Howland.

The school readers afford similar material well adapted for study, and the works of our best poets are easily accessible.

142. Review the auxiliaries and write what you know of them in the form of a composition. Follow the outline below and paragraph each natural division of the subject.

OUTLINE.

1. Define the auxiliary verb and give the list of those verbs.
2. Give the use of *may* and *can*; of *might* and *could*.
3. Give the use of *shall* and *will*; of *should* and *would*.

143. Voice Forms.

1. John *bought* a book.
2. The book *was bought* by John.
3. The farmer *gathers* the harvest.
4. The harvest *is gathered* by the farmer.

Name the subject of each of the above sentences. Name the verb. Is it transitive or intransitive? Name the object of the verbs in sentences 1 and 3. Which verbs represent their subjects as being acted upon? Do the verbs *bought* and *gathers* change their form to represent the subject as acted upon?

The form of a transitive verb which shows whether its subject acts or is being acted upon is called *Voice*.

144. The Active and the Passive Voice.

(a) Transitive verbs, like *bought* and *gathers*, used to represent the subject as acting, are said to be in the *Active Voice*; as,

1. Bees *make* honey.
2. Birds *build* nests.
3. Men *wrote* the letters.

COMPOSITION.

150. Read carefully the following incident in the life of a school-teacher:

HEROISM.

A *little* country schoolhouse stood on a beautiful prairie some distance from a small village in South Dakota. One *bleak* wintry day the teacher *noticed* the shadows deepening. It was early in the afternoon. With a quick glance she read the cloud *signal* of an approaching storm. She decided to dismiss school at once, so that all might reach home in safety.

Gathering the youngest children about her, she started for the village; but in a few minutes the dreaded blizzard was upon them. So cold and swift came the driving snow that the strongest men would fear to be overtaken by such a storm.

Great drifts *heaped* before them, blocking their way home. The teacher gathered the little ones about her, wrapped them in her garments, and sheltered them with her body, thus giving such protection as she could. They could only wait and hope for help.

Some hours later a rescuing party found them almost concealed by the drifts. The children, through the loving self-sacrifice of the teacher, were unharmed, but the *heroic* woman who had suffered to protect them was so badly frozen that she could never walk again.

The State voted her an annuity for the rest of her life. Do you *wonder* that the people of that town *honor* such a brave, unselfish woman? Men and women everywhere are made better by such *deeds* of heroism.

Copy the above description, using words of like meaning instead of all italicized words.

Mention the nouns and the adjectives. Tell the voice of each verb in the composition.

Without reference to the book, rewrite the story. Compare what you have written with the original. Which

is the better description of the scene? Did you put each point of the story in the right place?

Perhaps you would like to write a story of some deed you may admire. The following subjects may recall a familiar incident:

How a Fireman Saved a Child.

How One Boy Defended Another.

Courage at a Wreck.

151. Review voice; then write in the form of a composition what you know of it. Follow the outline below and be careful in paragraphing your composition.

OUTLINE.

1. Definition—how many? Define each and give examples.
2. How is the passive voice formed?

VERBALS.

152. Name the words denoting action in the following sentences:

1. Guy writes easily.
2. The boy writing is Guy.
3. Words written can not be recalled.
4. To write is a pleasure.

What verb in sentence 1 denotes action? What words in the other sentences are formed from the same verb? Do *writing* and *written* denote action? Do they assert that anyone writes, or do they assume (take for granted) that someone writes? Does *to write* assert an action, or does it merely express it?

COMPOSITION.

165. Read the following carefully. Perhaps you will care to read the author's "Sharp Eyes and Other Papers":

THE HOUND.

The hound is a most interesting dog. How solemn and long-visaged he is—how peaceful and well-disposed! He is the Quaker among dogs. All the viciousness and currishness seem to have been weeded out of him; he seldom quarrels, or fights, or plays, like other dogs. Two strange hounds, meeting for the first time, behave as civilly toward each other as two men. * * *

The hound is a great puzzle to the farm dog; the latter, attracted by his baying, comes barking and snarling up through the fields bent on picking a quarrel. He intercepts the hound, snubs, and insults and annoys him in every way possible, but the hound heeds him not. If the dog attacks him he gets away as best he can, and goes on with the trail. The cur bristles and barks and struts about for awhile, then goes back to the house, evidently thinking the hound a lunatic, which he is for the time being—a monomaniac, the slave and victim of one idea. I saw the master of a hound one day arrest him in full course to give one of the hunters time to get a certain runaway fox. The dog cried and struggled to free himself, and would listen neither to threats nor caresses. Knowing he must be hungry, I offered him a lunch, but he would not touch it. * * * He was under a spell; he was bereft of all thought or desire but the one passion to pursue that trail.

—From "Pepacton," by JOHN BURROUGHS.

Why does the author speak of the hound as a Quaker? What is a *cur*? What, then, is *currishness*? How does *baying* differ from barking? What is the meaning of *monomaniac*? Do you think a great man may become so wrapped up in his pursuit of knowledge, or discovery, or invention, as not to heed the world about him? This is called the power of continued attention. You may well imitate it.

Study this description of the hound till you have the author's thoughts and their order well in mind. Notice all verbals. As what part of speech is each one used?

~~Write in a similar way of some animal with which you are familiar.~~ If you prefer you may use one of the following subjects:

The Pug Dog.

The Bear.

The Canary.

The Parrot.

The Pony.

The White Rabbit.

166. Review the verbals; then write what you know of them. Follow the outline below.

OUTLINE.

1. Define and classify verbals and give examples of each class.
2. Mention the uses of the participles.
3. Mention the uses of the infinitives.

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COMPOSITION.

182. Study carefully the following beautiful description. Notice all the phrases it contains and what each one modifies. Then reproduce it in language of your own as far as possible:

A SNOWSTORM.

There is snow in the cold gray sky of the morning, and, through the partly frosted window panes, I love to watch the beginning of the storm. A few feathery flakes are scattered widely through the air, and hover downward with uncertain flight, now almost alighting upon the earth, now whirled aloft again. These are not the big flakes, heavy with moisture, which melt as they touch the ground. It is to be, in good earnest, a wintry storm. By nightfall, or at least before the sun sheds another glimmering smile upon us, the street and our little garden will be heaped with mountain snowdrifts. As yet, indeed, there is barely a rime like hoarfrost on the brown surface of the street, but gradually great changes will be wrought. These little snow particles, which the storm spirit flings by handfuls through the air, will bury the great earth under their accumulated mass.

— NATHANIEL HAWTHORNE.

Having read thoughtfully the above extract, try to write a similar description of "An April Rain" or "A Thunder-Storm in Summer."

183. Review phrases; then write in composition form what you know of them. Follow the outline below. Carefully paragraph your composition.

OUTLINE.

1. General definition — give examples.
2. Classification according to form — define each class and give examples.
3. Classification according to use — define each class and give examples.

4. All — I have I gained honestly.
5. Every dollar — I have is clear.
6. The man — house I am in is a philanthropist.
7. He — enters here must have a pure heart.
8. I want a lawyer — head is clear.
9. This is a clerk — you can trust.

(c) Correctly use each of the following relatives in sentences of your own construction:

who	whose	whom
which	that	what
whoever	whosoever	whatever

COMPOSITION.

197. Study of a poem:

THE FROST.

The Frost looked forth, one still, clear night,
 And whispered, "Now I shall be out of sight;
 So through the valley and over the height
 In silence I'll take my way.
 I will not go on like that blustering train,
 The wind and the snow, the hail and the rain,
 Who make so much bustle and noise in vain,
 But I'll be as busy as they!"

Then he flew to the mountain and powdered its crest,
 He lit on the trees, and their boughs he dressed
 With diamonds and pearls, and over the breast
 Of the quivering lake he spread
 A coat of mail, that it need not fear
 The downward point of many a spear
 Which he hung on its margin far and near,
 Where a rock could rear its head.

the story in words of your own, quite different from those the poet used:

"A Sudden Shower," by James Whitcomb Riley.

"The Old Man's Dream," by Holmes.

"Pegasus in Pound," by Longfellow.

Consult the reader, the editions of the various poets, and numerous collections of poems for further poetic studies.

198. Review clauses; then write what you know of them in a short composition, following the outline below. Carefully paragraph what you write.

OUTLINE.

1. General definition — give examples.
2. Classification according to use — define each class and give examples.

He went to the windows of those who slept,
And over each pane like a fairy crept:
Wherever he breathed, wherever he stepped,
By the light of the morn were seen
Most beautiful things. There were flowers and trees,
There were beehives of birds and swarms of bees,
There were cities, and temples, and towers, and these
All pictured in silver sheen!

But he did one thing that was hardly fair—
He peeped in the cupboard, and, finding there
That all had forgotten for him to prepare—
“Now, just to set them a-thinking,
I’ll bite this basket of fruit,” said he;
“This costly pitcher I’ll burst in three,
And the glass of water they’ve left for me
Shall ‘*tchick!*’ to tell them I’m drinking.”

—HANNAH FLAGG GOULD.

What did the Frost regard as his advantage over the other elements named?

Study the various ways in which freezing is described. Would as many ways be used in prose? Why say “powdered its crest”? What was a “coat of mail”? Its meaning here? On what canvas did the Frost paint?

In what light were the paintings seen at their best? Why not at noon? What is the thought implied in “forgotten for him to prepare”? What happened to the pitcher? Why?

In good, plain prose describe the effects of frost related in the poem.

The following poems may be found appropriate for study. Read each of them carefully; look up new words and expressions in the dictionary or other work of reference; think out every obscure meaning, then tell

EXERCISE.

207. (a) Copy the following sentences. Classify the quotations you find, and correctly punctuate and capitalize:

1. George said I am ready
2. The girls said that they would sing
3. Mary asks will you read
4. I am brave said he and fear no danger
5. The judge inquired are you guilty
6. The prisoner muttered I am guilty
7. I have done no wrong said Hypatia and fear no punishment
8. John asked Charles how many books he had read
9. Charles replied that he had read sixteen books

(b) Write the above sentences, changing the form of each quotation—the direct to the indirect, the indirect to the direct.

(c) Construct six sentences containing quotations—three direct and three indirect.

COMPOSITION.

208. Commit to memory the following adaptation of Æsop's Fable:

THE WOLF AND THE LAMB.

A wolf saw a lamb drinking at a brook, and set about finding some reason for catching him. So he went to a place a little higher up and called out:

"How dare you muddle the water that I am drinking?"

"How can I," said the lamb, humbly, "when I drink with the tips of my lips only? And, besides, the water runs from you to me, not from me to you!"

"Well, you called my father names a year ago," said the wolf, readily finding another reason.

"I was not born a year ago," said the poor lamb.

"You may make ever so good excuses," said the wolf, finally; "I shall eat you all the same."

This fable teaches that, when one has made up his mind to do wrong, he is not stopped by the best of reasons.

— From "*Fables and Folk Stories*," by HORACE E. SCUDDER.

Note carefully how all marks of punctuation are used, and be prepared to write and punctuate the fable from dictation. How many quotations are there in this fable? Are they direct or indirect?

Rewrite the fable, using indirect quotations instead of direct.

Write a similar story. Choose, if you wish, one of the subjects given below:

The Ox and the Horse.

The Cat and the Dog.

The Bee and the Butterfly.

The Farmer and the Merchant.

209. Review conjunctions; then, following the outline below, write what you know of them in the form of a composition.

OUTLINE.

1. General definition—give examples.
2. Classification according to use—define each class and give examples.

LETTER WRITING.

229. In the following letter observe carefully the arrangement, the capital letters, and the punctuation:

A LETTER. (Heading.)

Ottawa, Ill.,

December 26, 1896.

(Introduction.)

Dear Frank:

(Body.)

It is a cold winter morning. Sister Julia and I are enjoying our Christmas presents to the fullest extent. They were few but very pretty.

Julia and I are going to the park day after to-morrow for a good skate. The ice is very smooth and thick and the skating is excellent. The snow is ten inches deep here, and the coasting on the hillside is fine. We spent two hours there yesterday very happily.

Come over and enjoy the sports with us. Bring Susie with you. Do not forget your skates or your sled. We shall have a good time coasting.

We shall have a large number of boys and girls present. The more the better.

I will introduce you to each and every one of our friends here. I know you will find them pleasant companions.

Hoping to see you at the appointed time, I am

(Subscription.)

Yours sincerely,

George Granger.

Copy the above letter, and notice that it consists of four parts—the *heading*, the *introduction*, the *body*, and the *subscription*.

The *heading* consists of (1) the *name* of the *place*, (2) the *date* of the *writing*.

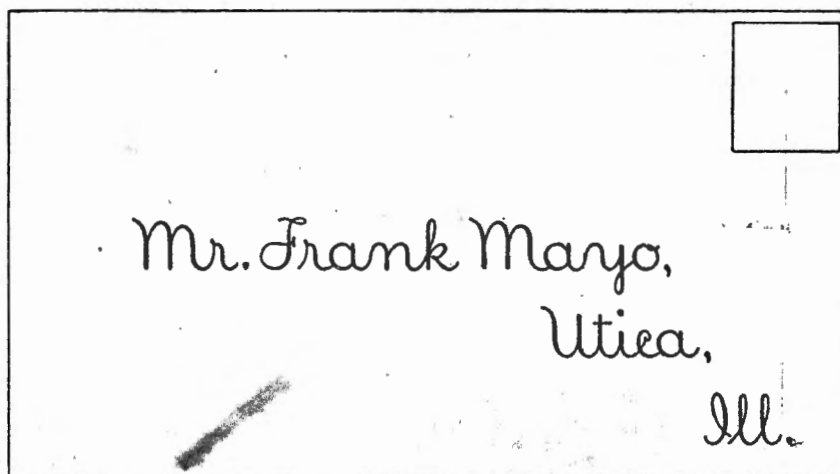
The *introduction* consists of (1) the *address*, (2) the *salutation*. In letters to friends, the *address* is usually omitted from the *introduction*.

The *body* consists of the *message*.

The *subscription* consists of (1) the *term of respect*, (2) the *signature*.

Notice the paragraphs in the *body*, and be prepared to write and punctuate all parts of the foregoing letter from dictation.

The *superscription* of a letter is the address on the envelope. It should be written as shown in the diagram:



Imagine that you are "Frank Mayo" and write an answer to "George Granger."

Write a letter of three paragraphs to your brother in Danville, Ky., about the events of yesterday.

Write a letter of four paragraphs to your sister in Nashville, Tenn., telling her how you spent your Christmas holidays.

LETTER WRITING.

244. Study the following letters until you can write them correctly from dictation.

BUSINESS LETTERS.

Business letters should be clear, brief, direct, and courteous. All matters not connected with the business at hand should be excluded.

46 High Street,

La Salle, Ill., Dec. 23, 1896.

Montgomery Ward & Co.,

111 to 122 Michigan Ave., Chicago.

Gentlemen:

Please send me by first express one pair of skates of the size suitable for a boy wearing No. 2 shoes.

I enclose Post Office order for two dollars (the price named in your catalogue.)

Yours truly,

Asa Dunn.

196 Wood St.,

Chicago, Ill., Dec. 10, 1896.

Curtis Publishing Co.,

Philadelphia, Pa.

Gentlemen:

Enclosed please find draft for three dollars (\$3.00) for three subscriptions to "Ladies' Home Journal" for one year beginning with the January number, 1897.

Address George Daily, 220 State St.,
Maud Sampson, 222 State St., and
myself.

Yours very truly,

Ira Moore.

245. Having made yourself familiar with the arrangement, punctuation, and use of capitals in the foregoing, write letters as here directed:

Write a letter to Marshall Field & Co., State and Washington streets, Chicago, ordering a pair of kid gloves, a necktie, and a pair of cuff buttons.

Write a letter to a railroad company asking the rates, time tables, accommodations, etc., for a trip to Yellowstone Park or some desirable summer resort.

Write a letter to Rand, McNally & Co., publishers, Chicago, asking for a price list of their publications.

Write a letter to a friend in Fresno, Cal., asking for the facts about the climate of California, and the price of a ten-acre vineyard.

Write a letter to your absent father, describing a pony and asking for money to buy it.

Write a letter offering for sale a residence and lot you are supposed to own, naming its valuable features and your terms.

Food St.,

Dec. 10, 1896.

and draft for

descriptions

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number, 1897.

20 State St.,

State St., and

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Mrs. Moore.

familiar with the
capitals in the

su:

Co., State and
a pair of kid
buttons.

This analysis may be written thus:

(thou) — Take
 { peach^o
 { this
 { and
 { apple^o
 { that

EXERCISE.

258. (a) Analyze the following sentences:

1. We crossed the forest and the glen.
2. They study grammar, history, and arithmetic.
3. Do you see the moon and the stars?
4. Hear the sledges and the bells!
5. Horses eat grass, hay, and grain.

(b) Construct three sentences, having compound objective elements, and write the analysis of each.

(c) In a similar manner analyze the following sentences containing compound adverbial elements:

1. The steamer moved away slowly and gracefully.
2. They were faithful here and abroad.
3. You shall find happiness somewhere or somehow.
4. The pendulum swings backward and forward.

LETTER WRITING.

INFORMAL NOTES.

259. Study carefully the following informal notes. Observe their briefness, the plan and arrangement of parts, the punctuation and capitalization, and be prepared to write letters modeled after them:

AN INFORMAL INVITATION.

In letters of invitation the *date* is placed at the close, as in the following. Many prefer it so placed in letters to friends:

Dear Pupils:

If Saturday is a bright day I should be glad to have you go with me on an "Open-Eye" excursion. Each one will need to bring a pair of bright eyes, a microscope, a small field glass, and a small but strong hammer. We can put our "findings" into our empty lunch baskets.

Hoping you can go with us, I am

Your friend and teacher,

Ernestine Harris.

Harwood, Sept. 29, 1896.

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THE REPLY.

Dear Miss Harris:

I shall be very glad to go with the "Open-Eye Club" Saturday.

I thank you for thinking of so nice a plan for a happy holiday. I will bring a small book made of blotting paper in which to press any flowers or ferns we may find, and a few envelopes for seeds.

What a fine time we shall have!

Your grateful pupil,

Rachel Elkins:

Harwood, Sept. 30, 1896.

Imagine yourself to have been a member of this "Open-Eye Club," and write a letter to a friend describing your excursion. State the number who went on the excursion, what specimens you found, what use you made of your microscope, your bright eyes, your glass and hammer.

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Be careful to place the *date* in the lower left-hand corner, and one line lower than that on which the subscription is written. In informal letters it is not customary to write the name or address of the person addressed in the letter. In formal letters, beginning with "Dear Sir," "Dear Madam," "Sir," "Gentlemen," etc., the name and address should be placed either in the upper or lower left-hand corner of the page.

Write a letter of invitation to a friend, inviting him or her to attend a nutting party. Write a reply to an invitation to a game of tennis.

260. Complex Elements (Participle as Subject or as Object).

- MODEL VI.—1. Riding fast is sometimes enjoyable.
2. I regret having written the letter.

1. This is a simple, declarative sentence, of which the verbal *riding* is the simple subject, and *is enjoyable* is the simple predicate. The subject is modified by *fast*, an adverbial element. *Riding fast* is the complex subject. The predicate is modified by *sometimes*, an adverbial element. *Is sometimes enjoyable* is the complex predicate.

The analyses of sentences 1 and 2 may be written thus:

Riding — is × enjoyable
fast sometimes

I — regret
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This analysis may be written thus:

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EXERCISE.

275. (a) Analyze the following sentences:

1. Make friends when you can.
2. I heard music as I approached the house.
3. We hurried because the storm increased.
4. The weary soldiers stopped wherever night overtook them.
5. Will he come if the rain ceases?

(b) Construct four complex sentences containing clauses used as adverbial elements. Write the analysis of each.

LETTER WRITING.

276. Study the following letter. Notice the ease and gracefulness of the writer's style of expression, and the beauty of his thoughts:

A LETTER.

Passy, 22d April, 1784.

My Dear Mr. Webb:

I received yours of the 15th instant and the memorial it enclosed. The account they give of your situation grieves me. I send you herewith a bill for ten louis d'ors.¹ I do not pretend to *give* you such a sum; I only *lend* it to you. When you shall return to your country with a good character, you can not fail of getting into some business that will in time enable you to pay all your debts. In that case, when you meet with another honest man in similar distress, you must pay me by lending this sum to him, enjoining him to discharge the debt by a like

NOTE: ¹About \$40.

operation, when he shall be able and shall meet with such another opportunity. I hope it may thus go through many hands before it meets with a knave that will stop its progress. This is a trick of mine for doing a deal of good with a little money. I am not rich enough to afford *much* in good works, and so am obliged to be cunning, and make the most of a *little*. With best wishes for the success of your memorial and your future prosperity, I am, dear sir,

Your most obedient servant,¹

Benj. Franklin.

NOTE: 1A form not used to-day. How would you close your letter?

Having made yourself familiar with the lesson conveyed in Franklin's letter, try to write a similar one.

~~You may imagine you have accommodated some poor boy or girl with a good book, or a pair of skates, or have done him or her some other good service.~~

Write a letter to your brother in New Orleans, thanking him for a book he has sent you—perhaps "Little Lord Fauntleroy"—and telling what you think of it.

~~Write an imaginary letter from a puppy to an express company about to convey him to his purchaser in San Francisco.~~ Let your letter describe the kennel he wishes to travel in, the meals he wishes to have, and the hours he wishes them served, etc.

THE COMPOUND SENTENCE.

277. A Compound Sentence is one which contains two or more propositions; as,

1. *Birds carol and plowboys whistle.*
2. *Men must work or they will be worthless.*
3. *We must eat to live, but we should not live to eat.*

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SUGGESTIONS TO TEACHERS.

The composition exercises on grammatical subjects, such as the *noun*, *adverbs*, and *phrases*, etc., suggest similar work in the study of arithmetic, history, and geography.

These will review and fix firmly in mind the general subject just studied, or the work of the week, month, or term.

The following is a suggestive exercise after the study of *Fractions* in arithmetic:

OUTLINE.

1. The terms—their meaning—the reciprocal.
2. Kinds of fractions—as to value—as to form—decimals.
3. Principles—various operations: (a) peculiar to fractions; (b) general.

Write an outline of the subject you have just finished studying in geography. In accord with the outline, write an account of the leading facts you learned from the study of the subject.

LIST OF SELECTIONS FOR COMPOSITION WORK.

Below is given a list of prose and poetic selections from literature which may be utilized for literary and language studies. Some of these are worthy of memorizing. They are arranged for convenience according to an alphabetical list of the authors:

Night,	Blake.
Peter Cooper,	Bolton (Sarah K.).
The Pied Piper,	Browning.
The Ride from Ghent to Aix,	"
Planting of the Apple Tree,	Bryant.
Abraham Lincoln,	"
To a Waterfowl,	"
The Apple,	Burroughs.
Finding a Bee Tree,	"
Cincinnatus,	Church.

The Prairie on Fire,	Cooper.
How Crusoe Made Pottery,	Defoe.
Duty,	Emerson.
The Snow Storm,	"
The Blue and the Gray,	Finch.
Nathan Hale,	"
The Labors of Hercules,	Francillon.
The Whistle,	Franklin.
The Great Stone Face,	Hawthorne.
The Golden Touch,	"
The Ambitious Guest,	"
Hugh Idle and Mr. Toil,	"
The Boys,	Holmes.
The Broomstick Train,	"
Lexington,	"
The Last Leaf,	"
Dare to do Right,	Hughes.
Prairie Dogs,	Irving.
Lake Tahoe,	Jackson (H. H.).
Three Fishers,	Kingsley.
Paul Revere's Ride,	Longfellow.
Selection from "Hiawatha,"	"
The Builders,	"
The Psalm of Life,	"
The First Snowfall,	Lowell.
To the Dandelion,	"
The Heritage,	"
What is so Rare as a Day in June?,	"
Odin's Search for Wisdom,	Mabie's Old Norse Stories.
Woodman, Spare That Tree,	Morris.
Sheridan's Ride,	Read.
Over -Hill, Over Dale, from "Midsummer Night's Dream,"	Shakspeare.
The Nutcrackers of Nutcrackers' Lodge,	Stowe.
The Violet,	Taylor.
The Brook,	Tennyson.
Flower in the Crannied Wall,	"
O Yet We Trust, from "In Memoriam,"	"
Lullaby, from "The Princess,"	"
Making Maple Sugar,	Warner.

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Ellor
Fiel
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Frat
Grin
Gue
Hak
Hav
Holl
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Barbara Frietchie,	Whittier.
In School Days,	"
The Fish I Didn't Catch,	"
The Huskers,	"
Don Fulano,	Winthrop.
To a Skylark,	Wordsworth.
Daffodils,	"
We are Seven,	"
March,	"

LIST OF SERVICEABLE BOOKS.

Books recommended, on account of their excellent material, for literary composition and study:

Æsop's "Fables."

Andrews's "Seven Sisters," "Ten Boys," and "Each and All."

Anecdotes, Fables, etc. (Boston School Supply Company.)

Baldwin's "Old Fairy Stories," "Old Greek Stories," "Old Stories of the East."

Beckwith's "In Mythland."

Bellamy and Goodwin's "Open Sesame" Series.

Chase's "Stories of Birdland."

Church's "Stories of the Old World."

Cooke's "Nature Myths and Other Stories."

De Garmo's "Fairy Tales," "Tales of Troy."

Eggleston's "Stories of American Life and Adventure," "Stories of Great Americans for Little Ones."

Eliot's "Poetry for Children."

Field's "With Trumpet and Drum."

Firth's "Stories of Old Greece."

Francillon's "Gods and Heroes."

Grimm's "Fairy Tales."

Guerber's "Myths of Greece and Rome," "Myths of Northern Lands."

Hale's "Golden Book of Choice Reading."

Hawthorne's "Tanglewood Tales," "Wonder Book."

Holbrook's "American Myths."

Humphrey's "Little Folks of Other Lands."

Kingsley's "Greek Heroes" and "Water Babies."

Lamb's "Adventures of Ulysses," "Tales from Shakspeare."

H. H.).

more Stories.

from Hall

Lang's "Blue Poetry Book for Schools."
Lovejoy's "Nature in Verse."
Mabie's "Norse Stories."
Montgomery's "Heroic Ballads."
Poulsson's "In the Child World."
Pratt's "Book of Fables," "Stories of Colonial Children."
Richards's "Five-Minute Stories."
Scudder's "Fables and Folk Stories."
Smythe's "Old-Time Stories."
Stevenson's "Child's Garden of Verses."
Whittier's "Child Life."
Wiggin and Smith's "The Story Hour."
Wiltse's "Kindergarten Stories and Morning Talks."

Books which it is thought may be helpful in the study of language and literature, and in the preparation for composition work. The starred (*) titles are especially recommended:

Abbott's "How to Tell the Parts of Speech."
Adler's "Moral Instruction of Children."
Arnold's "Way Marks for Teachers."
*Bates's "Talks on Writing English."
*Brown's Annotated Edition "Report of the Committee of Fifteen."
Buehler's "Practical Exercise in English."
Compayre's "Lectures on Pedagogy."
*De Garmo's "Essentials of Method."
Emerson's "History of the English Language."
Fitch's "Lectures on Teaching."
Hill's "Our English."
Jespersen's "Progress in Language."
Keeler and Davis's "Studies in English Composition."
Lounsbury's "History of the English Language."
Patridge's "Quincy Methods."
*Rand-McNally Advanced Grammar and Composition.
*Rand-McNally Series of Readers.
Scott and Denney's "Paragraph Writing."
*Spaulding's "The Problem of Elementary Composition."
*Thurber's "Admonitions as to the Primary Teaching of English."
White's "Pedagogy" and "School Management."
*Whitney's "Language and the Study of Language."
Woodward's "English in the Schools."

Abbreviations, . . .
Rule for Writing, . . .
Abstract Nouns, . . .
Active Voice, . . .
Adjective, Clauses, . . .
Element, Forms, . . .
Elements, . . .
Phrases, . . .
Pronouns, . . .
The, . . .
Adjectives, . . .
Adverbs, Forms, . . .
Article, . . .
Classes of, . . .
Comparison of, . . .
Inflection of, . . .
Interrogative, . . .
Limiting, . . .
Numeral, . . .
or Adverbs, . . .
Outline for Composition, . . .
Predicate, . . .
Proper, . . .
Qualifying, . . .
that are Inflective, . . .
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Adverbial, Clauses, . . .
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Elements, . . .
Phrases, . . .
Adverbs, . . .
Classes of, . . .
Comparison of, . . .
Conjunctive, . . .
Formed from, . . .
Inflection of, . . .
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-----HU HOLLIS# AQI9385 /bks

AUTHOR: Hall, William D.

TITLE: Rand-McNally primary grammar and composition : principles and definitions by induction / by William D. Hall.

PUB. INFO: Chicago ; New York : Rand, McNally & Co., c1897.

DESCRIPTION: 207 p. ; 19 cm.

SUBJECTS: *S1 English language--Grammar.

*S2 English language--Composition and exercises.

AUTHORS: *A1 Hall, William D.

OTHER TITLES: Primary grammar and composition.

Rand McNally primary grammar and composition.

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