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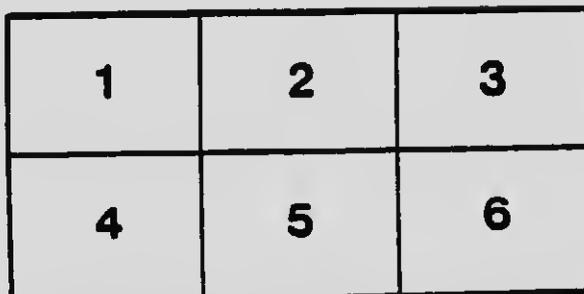
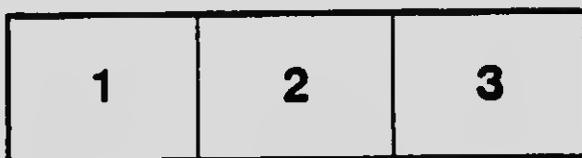
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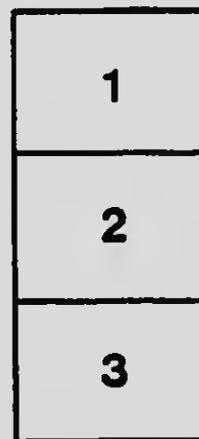
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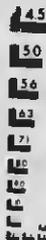
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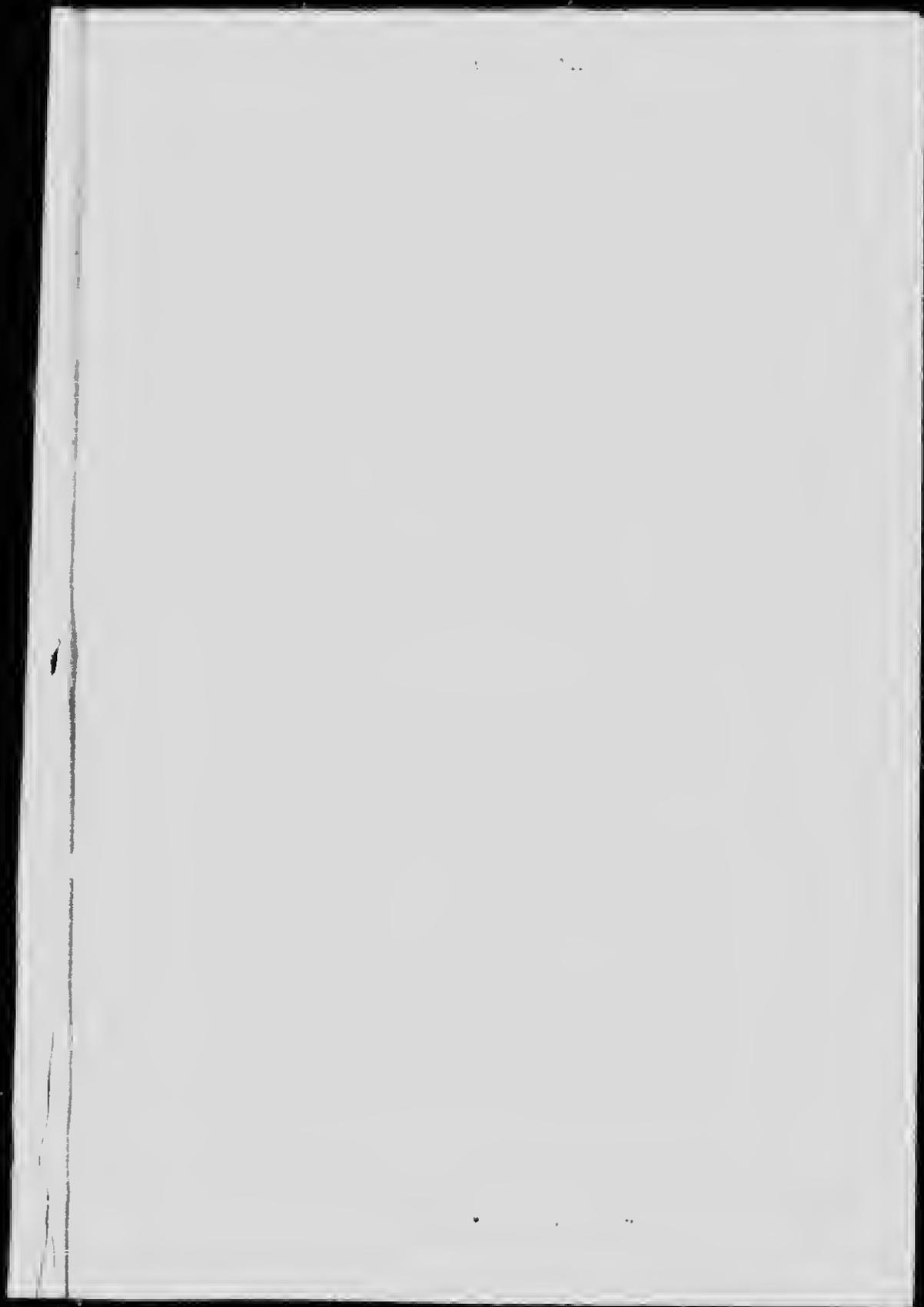
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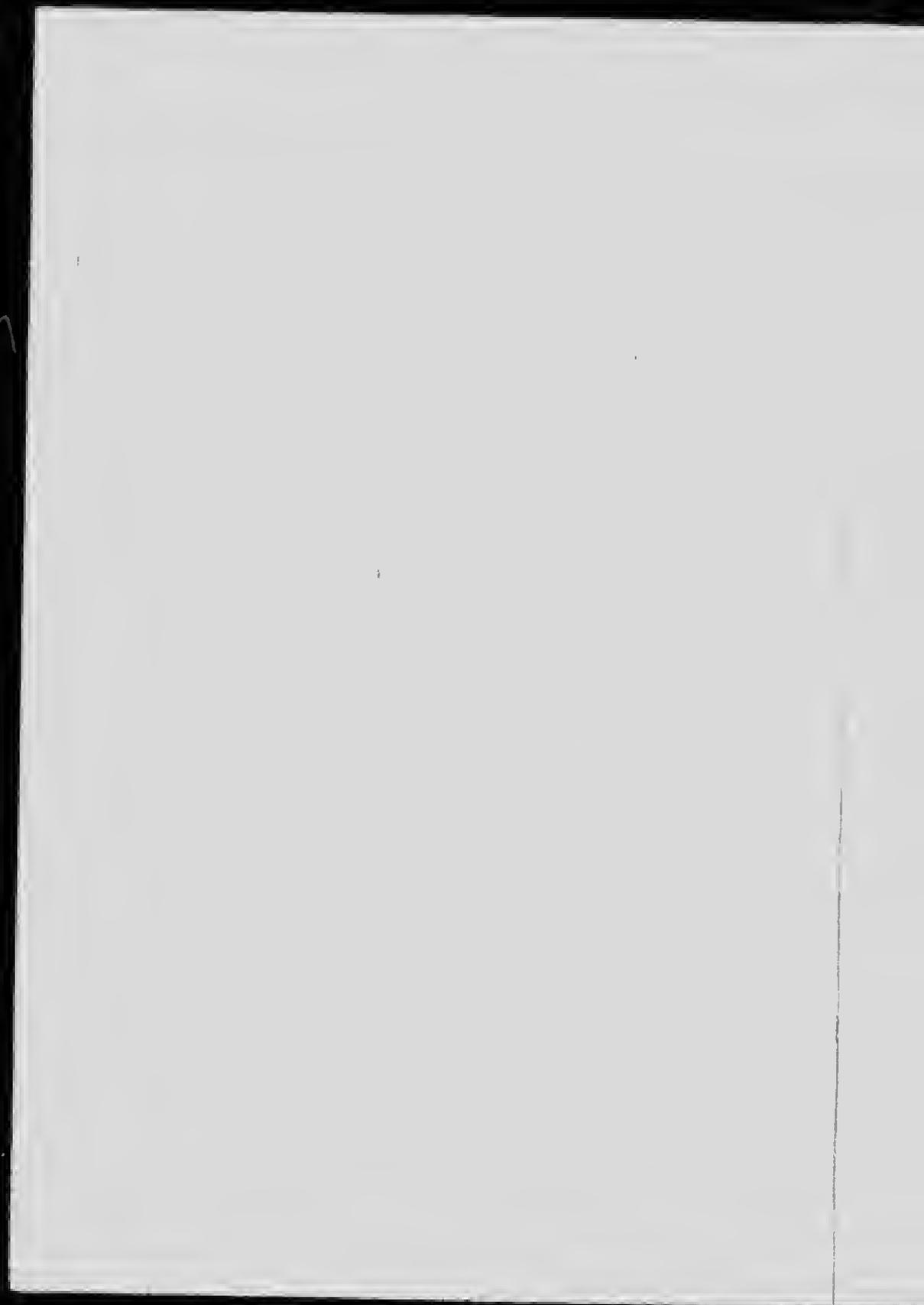


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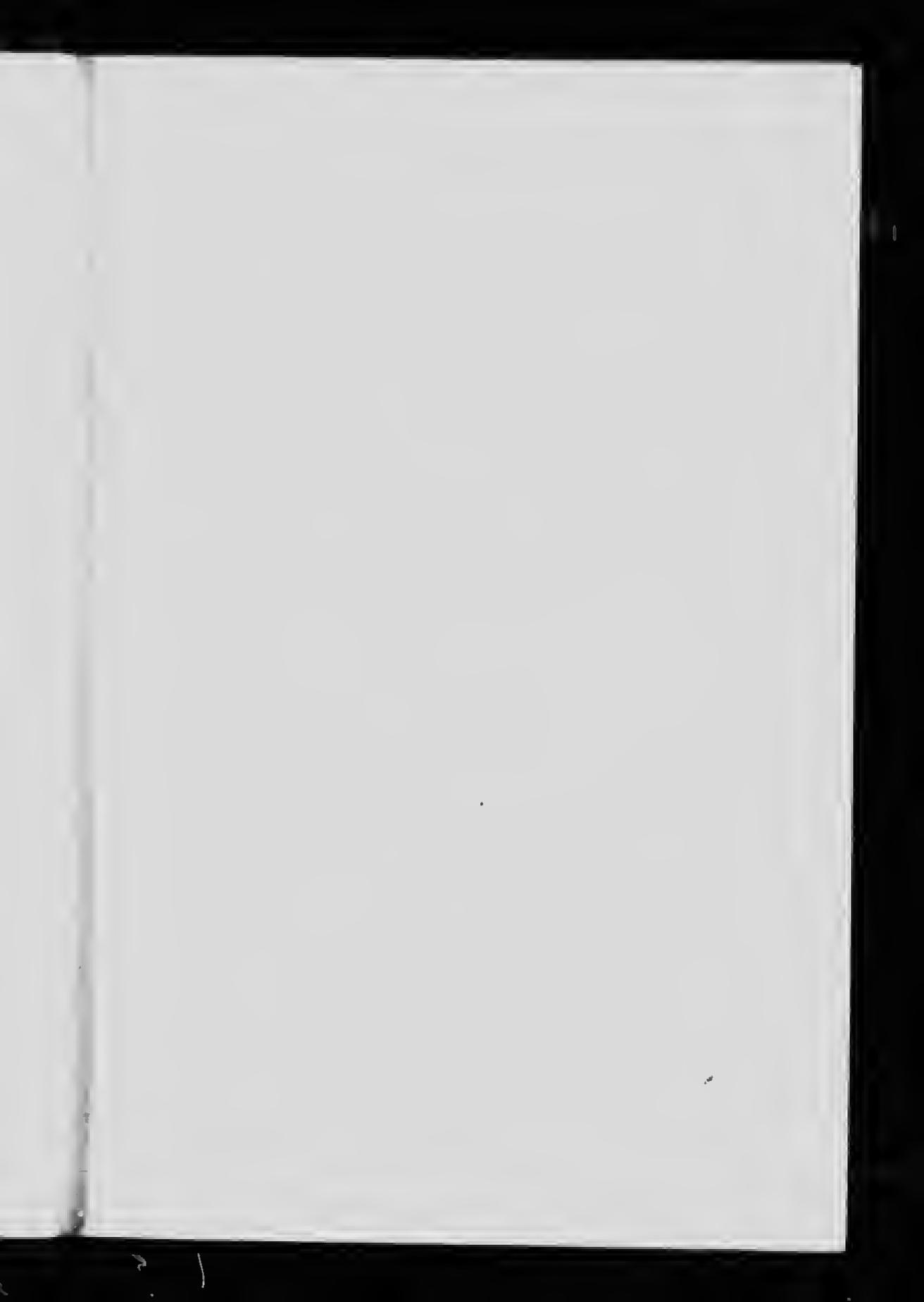
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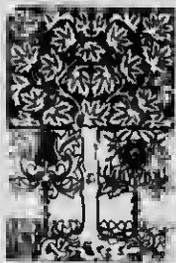
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ILLUSTRATION TO LESSON VII, p. 18.

THE PUBLIC SCHOOL  
ENGLISH COMPOSITION

WITH THE  
ELEMENTS OF GRAMMAR AND RHETORIC

BY  
FREDERICK HENRY SYKES, M.A., Ph.D



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## INTRODUCTION.

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**The Importance of Composition.** Two subjects in the English of the Elementary School are of prime importance—Literature and Composition. Literature is important for its ideas, its formative power; Composition for its development of thought, of mental initiative and personality, as well as for its training in expression, a power of the highest social value.

**Material of Composition.** Composition is primarily a training in thought—in the acquisition of ideas and their orderly and effective arrangement. It is the child's thought that must be trained. Nature's wisdom lives in the child's instinctive interests and aptitudes. What the child's mind reaches out for determines the material to be presented; what it rejects or cannot handle must be put aside. Suitable material will undoubtedly include what the child sees and does in the daily round of life—that interests him because it is near, familiar, and his own. There is the good starting-point of work. Outside his own world the dominant mental interest of the child is the story, especially the story that deals with animals, with primitive life, and is touched with wonder. This narrative interest will naturally progress through the fairy tale, the fable, the legend, historical incident, and biography. As the child grows, his growing powers of observation, analysis, and reasoning will permit and call for the varied material offered by nature, human and animal industry, persons, industrial processes, qualities of men and things, and the general questions discussed whenever his school-mates or his elders gather together.

This material must be given the pupil ; he must think it over, and possess it ; and the teacher must assure his possession of it by requiring discussion, topical outlines, and reproduction of its content. This material must be interesting. "No profit grows where is no pleasure ta'en." It must be presented in small units—in units to ensure that essential of good teaching—lesson unity, and in small units to suit the child's capacity. This material must have a sequence, a progressive development of theme. Adding knowledge where something already is known means rational and permanent growth. Other studies, particularly Literature, History, and Nature Study, will afford good material as well, for Composition is not merely a branch of English, it is a function of mind that must be trained to handle material of all kinds.

**Initiative and Personality.** More than any other school subject Composition calls for the child's own power of doing, his own mental initiative. The process of composition should be interest in the material, made intelligent by discussion, turning to expression. Thought that interests the child has dynamic power to stimulate his own mental activity. When he rewrites a story that he likes he will reproduce his own view of it, and bring his imagination into play. And imagination should be exercised in the school-room as one of the most precious mental gifts. Whatever talent the child has for drawing will respond to the call made upon him to illustrate the story. The play instinct, the instinct of "make-believe"—a vast source of delight and mental growth in children—can be turned to account in class exercises and written work.

The more the child participates intelligently and sympathetically in what he writes, the better. His development should always be up to his subject. Every task should, it is true, require an effort, but every task should, with effort, be accomplished easily. Work that perplexes the pupil because it is beyond his mental power or experience only damps his spirit and retards his growth.

**Expression.** Composition is, moreover, the expression of thought in words. The child's language faculty must be nourished and trained. His vocabulary must grow, for words are thoughts made current. To give form and structure to his thought, the child must become familiar with phrase-forms and sentence forms. Reading and conversation are the chief sources of linguistic growth, and the slightest comment and practice will suffice to fix new words and phrases firmly in the memory. The memorizing of passages of good literature, usual in the teaching of Literature, is valuable training for Composition because it plants new thoughts, words, and language forms, in the learner's mind, and establishes a high standard of expression.

On the formal side, the fundamental study in Composition is the structure of the sentence. The sentence is the tool of all thought—a tool infinitely varied, from the simple to the subtlest and most complex expression. The understanding of the sentence—its forms and types, its parts and their functions—is the basis of all study of expression.

**Oral Composition.** Expression is both oral and written. The spoken word is valuable for its immediate service in all social and business intercourse that brings

people face to face. The written word is valuable for its service in transmitting and recording thought. Much of the training proper to Oral Composition belongs to Reading, but the training that renders speech ready, direct, clear, belongs to Composition. Oral Composition demands sedulous cultivation. The child must be trained to speak correctly, readily, and with self-possession. Opportunity for practice abounds. The material for composition can be used for oral discussion, anecdotes, local incidents, happenings in nature for oral telling, leading up ultimately to simple argument and debate. The rule in all classes should require the pupils to answer and comment in language that is clear, straight-forward, correct, and complete.

**Written Composition.** Written work allows time for its completion—a requisite in sustained work—and it offers a larger field for more complex exercise of thought, imagination, and expression. When expression becomes written, the formal elements of composition teaching call for more attention. There must be a developing plan of instruction that will offer systematic study of capital and italic letters, punctuation, letter forms, business forms, order of words, agreement, government, while there is constant need of the teacher's supervision over the spelling, writing, neatness, and general form of the written themes. These formal elements should not become ends in themselves; they should be sought for merely as aids to expression. All theory, all rules, should be introduced slowly, bit by bit, for, to be effective, a little theory needs a lot of practice.

The correction of themes is a hard but a necessary part of the teacher's work. Make it less a drudgery by

getting from the pupils more interesting themes. Make the rule of their writing—*brief but interesting*. Relieve the burden of written work by more oral composition. Establish the critical habit in the pupil, directed both to his spoken and his written words. Make him a conscious critic of his own speech. By mutual exchange of exercises make the pupil a critic of his neighbour's work, of the good as well as of the faulty. Vary the private correction of written work by oral comment on themes read aloud in the class. Save time in the correction of exercises by using correctional symbols, which direct the pupil's attention to faults that he himself must remedy.

The following symbols are suggested :—

**GRADE OF WORK** :—**A**, very good. **B**, good. **C**, fair. **D**, indifferent. **F**, poor. To emphasize these marks, double the letters—**AA**, **FF**, etc.

**S**. The spelling is faulty ; consult the dictionary and rewrite the word correctly.

**Cap**. There is an error in the use or non-use of capitals ; consult the rules, pp. 95-97, and rewrite the word.

**Ital**. There is an error in the use or non-use of underlined words ; consult the rules, p. 100, and rewrite the word.

**P**. There is an error here in the use or non-use of the proper punctuation mark ; consult the rules, pp. 113-136, and correct.

**tr**. Something is out of order here ; transpose it.

**^**. Something is omitted here ; fill in what is lacking.

**∂**. Something written here is unnecessary ; strike it out.

**?**. The statement underlined is doubtful as to fact or meaning ; modify it. The word underlined is of doubtful propriety ; use a better word.

**Gr**. An error in grammar is made here (concord, government, inflection, etc.) ; correct it.

**Sent**. The structure of the sentence is not good ; the sentence lacks unity or is awkward ; recast it.

¶. The paragraph is not well constructed ; it may lack indentation ; it may lack unity.  $\wedge$  ( $\square$ , Make a new paragraph beginning at this mark) ; or it may lack orderly arrangement of sentences ; recast it.

**Brev.** The expression lacks brevity ; do away with unnecessary words.

**Dev.** Develop this thought to give it more prominence.

**Int.** The writing lacks interest ; say something more worth while.

**For.** The part marked lacks force ; improve.

**Mod.** The sentence or paragraph does not follow on easily after the preceding ; it needs some connecting word or some adjustment ; improve.

**English Grammar.** Departmental regulations in Ontario direct that English Grammar "should be correlated with both oral and written composition." The reason for the direction is this:—Underlying all composition is the structure of the sentence ; and all expression is pervaded with relationships of concord, government, variations of the form and order of words. The laws of Grammar are only the good habits of speech, and the knowledge of Grammar is the knowledge of the rules under which all good writers and speakers work. Grammatical rules are, therefore, only short cuts to correctness. To keep the abstractions of Grammar intelligible, the teaching must be constantly associated with practice in both oral and written composition. Grammar in the early years of the study should be Composition-Grammar. The law drawn from actual usage should immediately be applied in practice, above all in the practice of composing illustrations of the rule. Thus the teaching will be kept vivid, personal, near the child's life and activity. Current vulgarisms and errors of speech should be repressed by the teacher's authority, and the teaching enforced by class drill on the right forms of demonstratives, tenses, concord, government,

and so forth. Where the teaching is carried into thoughts and constructions beyond the child's average speech, the sentences used should have a good content of thought for the sake of the potential value of ideas.

**Effective Expression.** The first problem of teaching is to secure facility of expression, but as facility grows the problem turns to that of effectiveness of expression. By insisting on effective expression, the pupil will be prepared for the principles of effective writing, just as the insistence on correctness has dominated his training in the elements of form. The arrangement of the words of the sentence, of the sentences in the paragraph, the laws of unity, coherence, emphasis, the figures of speech, and qualities of style can be studied in simple fashion, and the principles exercised and applied in the pupil's own work. This study will suffice for the Rhetoric prescribed in Ontario for Form V. But the study, like the study of Grammar, should yield its chief result, not in definitions, but in an intelligent appreciation of good writing, and increased effectiveness in expression.

**Difficulties in Teaching Composition.** A subject that involves training in thought, in original power, in expression, is not a subject easy to teach. As a school study, Composition is still unorganized. Many teachers do not see clearly the ends to be attained in the study; they lack an organic method of instruction; all teachers need a mass of material of composition—models, exercises, themes—which they themselves have little time to select and prepare; and they are burdened with the almost intolerable burden of theme correction. To meet the needs of the teachers of Composition there is a call for fresh effort in the making of text-books.

**The Place of a Text-Book.** Any method in a subject so complex as Composition must, to be effective, be embodied in a text-book for class use. The present book aims to offer, on the method, material, and in the spirit outlined, a practical text-book for the Third, Fourth, and Fifth Forms of the Elementary Schools of Canada. It presupposes, as preparation for it, language lessons in the earlier grades—lessons that will embody its principles modified to the needs of the youngest minds; for Composition is the same thing, whether in the kindergarten or the college.

The book is planned to cover the work of Form III on pp. 1-137, with the gender, number, and case forms of pp. 157, 163 f., 167 ff. Form IV might review the work of Form III, giving greater attention to the elements of form and to topical outlines; it should use greater freedom in the treatment of composition themes; and should cover the elements of Grammar, and advance in composition to the beginnings of exposition (p. 228). Form V might quickly review the earlier parts, but devote most attention to the principles of effective writing and cover exposition, argumentation, and persuasion.

**The Place of Composition.** Composition must take a high place among school studies. Rightly considered, it is the central subject of the elementary school course. Rightly pursued, it can aid—no subject more—in the development of the child's faculties; while, at the same time, it trains in the child a power that will later be of constant service in the world of thought and affairs. Rightly taught, Composition can be a joy in child life, to which great end may this little book contribute something.

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# THE PUBLIC SCHOOL COMPOSITION

## CHAPTER I.—FAMILIAR SCENES AND INCIDENTS.

### LESSON I.

**I.—Oral Composition.** Tell what you can see in this picture of a school-house.



Where does the school-house stand? What is its shape? Of what is it built? What can you say of its colour? Its windows? Its chimney? Its belfry? The school-yard? The trees? What is the school for?

Is it like the school you go to? Where is it? What is its shape? Its material? Its colour, etc.?

**II.—The Sentence.**—To speak or write about things we have names for things. Note the things in the school-room. Note the name for each thing. Note the things

shown in the picture. Give the name for each thing in the picture.

Can you *think* anything about each of the things in the picture? For example,—

The school-house *has stone walls.*

The trees *grow by the school-house.*

Say what you think about:—1. The school. 2. The bell. 3. The school-yard. 4. The trees. 5. The pupils.

*A thought expressed in words is called a sentence.*

EXERCISE 1.—Which of the following groups of words states what we think about a thing:—1. The school-house stands back a little from the road. 2. The trees of the school-house. 3. The school-yard is large enough to play in. 4. The windows in the wall. 5. The school-house is built of large, square-cut stones. 6. Rising up from the farther end the belfry.

EXERCISE 2.—Complete the groups of words in the preceding exercise that do not state anything, so that they make statements and become sentences.

**Punctuation.**—Note how a sentence begins with a **capital letter** and ends usually with a **period** or **full stop**.

The old school-house is built of grey stone.

**III.—Written Composition.** Write down what you can about your school-house and yard, as if you saw them from the road. Take care that each sentence begins with a capital letter and ends with a period. Make a picture of the school-house if you like, to go with your story.

The written work completed, the pupils may exchange books and mark (×) any errors in the use of capitals, punctuation marks, and spelling. The exercises returned, some of the compositions may be read aloud, to see which pupil has seen and remembered most about the school.

## LESSON II.

**I.—Oral Composition.**—An incident in the school-room. Study this picture.



What is the picture about? What sort of room do you see? What time is it? What is the boy's name? What is the girl's name? What was the girl going to do? What did the boy wish to do for the girl? What has happened? Where did the ink splash and run? How did they try to stop it? What did the boy say? What did the girl say? What did the teacher say?

**II.—Kinds of Sentences.**—Sentences are of different kinds. The following sentences express the thought that *boys run fast*. Note any differences you can in the way the thought is expressed:—

- (i) Boys run *fast*.
- (ii) Do boys run *fast*?
- (iii) Run, boys, *fast*!

(i) *The sentence that asserts or declares something is called an assertive or declarative sentence.*

Boys run fast. Boys do not run fast.

(ii) *The sentence that says something as a question is called an interrogative sentence.*

Do boys run fast? Do not boys run fast?

(iii) *The sentence that says something as a command or entreaty is called an imperative sentence.*

Run, boys, fast. Do not run fast, boys.

EXERCISE I.—(i) Some pupils suggest things in the room, others suggest statements—make declarative sentences—about the things.

(ii) Some pupils suggest things in the room, others ask questions—make interrogative sentences—about the things.

(iii) Imagine the ceiling were coming down, or a fire breaking out, etc., give the other pupils the appropriate commands—make imperative sentences.

**Punctuation.** Note that the interrogative sentence is marked by a **question mark** (?), (also called an **interrogation mark** or **interrogation point**).

Do boys run quickly? Do not boys run quickly?

**III.—Written Composition.—I.** An Incident in the School-room.

Write a series of sentences telling the story in the picture at the head of this Lesson. Take care that each sentence begins with a capital letter and ends with a period.

2. Tell about any incident that has happened in your own school.

When the written work is completed, the pupils may exchange books and mark (x) any errors in the use of capitals, punctuation marks, and in spelling. When the books are returned and corrected, two or three of the compositions that the readers think interesting may be read aloud entire by the writers.

## LESSON III.

I.—Oral Composition. Study this picture.



I. Tell all you can see in this picture:—What is the scene? Where is it? What do you see in the distance? What kind of a day is it? What month? Is the sun shining? What time of day is it? What colour is the sky? the water? the sand? Who are the little children? Where do they come from? Where are their shoes and stockings? What are they doing? What else did they do? How long did they stay by the shore? What did they say when they went home?

II.—Kinds of Sentences. A sentence whether declarative, or interrogative, or imperative, may express a **strong feeling**. The sentence is then **exclamatory**.

Look out for that wave! Won't he catch it!

How sweet the moonlight sleeps upon this bank!

*The sentence that expresses sudden, strong feeling is called an exclamatory sentence.*

**Punctuation.** The exclamatory sentence is usually marked in writing by an **exclamation mark** (!) But the interrogative sentence, even when exclamatory, often ends with its regular point (?).

**EXERCISE 1.**—Suppose a fire-engine were coming down the street or a runaway horse, suggest the exclamatory sentences that would be appropriate.

**EXERCISE 2.**—If an accident happened in the street what exclamatory sentences might you hear?

*Only sentences are to be accepted, not mere exclamations.*

**EXERCISE 3.**—If you came suddenly on the scene of the picture above, what exclamatory sentences might you utter?

**EXERCISE 4.**—Make different kinds of sentences completing the following. State the kind of sentence you make:—1. . . . . return to school. 2. . . . . is our teacher. 3. How glad . . . . . are to see one another. 4. . . . . opens at nine o'clock. 5. Hark! . . . . . 6. . . . . take our seats. 7. . . . . stops. 8. . . . . begins again.

**EXERCISE 5.**—Make sentences about the following. Vary the kind you make:—1. The fall of the year. 2. The end of the holidays. 3. The beginning of school. 4. Meeting other boys (or girls).

**EXERCISE 6.**—Tell the kind of sentence each of the following is:—1. The shades of night were falling fast. 2. That is the way for Billy and me. 3. Let us stand here. 4. Would the ship would come! 5. How yellow the leaves look! 6. I heard the ripple washing in the

reeds. 7. The whale-ship came back from her long voyage. 8. Sink me the ship, master gunner. 9. The path of duty is the way to glory. 10. The foe, they come! they come!

**III.—Written Composition.**—Write the story of a day by the shore. Use the scene of the picture.

Be careful to write the title and the sentences with the proper capital letters and punctuation marks. Vary the sentences used.

LESSON IV.

**I.—Oral Composition.** The Story of an Outing.



**I.** Study the picture and tell the story of the day's outing suggested by it.

2. Tell the class how you spent a day by the water. Tell where you like to go. Whom you like to go with. How you get there. The best kind of a day to go. How the place looks when you reach it. What you do when you are there. How you feel when you get back home.

Let the sentences be short, clearly spoken, and varied.

**II.—The Structure of the Sentence.—Its Main Parts.**—Note that a sentence has parts :

The grass | is green. The brook | is running.

The fish | swim about in the water.

The girl | has caught a trout.

What are these main parts? 1. *The thing we speak about*, and 2. *What we say about it*. The thing we speak about is called the **subject** of the sentence. What we say about the subject is called the **predicate** of the sentence.

**EXERCISE 1.**—Point out in the following sentences (1) The thing we speak about, and (2) What we say about it:—1. The man is sitting by the tree. 2. The girl holds a fishing-pole. 3. The banks of the stream are high and steep. 4. The trees bend over the stream. 5. The man and the girl walked home in the evening.

**EXERCISE 2.**—Point out in the following sentences (1) What you are speaking of, and (2) What you say about it:—1. The moon shines bright. 2. The little stars sparkle in the heavens. 3. There come the Indians! 4. Over the water speeds the canoe. 5. The stroke of paddle hardly breaks the silence of the night. 6. The very trees seem asleep.

**EXERCISE 3.**—Point out (1) the subject and (2) the predicate in each of the following sentences:—1. A drop of ink may make thousands think. 2. The poet makes

songs and ballads. 3. Our children love to read about fairies. 4. Our little girls have read all about Cinderella and the Sleeping Beauty. 5. The teacher once told us the story of Goldilocks. 6. The pen is mightier than the sword.

**EXERCISE 4.**—Add a predicate to each of the following:—1. This month . . . . . 2. The holidays . . . . .  
3. The harvest . . . . . 4. The apples . . . . . 5. The leaves . . . . . 6. The birds . . . . . 7. The weather . . . . . 8. Boys and girls . . . . .

**III. Written Composition.**—**I.** Write a free composition on some outing of your own by river or lake, etc.

[*The Title.*] *The Story of an Outing.*

NOTE 1.—The title must be in the middle of the line about an inch below the top of the sheet.

*Last summer I was staying with my uncle in Parry Sound. One evening he told me that he was going next day to drive back into the woods. . . . .*

NOTE 2. Margin.—Note the margin around the printed page. In writing, leave a margin on the left side of the sheet, also at the top and the bottom of the sheet.

NOTE 3. Indentation.—Note that the first line of each paragraph has a wider margin on the left than the lines that follow. Imitate this in writing.

Note down, before you write your story, the points you are going to mention, in the order in which they occurred. Make the story truthful and interesting. In writing, place the title correctly and indent the first line. When you have finished, review your story, and correct any errors of spelling, punctuation, capital letters.

When the exercise is completed, papers may be exchanged, and errors in spelling, punctuation, and capitals marked. After correction, two or three that are thought to be well told, may be read aloud to the class by the writers.

**2.** Write a story on one of the following:—1. A Fish Story. 2. My Summer Trip. 3. The Best Day of the Holidays. 4. How I Saw a Bear.

## LESSON V.

I.—Oral Composition. 1. Study this picture.



Where is the dog? What is his name? What kind of dog is he? What is his disposition? Where is he? How did he come to be there? Has the dog any right where he is? What has the cow come to do? What does the dog do? What does the cow say? What does the dog reply? What do you think of such a dog as that? Are people sometimes like that dog? What would be a good title for this story?

2. Tell the story, substituting other animals for the dog and the cow.

3. Show how the story could be true of certain people.

**II.—The Structure of the Sentence.—Subject Understood.** In the imperative sentence the subject is not always expressed. When we tell somebody to do something, we say, for example :—

| Close your books. | Read the lesson.

| Run away now.

The person about whom the assertion is made is not mentioned, but the speaker and the person spoken to know and understand who is meant. It is as if we said :—

*You* | close your books. *You* | read the lesson.

*You* | run away now.

The subject in imperative sentences is, then, frequently **understood** and not expressed.

Sometimes we add *a word of address* to make the sense clear.

Run away now, *children*. *You children* there run away.

**EXERCISE 1.**—Make imperative sentences about closing the door, opening the window, writing on the board, etc. See if the subject can be left unexpressed.

**EXERCISE 2.**—Some pupils will ask questions (oral) about objects in the room. Some pupils will make declarative sentences (oral) in answer.

**EXERCISE 3.**—In the following sentences, state which are declarative, which are interrogative, and which are imperative :—1. Knowledge gives power. 2. Into the valley of death rode the Six Hundred. 3. Come one, come all. 4. Were you looking for a ship, stranger? 5. Give me liberty or give me death. 6. The shades of

night were falling fast. 7. Charge, Chester, charge. 8. Which is the best of lands? 9. Happy human beings make the richest land.

**EXERCISE 4.**—Pick out the subjects and the predicates of the preceding sentences.

**Capital Letters.**—Note how titles of stories are written.

The **G**irl and the **G**eese.

The **S**tory of **J**ack-the-**G**iant-**K**iller.

The **S**leeping **B**eauty.

**H**ow the **E**lephant **G**ot his **T**runk.

*The first word and all the important words of titles of stories are written with capital letters. The title is usually followed by a full stop.*

**III.—Written Composition.** Write down a title for the story of the picture. See that it is placed properly on the page and has proper capital letters.

Under the title tell the story of the picture. Take care that each sentence begins with a capital letter and ends with a full stop.

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## LESSON VI.

## I.—Oral Composition. Study this picture.



What is the picture about? Where did the child come from? Where is she standing? What does she hold in her hand? Where are the geese coming from? What are the geese trying to do? How does the child feel? What does she say to the geese? What does she do? What do the geese say to her? What do they do? How does the story end? Did the geese get the slice of bread-and-butter or not? What did anyone who saw the incident say? What title shall we give the story in the picture?

II.—The Structure of the Sentence.—The Simple Type. The sentence may contain only one simple statement.

John | walked home.

There is but one statement (one subject and one predicate). Compare this with the sentence:—

John | walked home || but | Mary | rode home.

Here there are **two** statements united in the one sentence. It is *not* a simple sentence.

*The sentence that contains only one single statement is called a simple sentence.*

The simple sentence may be declarative: John runs.

The simple sentence may be interrogative: Does John run?

The simple sentence may be imperative: Run, John.

The simple sentence may be exclamatory: How well John runs!

**EXERCISE 1.**—Make simple sentences—declarative, interrogative, imperative, exclamatory—(i) about the school-room, its size, walls, windows, floor, desks, etc.; (ii) about the weather; (iii) about boys; (iv) about girls.

**EXERCISE 2.**—Turn the following simple declarative sentences into (i) simple imperative sentences, and (ii) into simple interrogative sentences. 1. The moon shines bright. 2. We do pray for mercy. 3. We shall seek our uncle in the Forest of Arden. 4. The boy ran away to sea. 5. The bells ring out to the wild sky.

**EXERCISE 3.**—Turn the following simple imperative sentences into (i) simple declarative sentences, and (ii) into simple interrogative:—1. Blow, thou winter wind! 2. Charge for the guns! 3. Come unto these yellow sands. 4. Let me play the fool. 5. Take no thought for the morrow.

**EXERCISE 4.**—Turn the following simple interrogative sentences into (i) declarative sentences and (ii) simple imperative sentences:—1. Are you looking for a needle in a haystack? 2. Do you believe in fairies? 3. Who

is he that cometh like an honoured guest? 4. Shall we fight, good Sir Richard?

**EXERCISE 5.**—Turn the following exclamatory sentences into corresponding declarative sentences:—1. How sweet the moonlight sleeps upon this bank! 2. If I myself could only dig! 3. What a lovely face she has! 4. What a piece of work is man! 5. How dizzy it is to cast one's eyes so low!

**EXERCISE 6.**—Make simple statements of various kinds about what you see in this picture.



**III.—Written Composition.** 1. Write a title and tell the story of the picture at the head of the Lesson.

Make the story interesting by imagining the surprise of the girl, her anxiety, and a funny conclusion.

2. Tell about any adventure you have had with bird or animal.

## LESSON VII.



**I.—Oral Composition.** 1. How to tell a story. Observe this group of bootblacks. Note the animation of the boy telling the story, his gestures; note the eager attention and pleasure of his listeners. What kind of a story does he tell?

2. Study the picture in the front of this book. Who are the boys and girls in the picture? How did they come to be where they are? How did the struggle come about? Interest yourself in the struggle and imagine a good ending for it. Tell the class the story with animation and interest.

**II.—The Structure of the Sentence.—The Compound Type.** A sentence may contain two simple statements of equal value.

The simple sentences—

John | walked home. Mary | rode home.—  
may be combined into one sentence.

John—walked home || but || Mary | rode home.

*A sentence made up of two simple statements is called a compound sentence.*

**The Clause.** The compound sentence may be separated into parts.

John walked home || but || Mary rode home.

Note that each part here says something—each part has its own subject and predicate. *Each part that says something is called a clause.* The word that joins them is the **link-word**.

**EXERCISE 1.**—What simple statements are contained in each of the following compound sentences; tell how many clauses each sentence has:—1. Harry is at school, but John is at work. 2. Run home, get your skates, and be off to the river. 3. Either he is wrong or you are. 4. The harvest is plenteous, but the labourers are few. 5. Men may come and men may go, but I go on forever. 6. The rain descended, and the floods came, and the winds blew, and beat upon that house, and it fell not.

**EXERCISE 2.**—Make compound sentences of the following groups of simple sentences:—1. He caught a cold. He is very ill. 2. A certain man planted a vineyard. The man let it to husbandmen. The man went into a far country for a long time. 3. I tried to find the ball. I could not find the ball. I gave the ball up for lost. 4. I cannot write well. Mary cannot write well. You can write well. 5. The rain descended. The floods

came. The winds blew. The winds beat upon the house. The house fell.

**III.—Written Composition.** Write the story in the picture in the front of the book (the frontispiece).

Give a title to the story. Write the story just as if you were telling it aloud to the class.

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### LESSON VIII.

**I.—Oral Composition.** Study the story suggested by this picture.



1. Various pupils will try to tell the story as they see it in the picture.
2. Other pupils will add to the story told anything they see in the picture that has not been told.
3. Review the full story, covering all the details.
4. Tell to the class any incident you know of about the devotion or sagacity of a dog or other animal.

## II.—The Structure of the Sentence.—Co-ordination.

In the sentence—

The storm blew and the waves rose—

note the two clauses in the sentence. Note that each clause could be stated separately, each in a simple sentence—

The storm blew. The waves rose.

*The clauses are equal or co-ordinate in value.* They are united in one sentence to express one full thought in the story of the storm.

EXERCISE I.—Make two statements of equal value in the same sentence about :—1. Boys and girls. 2. Christmas and New Year's Day. 3. Geography and history. 4. The creek and the river.

**Subordination.**—But if we say :—

(i) The waves rose, (ii) when the storm blew.

We express (i) *one main statement*, and in (ii) give the *time or reason* for the action. We state the important and principal thought in (i) **the principal clause**; (ii) we **subordinate** the less important statement, the time, manner, cause, kind, etc., of something in the main statement, and put it in a **modifying** or **subordinate** clause. The **modifying** or **subordinate** clause, as it were, hangs on to the principal clause and is also called the **dependent clause**.

Study to find out why one clause is principal and another is subordinate.

**Punctuation.** Notice that for clearness the subordinate clause is frequently marked off by a **comma** (,) from the principal clause.

When the storm blew, the waves rose.

As the boat sank, the boy began to swim for the shore.

When, however, the meaning of the sentence is clear without the comma, do not use it.

The boy knew [no comma] that he could swim.

Here is the man who told me how to come.

They fished all day where they had caught fish before.

EXERCISE 2.—Add to the principal clause less important statements in subordinate clauses:—1. We stayed in-doors [why, when, how long, etc.]. 2. We come to school [why, when, etc.]. 3. Boys like holidays because..... 4. Dogs [what kind].....are of no use. 5. Boys [what kind] ..... become good men. 6. Girls [what kind] ..... love books. 7. When ..... the sun came out. 8. .... [cause], the men went hunting. 9. .... [time], the boys caught a big pike.

Write these sentences down for practice in punctuation.

EXERCISE 3.—Some pupils will in turn suggest a simple sentence, others add a suitable co-ordinate clause.

EXERCISE 4.—Some pupils will suggest a simple sentence, others will add a dependent clause.

EXERCISE 5.—Point out (i) which clauses are principal, (ii) which are co-ordinate, and which are subordinate in the following sentences; (iii) explain the punctuation of each sentence:—1. Margery thought that she would like to sit down on the bank. 2. She lay down on the grass, till a beetle ran over her. 3. United, we stand; divided, we fall. 4. The thunder now ceased, the wind fell, and the lake grew calm. 5. Although the slave-ship was armed, it was no match for the English cruiser.

6. Give me liberty or give me death. 7. Ye that fear the Lord, wait for his mercy! 8. Many are called but few are chosen. 9. The man that never felt a wound jests at scars.

**III.—Written Composition.** Tell the story in the picture at the head of the Lesson.

Give a suitable title to the story. Before you begin to write, note down all the points in the story in the order in which you are going to tell the story. Make the story brief but interesting. Express the excitement of the rescue, as if you were an onlooker.

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### LESSON IX.

**I.—Oral Composition.** 1. How to tell a story. Some pupils will tell orally the incident suggested by the following picture of shooting wolves. Others will correct and add to the story told.



2. Draw up an orderly outline of the story: Its title.  
 (i) The occasion—reason, place, time, preparations.  
 (ii) The hunting—place, sight of wolves, the exciting moment. (iii) The total result.

**II.—The Structure of the Sentence.—The Complex Type.** The simple statement may be modified by a subordinate statement.

A STEAMER RAN INTO THE BOAT, *when the boy was half-way across.*

*As the boat sank,* THE BOY BEGAN TO SWIM.

THE STEAMER *that had caused the accident* STOPPED.

Each sentence here has a **main** or **principal** statement; it also has something in the main or principal statement that is modified by a second clause subordinate to it. *A sentence of this type, that is, made up of one principal clause and one or more modifying clauses, is called a complex sentence.*

Compare the complex with the compound sentence and show the difference in the structure.

Note that the subordinate clause may modify either the subject or the predicate of the sentence (see p. 8).

**EXERCISE 1.**—Add a suitable subordinate clause to modify the predicate in each of the following sentences:—  
 1. Mary rode home . . . . . 2. I remember . . . . . 3.  
 Do not count your chickens . . . . . 4. The farmer sat  
 in his easy chair . . . . . 5. It is four o'clock . . . . .  
 6. I am always happy . . . . .

**EXERCISE 2.**—Add a suitable subordinate clause to modify the subject in each of the following sentences:—  
 1. The sky . . . . . was suddenly overcast. 2. The  
 wind . . . . . blew a gale. 3. Our house . . . . . was

most exposed to the storm. 4. the garden . . . . . was almost ruined. 5. The water . . . . . swept away the roadway. 6. The storm . . . . . was the heaviest of the year.

EXERCISE 3.—Add a suitable subordinate clause to complete each of the following:—1. A volcano is a mountain . . . . . 2. A patriot is a man . . . . . 3. Snow-drops are so called because . . . . . 4. A saw-mill is a mill . . . . . 5. A town becomes a city when . . . . . 6. A little fish grows into a big one if . . . . . 7. A swallow is called a bird of passage because . . . . . 8. At evening . . . . . I see the stars shine overhead.

III.—**Written Composition.** Tell the story in the picture at the head of the Lesson, or a similar one of hunting a bear, deer, fox, or other wild animal.

## LESSON X.

I.—**Oral Composition.** I. Study this picture.



Where is the place? Who are the people? What do you suppose is happening below that interests them so much? Tell the class the story, and describe vividly the probable incident or accident below, as you think it happened.

**II.—The Structure of the Sentence.—The Complex-Compound Type.** The compound sentence may be modified by clauses added to it. We can modify the compound sentence—

He whistled softly, and the birds seemed to listen.—  
by a statement of the time or place, etc.—

*As he sat by the creek,* HE WHISTLED  
SOFTLY AND THE BIRDS SEEMED TO  
LISTEN.

*A sentence of this type is a compound sentence, but it also is modified, like a complex sentence, by a dependent clause. It is called a complex-compound sentence.*

**EXERCISE 1.** Add suitable modifying clauses to the following compound sentences:—1. The girls sat still and said nothing. 2. The leaves turn yellow and the air grows hazy. 3. Laugh and grow fat. 4. The dogs barked, the chickens flew, the children ran into the house. 5. The traveller had brought a lantern with him, but he lost his way in the darkness. 6. The man . . . . . complains most and is most unhappy.

**EXERCISE 2.—(Review).** Name the kinds of sentences in the following—declarative, interrogative, imperative—state whether any of the sentences are also exclamatory.  
1. When shall we three meet again in thunder, lightning, or in rain? 2. How still the air is! 3. Flow gently, sweet Afton. 4. Blow, bugle, blow. 5. Three wives sat up in the lighthouse tower. 6. Where are the songs of

spring? 7. Go west, young man. 8. Man the life-boat! 9. He must have been a jovial king. 10. Bring truth that sways the soul of men. 11. Hitch your waggon to a star. 12. Touch not, taste not, handle not. 13. What, would'st thou have a serpent sting thee twice? 14. Hurrah! we're off!

**EXERCISE 3.**—Name the type of sentence—(i) simple, (ii) compound, (iii) complex, (iv) complex-compound—each of the following is:—1. Brignall banks are wild and fair. 2. The rebel rides on his raids no more. 3. Come unto these yellow sands and there join hands. 4. Why should we wait, when no man is afraid? 5. Run, jump, play, boys, and have a good time. 6. Up rose old Barbara Frietchie then. 7. I galloped, Dirck galloped, we galloped all three. 8. 'Tis the last rose of summer left blooming alone. 9. The city that is set upon a hill cannot be hid. 10. The race is not to the swift nor is the battle to the strong. 11. Out upon the wharfs they came, knight and burgher, lord and dame. 12. All that glitters is not gold. 13. How babies will poke those wonderful little fingers of theirs into every hole and crevice they can get at! 14. He put in his thumb, and pulled out a plum, and said "What a good boy am I!" 15. He that is down need fear no fall.

**EXERCISE 4.**—Practice developing simple sentences into (i) compound, a (ii) complex, and (iii) complex-compound.

**III.—Written Composition.** Imagine you were among those shown in the picture at the head of the Lesson, or near them. Tell how you came there and what happened. Give an appropriate title to your story.

## CHAPTER II.—FABLES.

## LESSON XI.

**I.—Oral Composition.** Study the following fable.

A fox was once caught in a trap and lost his tail. He was very much ashamed of his looks. However he thought of something that he might do. The foxes held every spring a great council. When they next met, the fox without a tail put forward a proposal. He proposed that all the foxes should cut off their tails. Tails, he said, were useless, and cumbersome, and ugly. The argument seemed good, and might have prevailed but for an old fox. This old fox said: "Stand up, turn round, and show us *your* tail." He stood up, turned round, and how all the other foxes did laugh at him!

1. Suggest a title for the story.
2. Tell the story orally, with books closed.
3. Show how this story could be true of some person.

**II.—The Structure of the Sentence.—Parts of the Subject. The Simple Subject.** The subject may be made up of a single word.

FOXES | are cunning.

This is the **simple subject** or **bare subject**.

**Attributes.** Or the subject may be (i) pointed out.

*Those* FOXES | are cunning.

Or (ii) the subject may be described.

The FOXES *that we read about* | are cunning.

When the simple subject is pointed out or limited or described by other words, the words that point out, or describe, or limit the simple subject are called its **attributes** or **modifiers**.

EXERCISE 1.—Some pupils will suggest sentences with simple subjects. Others will suggest attributes or modifiers of the simple subjects.

EXERCISE 2.—Take the following sentences and build up as fully as you can appropriate attributes to the simple subjects:—1. *Men* work. 2. *Dogs* are useful. 3. *Boys* will become great men. 4. *Girls* are not liked. 5. *Music* is delightful.

EXERCISE 3.—Point out the simple subject and its attributes in the following sentences:—1. A birdie with a yellow bill hopped upon the window sill. 2. A hundred dogs bayed deep and strong. 3. A heap of withered boughs was piled up. 4. This mounting wave will roll us shoreward. 5. The wind from the ocean begins to blow. 6. Under a spreading chestnut-tree the village smithy stands. 7. The spirit of my father, which I think is within me, begins to mutiny against this servitude. 8. The deep-mouthed bloodhound's heavy bay resounded up the narrow way. 9. The antlered monarch of the waste sprung from his heathery couch in haste.

EXERCISE 4.—Point out the simple subject and its attributes in the sentences of the fable that begins this Lesson.

**Punctuation.** Notice the way to write the exact words used by a speaker.

The old fox said: "Stand up, turn round, and show us your tail."

The punctuation signs that mark off the exact words quoted are called **quotation-marks** (" "). Giving the very words the speaker used is called **direct narration**.

**III.—Written Composition.** 1. Write, with books closed, a title for the fable in this Lesson, then write the story. Or,

2. Tell the story as if it had happened to some other animal or bird. Or,

3. Tell the story so as to make it appropriate to a person.

### LESSON XII.

**I.—Oral Composition.** Study the fable of Belling the Cat.

1. The race of mice had suffered much from the cat.  
 2. The cat would move secretly. The cat would watch silently. The cat would pounce upon them unawares.  
 3. It was not fair. 4. The mice resolved to hold a council. The mice resolved to consider their case. 5. Many came to the council. All were of the same mind. 6. They complained of their lot. They abused the cat. 7. Something had to be done, but what? 8. Then some one thought of a plan. 9. Let us tie a bell on the cat. 10. The bell would ring. The bell would give us warning of the cat's approach. We could easily escape. 11. The mice squeaked, "Hurrah!" 12. But one old mouse objected. 13. "Which of us will tie the bell on the cat?" 14. That was a poser. The council broke up. Nothing was done.

**I.** Various pupils will tell the class, from memory, the story of Belling the Cat, part by part, following this topical outline :—

- (i) The title of the story.
- (ii) How the mice suffered from the cat.
- (iii) The council of the mice.
- (iv) The plan proposed.
- (v) Why it came to nothing.

**II.—The Structure of the Sentence.—The Subject Understood.** Read the following sentences and see which you prefer. Note where the subject is expressed and where it is omitted.

- (i) The cat would move secretly. The cat would watch silently.
- (ii) The cat could move secretly and watch silently.
- (i) I buttoned up my coat. I hurried forward.
- (ii) I buttoned up my coat and hurried forward.
- (i) The boy lay down on some hay in an out-house, and the boy went to sleep, and the boy did not wake till sunrise.
- (ii) The boy lay down on some hay in an out-house, went to sleep, and did not waken till sunrise.

In compound sentences where there is the same subject to all the predicates, the subject can often be omitted after the first clause. It is **understood** with the clauses that follow.

**Predicate Understood.** Similarly the predicate may be understood.

I ran and Dick and Harry (ran). Who ran?  
Dick and Harry (ran).

**EXERCISE 1.**—Do you feel anything awkward in the sentences of *Belling the Cat*? Combine into one sentence the groups of sentences of the fable numbered 2, 4, 5, 6, 10, 14. Express as briefly as possible. Do the changes you make render the sentences less awkward. Why should they be combined sentences and not simple?

**EXERCISE 2.**—Give each of the following groups of sentences as one sentence and as briefly as possible:—  
1. The blacksmith goes on Sunday to the church. The blacksmith sits among his boys. 2. The wind tosses the

kites on high. The wind blows the birds about the sky. 3. Harry was climbing up into the cherry-tree. Harry fell down into a berry-bush. Harry scratched himself. Harry hurt himself. 4. The rabbit lay down in the tall grass. The rabbit was soon asleep. The tortoise kept on running. 5. We crossed the creek by means of a boat. We ascended the high grounds on the shore. We made our way to the summit of a lonely hill. 6. The old people sit at home. The old people talk. The old people sing. The old people do not play at anything.

**EXERCISE 3.**—Point out any places in the fable of this Lesson where the subject of the assertion is understood.

**III.—Written Composition.** 1. Write down the four parts of the outline of Belling the Cat, from memory, and expand each part of the outline into the full story. 2. Imitate the story by changing the animals to other animals, to which it might be appropriate (*e.g.*, sheep and a wolf), or to persons (*e.g.*, girls and a rude boy).

### LESSON XIII.

**I.—Oral Composition.** Study this fable:—

A crow sat high up on a tree, holding a little cheese in his beak. A fox who happened to come by smelt the cheese, stopt, and spoke to him. "How pretty you look! How very fine! If your voice, Master Crow, comes up to your looks, there is not a bird like you in the bush." The crow, as he heard himself praised, ruffled all over with pride. He opened his beak to sing, and, of course, the cheese fell to the ground. The fox pounced on the cheese and made off. "This will teach

you," he said, "not to listen to flattery, and the lesson is well worth a cheese."

1. Various pupils will tell the class the story of the fable, part by part.

(i) How the fox and the crow met.

(ii) The device of the fox to get the cheese from the crow.

(iii) The moral of the story.

2. What kind of human being was the crow like? What kind of person was the fox like? Tell the story as it might have happened to such people.

3. Draw up on paper an outline of the story.

**II.—Structure of the Sentence.—The Compound Subject.** Note that we can say the same thing of several subjects.

*Harry, Frank, and Mary* had a hearty cry when some wicked person poisoned their dog.

*High and low, rich and poor, king and peasant,* honour the honest man.

How many statements are combined in each sentence? Observe how much shorter the sentence is than if we said:—

Harry had a hearty cry when some wicked person poisoned his dog. Frank had a hearty cry when some wicked person poisoned his dog. Mary had a hearty cry when some wicked person poisoned her dog.

*Two or more subjects to the same predicate make a compound subject.*

A similar means of brevity may be used with other parts of the sentence.

The day is *cold, and dark, and dreary.*

You will get *either a sleigh or a pair of skates* at Christmas.

**Punctuation.** Several subjects with one predicate, or several predicates with one subject, make a *series*, and *each part of the series requires to be marked in writing by a comma (,).*

Harry, Frank, and Mary had a hearty cry. (But—Harry and Mary cried).

They raced, jumped, and swam.

**EXERCISE 1.**—Shorten the sentences in each of the following groups by using compound subjects for one predicate, or several predicates with one subject expressed. Write the sentence you get with proper punctuation of the series:—1. Dandelions grew in the field. Buttercups grew in the field, daisies grew in the field. 2. The talking went on. The singing went on. The laughing went on. 3. Comfort is to be found in books. Consolation is to be found in books. Refreshment is to be found in books. Happiness is to be found in books. 4. Bessie loved flowers. Bessie loved garden flowers. Bessie loved wild flowers most of all. 5. The horse had glossy black hair. The horse had a flowing mane. The horse had a tail that grew thick and long. 6. The gardener digs the flowers. The gardener cuts the hay. The gardener never seems to want to play. 7. The old dog lies in the sun. The old dog sleeps. The old dog is now good for nothing. 8. We unshipped the mast. We threw in an extra oar. We were ready to embark.

**EXERCISE 2.**—Point out the principal and the subordinate clauses in the following sentences. State the type of sentence each is—simple, compound, complex, complex-compound:—1. Thou art the ruin of the noblest man that ever lived in the tide of times. 2. If you have tears prepare to shed them now. 3. Here are a few of the

unpleasantest words that ever blotted paper. 4. All that glitters is not gold. 5. Brutus says he was ambitious, and Brutus is an honourable man. 6. Fast bind, fast find. 7. When you are angry, count ten before you speak, but when you are very angry, count a hundred.

8. Boats sail upon the river,  
 And ships sail on the seas ;  
 But clouds that sail across the sky  
 Are prettier than these.
9. We left behind the painted buoy  
 That tosses at the harbour mouth ;  
 And madly danced our hearts for joy  
 As fast we fled to the South.

**EXERCISE 3.**—Tell the type—simple, compound, complex or compound-complex—of each sentence in the fable above.

**III.—Written Composition.** I. Give a title and write from memory, the fable that begins this Lesson.

Draw pictures to illustrate your story,—the first one, the crow holding the cheese,—the second one, the fox making off with the cheese.

2. Tell the story of the Wild Ducks and the Frog.

The wild ducks were flying south. A frog asked them to take him with them—"How?" asked the ducks. "You can't fly." Frog told them to get a stick; a duck was to hold either end; he would hold on to the middle. They start. On the way they fly over a field where men are working. The men look up—see the device.—"I call that clever," said one.—"I wonder who thought of it," said the other. "I did," said the frog, and fell to the ground and was killed. Moral.

## LESSON XIV.

**I.—Oral Composition.** Study this fable.

Once upon a time a fox invited a crane to supper. When the crane arrived he found that the fox had for supper only soup, which he had put in a very flat dish. The crane with his long bill could get nothing. The fox lapt up everything in the dish, and thought himself a very clever fellow.

After a while the crane invited the fox to supper. When the fox arrived he found that the crane had for supper only soup, which he served in a long jar with a very narrow neck. The crane with his long narrow bill made a very good dinner. But the fox found that he could not put his head into the neck of the jar and so he got nothing. He went away quite crestfallen, thinking that perhaps he was not such a very clever fellow after all, and that sometimes people are paid back in their own coin.

**1.** Several pupils tell the story to the class in these parts:—

- (i) 1. The fox's invitation to the crane—What did he say? What did the crane answer?
  2. The fox's preparations for supper—What did he want to do? How did he go about it?
  3. The fox's supper—What did the crane expect? What did he find? How did he fare? How did the fox fare? What did the fox think of himself?
  - (ii) 1. The crane's invitation to the fox—What did he say? What did the fox reply?
  2. The crane's preparations for supper—What did he want to do? How did he set about it?
  3. The crane's supper—What did the fox expect? What did he find? How did he fare? How did the crane fare? What did the fox, then, think of himself? What did the crane think of the whole matter?
- 2.** Imagine two boys like the fox and the crane, imagine what similar story you could tell of them.

**II.—The Structure of the Sentence.—Parts of the Predicate. The Verb.** We have already seen that the sentence has two main parts (i) the thing we speak of—called the subject—, and (ii) what we say of the subject—called the predicate. Has the predicate any parts? Note that we can say—

The fox || CAME.

The fox || CAME *to supper.*

The fox || *once upon a time* CAME *to supper at the crane's house.*

It will be seen that the essential word (CAME) of the predicate,—the word by which we make the assertion,—may be accompanied by other words (*to supper, once upon a time, etc.*) that limit or modify it, to show place, time, cause, manner. Thus the predicate may be made up of the essential asserting word or words—the **bare predicate**—which we call the **verb**, and the words that limit or modify the assertion, which we call the **modifiers**.

**EXERCISE 1.**—Modify in every sort of way each of the following assertions. State with each whether the modifier is of the nature of time, place, distance, direction, manner, cause, etc. 1. The dog ran. 2. The rain fell. 3. The wind blew. 4. The child was crying. 5. The boys are laughing.

**EXERCISE.—2.** (i) Tell which words are the subject and which the predicate in the following sentences. (ii) Then distinguish between the verb and its different modifiers in each predicate:—1. I stood on the bridge at midnight. 2. The boy ran away to sea. 3. The little brook bickers down the valley. 4. The slave hid in a cave. 5. After a while he was awakened by a great noise. 6. The slave and the lion lived together as friends for many years. 7. The breaking waves dashed high on the rock-bound

coast. 8. The dew on the grass is often still wet at noon. 9. Then came the sound of the hunting dogs. 10. One day a tree fell with a great crash. 11. The splendour falls on castle walls and hoary summits old in story.

**EXERCISE 3.** Add various appropriate modifiers to the predicate in each of the following sentences:—1. We sat. . . . . 2. The hounds bayed. . . . . 3. A heap of withered boughs was piled. . . . . 4. The gale blew the ship. . . . . 5. Wheat is sown. . . . . and harvested. . . . . 6. Look. . . . . 7. The preparations for our cruise were made. . . . . 8. Do not be misled. . . . . 9. The sun set. . . . . 10. The moon rose. . . . .

**III.—Written Composition.** 1. Write the story of the fable of this Lesson, first giving it a title.

Draw pictures to go with your story. Notice in writing how the TWO PARTS of the story are shown by arranging the sentences in two groups or **paragraphs**. Imitate this arrangement in your own writing.

2. Imitate the fable, changing the fox and crane to other appropriate animals. Or, change the characters to corresponding persons, tell the story of them.

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## LESSON XV.

**I.—Oral Composition.** Study the fable of—

### KING LOG AND KING STORK.

The Frogs once lived happily enough in a great swamp. They splashed and swam and trilled and croaked, and would have gone on living as comfortably as frogs can possibly live, if somebody had not suggested that they ought to have a King. They thought about it

awhile, and it did seem to them that they ought to have a King.

So they asked Jupiter to send them a King. Jupiter threw them down a great log. It fell *kerplunk!* into the swamp and the splash nearly frightened the frogs out of their wits. By and by they ventured forth and began to examine their King. One swam around the log, another hopped on it, and finally one Old Frog gave out his opinion that their King was not a real King at all but only an Old Log.

So they asked Jupiter again to send them a real King. This time Jupiter sent them a Stork. When the frogs saw the stork standing silently on his great legs by the swamp, they said, "Now, indeed we have a King!" They went up to pay their respects. As they came up, the Old Frog leading, the Stork looked down, stretched out his neck, and gobbled him down, and many a one after him.

"Yes," said the Stork, comfortably, "Now indeed you have a King!"

1. Describe a swamp. Describe how frogs live. Why did someone suggest that the frogs should have a king? Who was Jupiter? Why did Jupiter send them a log? Describe the feelings and behaviour of the frogs on the arrival of King Log. Describe a Stork. Why did Jupiter send them a Stork? Describe their feelings when their new King came. Describe their feelings subsequently. What is the moral of the fable of King Log and King Stork?

2. Where does the story give the exact words the speaker said? Notice how the exact words said are punctuated. What name is given to that way of writing the words of a speaker?

II.—The Structure of the Sentence.—Kinds of Modifiers. The Object. The modifiers are not alike in kind. Study the sentence :—

A BIRD | MADE *her nest once in a field.*

The modifiers of the predicate are (i) *nest*, (ii) *once*, and (iii) *in a field*. The first—*nest*—tells what she made—the nest was the **object** of her action. The other modifiers—*once, in a field*, tell *when* and *where* the action was done.

If we look at the sentence—

A BIRD | MADE *its nest*—

we call *bird* the **subject** of the verb *made* and we call *nest* the **object** of the verb *made*.

The object of the verb may be expressed by a single word or by a group of words :—

The BOYS | DID *nothing*.

JUPITER | THREW a great *log*.

The FARMER | SAID " *Well, well!*"

The MAN | LEARNED *to do things for himself*.

The FROGS | SAW *that their king was a log*.

The object can be told by asking *what is it that the subject does?*

EXERCISE 1.—Make sentences with verb and object about (i) What boys can do. (ii) What girls can do. (iii) What horses can do.

EXERCISE 2.—Make sentences with subject and object using the following as verbs. Example—*learn*—We learned our lesson easily. 1. Write. 2. Strike. 3. Seek. 4. Finish. 5. Paint. 6. Imagine. 7. Forget. 8. Remember. 9. Recollect.

**EXERCISE 3.**—Point out the object of the verb in each of the following sentences:—1. Then all arose and said good-night. 2. Have something to say and say it. 3. When you have nothing to say, say nothing. 4. Get knowledge, but, above all, get understanding. 5. The robin and the blue-bird filled all the blooming orchard with their glee. 6. They learned to read and to write and to cipher. 7. They learned how to skate. 8. Enoch Arden purchased his own boat and made a home for Annie. 9. Margery looked in at the shop-window, and thought how pretty the jewelry was.

**III.—Written Composition.** 1. Write out, from memory, the story of King Log and King Stork.

Tell the story in three parts:—(i) the Frogs at first, (ii) the Frogs and King Log, (iii) the Frogs and King Stork. Put the sentences of each part into one group or paragraph. Indent the paragraphs (see p. 9).

Make the characters speak, and put the exact words they say in quotation marks. Watch carefully how you punctuate your compound and complex sentences.

2. Change the animals to others appropriate, and then tell the story.

3. Change the animals to people and tell the story.

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## LESSON XVI.

**I.—Oral Composition.** Study the story of—

### THE WISE MEN AND THE ELEPHANT.

Once upon a time six blind men wanted to know what an elephant was like. They went to the circus and asked the elephant's keeper to let them touch the great beast. Said the first, groping along the elephant's

great side, "Now *I* understand. An elephant is very like a wall." But the second put his hand on the tusk, and feeling it smooth and sharp at the tip, said, "Not at all. He is more like a spear than anything else." The third caught the swinging trunk and he laughed at the others. "This elephant," he said, "is just like a snake." The fourth man, however, had stooped down and was feeling the elephant's leg. "It is plain to me," he said, "that he is round and tall and very like a tree." "No, no," said the fifth, who was a tall man and had chanced to catch the elephant's great ear, "he is like a huge fan. Any one can tell that." "A fan!" said the sixth one, who had managed to get his hand on the tail, "you have lost your senses. He is like a rope and like nothing else."

All the way home they quarrelled, and whenever they talk of elephants they quarrel afresh, and each calls the other names because no one else will agree with him that the elephant is like a wall, or a spear, or a snake, or a tree, or a fan, or a rope!

1. What is a circus? What happens when it comes to town? Describe an elephant. What is an elephant like? What was wrong with the six blind men's minds that they made the mistakes they did?

2. Let seven pupils tell the story aloud from memory. One pupil will begin it, the next six will each tell the story of one of the blind men, and the first pupil will give the end of the story.

3. Study the following fables; imagine the full story, what the characters say, etc.; and tell it to the class:—

1. The elephant thought he could help his friend the dog and brushed off a fly that was tormenting the dog. What happened to the dog? An injudicious friend is dangerous.

2. Some boys amused themselves by throwing stones at the frogs. "What may be sport to you," said a frog, "is death to us."

3. The woodman borrowed a handle for his axe from the forest. Then he set to work to cut down the trees of the forest.

## II.—The Structure of the Sentence.—Direct Object.

Some verbs have two objects. Observe:—

Aunt Martha made *a present* . . . . .

Mary gave *the book* . . . . .

Charlie lent *his reader* . . . . .

Mr. Smith promised *a sleigh* . . . . .

The object in each of these sentences is the *direct object* of the action expressed by the verb. This kind of object is called **the direct object**.

**Indirect Object.** Suppose there is another object of the whole action—*the person interested*.

Aunt Martha | MADE A PRESENT *to all her nieces*.

Mary | GAVE THE BOOK *to me*.

Charlie | LENT HIS READER *to Douglas*.

Mr. Smith | PROMISED A SLEIGH *to his son*.

*This secondary object of the action (nieces, me, Douglas, etc.)—the person interested, to whom the object passes—is called the indirect object.*

The indirect object is often preceded by *to* or *for*; but when the indirect object is put before the direct object, *to* or *for* is often omitted.

Mary gave the book *to me*. Mary gave *me* the book.

Mr. Smith promised a sleigh *to his son*.

Mr. Smith promised *his son* a sleigh.

EXERCISE 1.—Compose sentences (oral) using the following verbs with direct and indirect objects:—

1. Write. 2. Leave. 3. Rent. 4. Pass. 5. Pay.
6. Offer. 7. Refuse. 8. Pardon. 9. Promise.

EXERCISE 2.—In the following sentences some of the verbs have objects and others have not. Point out the objects:—

1. Last night the moon had a golden ring.
2. Behind the clouds is the sun still shining.
3. Let us consider what is best to be done.
4. Never mind what he says.
5. They grew in beauty side by side.
6. They filled one home with glee.
7. They fished all day and caught nothing.
8. The children ask for bread but they get a stone.
9. Who drives fat oxen should himself be fat.
10. I have fought a good fight, I have finished my course, I have kept the faith.
11. That got me the victory.

EXERCISE 3.—In the following sentences some of the objects are direct and some are indirect. Point out the objects and tell which are direct and which are indirect:—

1. Do not give advice to a drowning man.
2. The little birds told the mother bird all the news.
3. Blow, bugle, blow, set the wild echoes flying.
4. O blackbird I sing me something well.
5. Build me a ship, master shipwright.
6. God in his mercy lend her grace, the Lady of Shalott.
7. Give us this day our daily bread.
8. The sailor boy reached the ship and caught the rope and whistled to the morning star.
9. Tell me not in mournful numbers life is but an empty dream.
10. The foolish boy will not hear what is said to him nor see what is shown him.

**III.—Written Composition.** I. Tell, from memory, the story of the Six Wise Men and the Elephant.

Add any details you can to account for the comparison each man makes. Give the words of the speaker as you suppose he actually spoke, and write them in quotation marks.

NOTE.—If you put in "he said," note how the quotation marks must be arranged:—  
"This elephant," he said, "is just like a snake."

### LESSON XVII.

**I.—Oral Composition.** Study this fable.

Once a bird made her nest in a wheat-field. By the time that the young ones were hatched, the grain had become ripe. "Keep your ears open," said the mother bird to the nestlings, "and tell me every day everything you hear said when I am away."

Soon after that the farmer came to look at his field. He saw that it was ready to cut. "I will get my neighbours," he said, "to come and help me cut it." The young ones were frightened, and when their mother came home they told her what the farmer had said. "We have time enough to move yet," said the mother quietly, "when a man trusts to his neighbours to get in his harvest. But tell me what the farmer says when he comes again."

The next day, the farmer and his son appeared. The wheat was still riper. But there were no neighbours there to help him. "Well, well!" said the farmer. "I will send over to Brother William and Cousin John, and get them to help me to-morrow. The little ones were still more frightened, and told their mother the news. "Don't mind," said she. "The man who trusts to his

relatives won't cut much wheat. But be sure to tell me what he says if he comes again."

Next day the farmer and his son came again. But neither Brother William nor Cousin John appeared. The wheat was dead ripe. "See here, son," said the farmer. "You go hire a couple of men; tell them to be here to-morrow; and, anyway, we two will set to work at this field at daylight." The little ones told their mother the news. "Children," she said, "it is time to be off. The man has determined to do something himself and not wait for others. Now the wheat-field will be cut."

1. What name shall we give to this fable? What lesson does it teach? Why did the bird choose a field of wheat to make her nest in? What kind of birds build their nests on the ground? What danger was her nest exposed to? How did she know when it was dangerous for her young? What did she do to learn of approaching danger? How did the news first come to the mother bird? Why did she despise it? How did the news next come to her? Why did she not mind the second warning? Why did she mind the third warning?

2. How many parts are there to the fable? Give a name to each. How many **groups of sentences** are there in the story? Does each **group of sentences** correspond to a part of the story?

3. We call a group of sentences that treats of one subject or one distinct part of a subject a **paragraph**. Notice how many paragraphs there are to this fable, and why. Notice that the first line of each paragraph is indented, and give the reason.

**II.—The Structure of the Sentence.—Parts of the Predicate. Predicate Complement.** Usually attributes accompany the words to which they belong.

*Diligent* boys. *Six blind* men. *Good and faithful* friends.

*Cold* days, *dark and miserable*.

But we can ascribe these attributes to the things they refer to by an assertion in a statement.

The BOYS | ARE *diligent*. FRIENDS | ARE *good and faithful*.

The BOYS | BECAME (grew, turned, seemed) *diligent*.

Notice that the attribute is here in the predicate; it is part of the assertion, it *completes* the assertion. An attribute so used is called **the complement of the predicate or predicate complement**.

In the same way we may have complements like—

JOHN | IS *my brother*.

The Englishman's HOUSE | IS *his castle*.

Or—

The TIME | IS *now*. My BROTHER | IS *here*.

This use of the modifier differs from the more usual use (see p. 26). In the sentence *John is running here*—the assertion *John is running* is modified by *here*. But in the sentence *John is here*—*is here* is the assertion itself.

Notice that certain verbs always have objects.

John *struck* James. The trees *bear* fruit.—

but certain other verbs always have complements.

John *is* sick. The apples *taste* sour.

**EXERCISE 1.** Complete the predicates in the following by attributes:—1. The way was..... and .....  
 2. The heat of the day was..... 3. The dust lay  
 .....on the road. 4. The horses grew.....and  
 ..... 5. But soon the wind blew.....and.....  
 from the sea. 6. The air turned.....

**EXERCISE 2.**—Pick out the complements of the verbs in the following:—1. Those grapes are sour. 2. Stolen waters are sweet, said the fool, and bread eaten in secret is pleasant. 3. In autumn the leaves turn yellow and red and fall off. 4. Everything is happy now. 5. They grew desperate and became pirates. 6. A faithful friend is a strong defence. 7. Great is Diana of the Ephesians. 8. Great is truth and mighty above all things. 9. The way was long, the wind was cold, the minstrel was infirm and old.

**EXERCISE 3.**—In the fable of this Lesson point out (i) several complements of verbs; (ii) several objects of verbs; (iii) several modifiers of time, place, etc.

**III.—Written Composition. 1.** Write from memory the story of the fable. Write the title for the fable.

Tell the story in four parts and each part in a paragraph. Indent the first line of each paragraph. Take care to write the exact words anyone says (direct narration) in quotation marks.

**2.** Tell the story of the Milk-Maid. The farmer's daughter fancied she would sell a pail of milk, buy eggs, raise chickens, sell chickens, buy a dress, attract admiring suitors, but accidentally overturns her pail of milk. Good-bye eggs, chickens, dress, sweethearts!

Make the story interesting by entering into the spirit of it. Imagine you had seen the incident, and were telling the story with animation to others.

3.—Tell from memory the story of the—

LARCH AND THE OAK.

“What is the use of thee, thou gnarled sapling?” said a young larch tree to a young oak. “I grow three feet in a year, thou scarcely so many inches; I am straight and taper as a reed, thou straggling and twisted as a loosened withe.” “And thy duration,” answered the oak, “is some third part of man’s life, and I am appointed to flourish for a thousand years. Thou art felled and sawed into paling, where thou rottest, and art burned after a single summer; of me are fashioned battle-ships, and I carry mariners and heroes into unknown seas.” The richer the nature the harder and slower its development.—*Thomas Carlyle.*

CHAPTER III.—FOLK LORE AND FAIRY TALES.

LESSON XVIII.

I.—Study the story of—

THE MAN IN THE MOON.

Everybody has seen and heard of the man in the moon. In Germany they say that one Sunday morning, long, long ago, an old man went into the forest to cut sticks. When he had tied a faggot he slung it over his shoulder and started back to his home. On his way back he met a handsome man in a Sunday suit who was walking to church. This man said to the old woodcutter—“Do you know that this is Sunday on earth, when all must rest from their labours?” “Sunday on earth, or Monday in heaven, it is all the same to me!” laughed the woodcutter carelessly. “Then bear your bundle for ever,” answered the stranger. “As you do not care for Sunday

on earth, you shall have a perpetual Moon-day in heaven. You shall stay forever in the moon, to warn all those who will not rest from work on Sunday." The stranger vanished and the woodcutter was caught up into the moon. There you may see him, any time the moon is full, bending under his faggot and leaning on his staff.

**EXERCISE 1.**—Use the following words in sentences of your own:—1. Germany. 2. long ago. 3. forest. 4. to sling. 5. start back. 6. handsome. 7. woodcutter. 8. labour. 9. perpetual. 10. faggot.

**EXERCISE 2.**—Tell from memory the story of the Man in the Moon.

**EXERCISE 3.**—Study the following fables. Imagine the details—what the characters said and did. Tell the fable to the class.

1. Once a man tried to break a bundle of sticks. He could not. He took the sticks apart and broke them one by one. Conquer difficulties by taking them one by one.

2. A candle, proud of the light it gave in the room, boasted that it shone brighter than the stars or even the moon. The window was open, the wind blew in, and out went the candle. But the stars kept on shining.

3. The hare and the tortoise (turtle) ran a race. The tortoise kept jogging on. The hare despising her rival thought she would take a sleep. She overslept herself and arrived at the goal just too late. Steady wins the race.

**II.—The Structure of the Sentence.—Its Parts.** We are now able to classify the **parts of the sentence**. These are the subject and its attributes; the verb, its objects or complements, and its modifiers of time, place, etc.

Thus the simple sentence (p. 14).—

Clever boys learn their lessons easily and well,—  
may be analyzed formally:—

Subject.		Predicate.		
Bare Subject.	Attributes.	Verb.	Objects or Complements	Modifiers.
BOYS	clever	LEARN	their lessons	easily and well

**EXERCISE I.**—Similarly analyze the following simple sentences. See that they are in the usual grammatical order before analyzing them:—1. Old Nokomis nursed the little Hiawatha. 2. There the ancient arrow-maker made his arrow-heads. 3. Old fashions please me best. 4. He nailed his colours to the mast. 5. The sun no longer oppressed us with its glare. 6. The tired boy lay down on the hay. 7. The crow up in the tree had a piece of cheese in its beak. 8. Morning, noon, and night, her tongue was going incessantly. 9. Many years ago the Pied Piper came to Hamelin. 10. Hamelin, a town in Brunswick, was infested with rats. 11. He tied the faggot on his back.

**III.—Written Composition.** 1. Tell the story of the Man in the Moon.

Make an outline of a full moon, shade the figure we can fancy there. Use it with your story.

2. Tell the story of the adventures you imagine the boy or girl to have had, who went hunting the pot of gold buried at the foot of the rainbow.

3. Tell about one of the following myths:—1. The Sphinx. 2. The Phœnix. 3. The Pelican. 4. The Unicorn. 5. The Basilisk.

## LESSON XIX.

I.—**Oral Composition.** Study the story of—  
THE PIED PIPER OF HAMELIN.



Many, many years ago the little town of Hamelin, in Brunswick, by the river Weser (*vay'zer*), was infested with rats. There never was such a plague of rats before. They killed the cats, they gnawed the bacon, they ate the cheese, they bit the babies. They squeaked and scratched and scurried. There was no catching them nor killing them. So the good people of Hamelin town were beside themselves to know what to do.

Now there came to that town a most wonderful piper. He played the strangest tunes and wore the queerest kind of clothes, all patched and variegated. They called him the Pied Piper. The Pied Piper proposed to the people of Hamelin, provided they would give him a thousand guilders, to free the town of rats. They agreed.

The Piper began to play a strange tune on his magic pipe. No sooner had he begun than the rats began to gather—gray rats, black rats, brown rats, old and young, large and small. They followed the Piper as he went from street to street, until he led them into the river Weser, where the rats all plunged in and perished. All Hamelin town rejoiced over their deliverance. The Pied Piper asked for his thousand guilders. "It's too much," said the ungrateful Mayor, "for so small a labour. Take fifty."

The Piper said no more. He took out his pipe and played a second tune. It was a wonderful melody. All the children of Hamelin town began to gather round him, running and skipping and tripping. They followed the Piper from street to street, out into the country, to Koppelberg Hill, and—you will hardly believe it—on they went straight through Koppelberg Hill. And neither the Piper nor the children were ever seen again in Hamelin town.



1. Describe Hamelin—its situation. Describe the plague of rats. Describe the Pied Piper. Tell how the Piper charmed away the rats. Tell how the people behaved to him, and how the Piper felt. Tell how the Piper charmed away the children. Tell how the people felt and what they did afterward.

2. How many parts are there to the story? Is each part told in a paragraph? Why?

3. Give equivalent words or phrases for the italicized words in the following:—The town was *infested* with rats. The people were *beside themselves* to know what to do. His clothes were *variegated*. *There was great rejoicing* in Hamelin.

4. Use the following words in sentences of your own :  
1. Infest. 2. Plague. 3. Piper. 4. Patch. 5. Variegate.  
6. Propose. 7. Perish. 8. Deliverance. 9. Wonderful.  
10. From street to street. 11. Straight through.

5. Study these fables. Go over them in memory. See if you can make them more vivid, more interesting. Add details of the scene and the circumstances. Tell the story to the class and make it seem as real as you can to them.

1. A farmer once found his waggon stuck in the mire. He besought Hercules (*her' kew leez*) to help him. Hercules told him to put his shoulder to the wheel. Heaven helps those that help themselves.

2. A thirsty crow found a big pitcher with a little water in it. Try as she would she could not reach the water. Finally she began dropping pebbles into the pitcher and raised the water to where she could drink. Necessity is the mother of invention.

3. A shepherd boy used to rouse the village by crying "Wolf! Wolf!" when there was no wolf. Then he would laugh at the people when they rushed to his assistance. One time there came a real wolf. The boy cried "Wolf! Wolf!" but nobody believed him, and the wolf carried off a lamb. Liars are not believed even when they speak the truth.

**II.—The Structure of the Sentence. Its Parts**  
 The compound sentence (p. 17) may be analyzed as two or more simple sentences. If subject or predicate is understood, it may be inserted in brackets ( ) as understood (see p. 29). Thus we can analyze the following compound sentences:—

1. The rats killed the cats and gnawed the bacon.
2. The Piper wore the queerest kind of clothes—patched and variegated—and everybody soon called him therefore the Pied Piper.

Kind of Sentence.	Subject.		Predicate.		
	Bare Subject.	Attributes.	Verb.	Objects or Complements	Modifiers.
1. Compound. Link-word. and	rats	the	killed	the cats	
	(rats)		gnawed	the bacon.	
Compound. Link-word. and	piper	the	wore	the queerest kind of clothes--patched and variegated.	1. soon 2. there-fore.
	everybody		called	him, the Pied Piper	

EXERCISE I.—Analyze the following compound sentences:—1. Byron awoke one morning and found himself famous. 2. God made the country and man made the town. 3. God is a good worker, but He loves to be helped. 4. Jack Frost climbed up the trees and dressed their branches with diamonds and pearls. 5. He went to the mountain and powdered its crest. 6. You must respect yourself and then others will respect you. 7. Give us this day our daily bread and forgive us our trespasses. 8. The fair breeze blew, the white foam flew, the furrow followed free. 9. Work and despair not.

III.—Written Composition. I. Write from memory the story of the Pied Piper.

Try to see clearly and describe vividly (i) the plague of the rats; (ii) the coming of the strange Piper to Hamelin; (iii) the drowning of the rats and the joy of the people; (iv) the ingratitude of the town; (v) the Piper's tune to the children, and the town's new and greater dismay.

Make a paragraph for each part of the story. Review your work for punctuation and spelling.

Robert Browning's "Pied Piper of Hamelin" may with advantage be read to the class in preparation for the written work.

2. Tell one of the following English legends:—  
1. Whittington. 2. The Heir of Linne. 3. The Squire of Low Degree. 4. Robin Hood and Friar Tuck. 5. Chevy Chase. 6. The Lord of Burleigh (Tennyson).

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LESSON XX.

I.—**Oral Composition.** Study this fairy tale of—  
THE SLEEPING BEAUTY.



Once upon a time there was born to a king and a queen a beautiful little daughter. The king gave a great feast and invited the seven good fairies of his kingdom to be present. Now when the feast was ready and all had sat down, in came a wicked old fairy who had not been invited. After the feast the fairies gave their gifts to the young princess—one gave her beauty, another wit, the third grace, and so on till it came to the

old fairy's turn, and this wicked fairy wished that when the princess grew up she should pierce her hand while spinning and die of the wound. Now the seventh fairy had hidden herself, fearing that the wicked fairy would wish something evil. And she wished her wish. "Your daughter," she said to the king, "shall not die, but only sleep—sleep for a hundred years, and at the end of that time a king's son shall come and wake her."

The king was very sad. He commanded all spindles to be banished from the kingdom, and for fifteen years all went well. One day, however, the princess wandered up into an old tower of the castle, and found in the little room at the very top of the tower an old woman spinning. The princess was curious to learn how to spin, and seized the spindle. But she pierced her hand with the point, and fell at once into a faint. And no one could rouse her. All her good fairy friend could do was to cause a charmed sleep to fall upon every one in the castle, and upon the dogs in the courtyard and upon the horses in the stables. Even the fire ceased to burn. And a thorn-wood grew up and hid everything but the castle tower.

A hundred years had passed by, when a young prince, hunting near the thorn-wood, noticed the tower, and heard of the legend of the castle. He resolved to go to the rescue. He forced his way through the thorn-wood and entered within the outer walls. In the courtyard he saw the men-at-arms and dogs asleep. In the castle he passed by servants sleeping, and found himself at last in a lovely room, where a beautiful maiden lay asleep. She was so fair that he feared to speak. He knelt beside her and touched her hand with his lips. At once

she awoke. "Are you come, my prince?" she said. "I have waited long for you." As the princess spoke, the lap-dog began to bark, the mastiff to howl, the horses to neigh, the fire to burn, and the men-at-arms and the pages, the footmen and the cooks, all woke up.

That very day the prince married the princess in the castle chapel. As they rode gayly away from the castle through the thorn-wood, they turned to look back, and lo! there was no thorn-wood to be seen, nor any castle, only the open country and the winding road.

1. Describe the arrangements for the king's feast. Describe the situation when the old fairy arrived. Describe the fairies as they gave their wishes. Tell how the princess met her fate in the tower. Tell of the different people—what they were doing—who fell asleep. Tell of the moving objects that became still. Describe the thorn-wood. Tell of the arrival of the young prince—how he broke the charm and married the princess.

2. Repeat the following sentences, giving equivalent words or phrases for the italicized words:—1. *Once upon a time* there was a king of Thule (*thew'lē*). 2. *After the feast*, they gave gifts. 3. It was a *charmed* sleep. 4. She fell *into a faint*. 5. He *resolved* to rescue the princess. 6. He *forced his way* through the thorn-wood. 7. They *rode away from* the castle.

3. Use the following words in sentences of your own:—1. once upon a time. 2. come upon. 3. banish. 4. charmed. 5. legend. 6. to the rescue. 7. man-at-arms.

II.—The Structure of the Complex Sentence.—Its Parts. The complex sentence (p. 22) is analyzed as one simple sentence, and one or more subordinate sentences. For example—

My heart leaps up when I behold a rainbow in the sky.

Kind of Sentence.	Subject.		Predicate.		
	Bare Subject.	Attributes.	Verb.	Objects or Complements	Modifiers.
Complex. Subordinate Clause—	heart	my	leaps		1. up 2. <i>Subord. Cl.</i> "when. . . sky"
Link-word. when	I		behold	a rainbow	in the sky.

EXERCISE I.—Draw the diagram above, and in it analyze the following:—1. After it was dark, we paddled silently down in our canoes. 2. I caught through the branches a gleam of blue, which at first seemed the distant sky. 3. They went off down where the raspberries grow, by the old pasture field. 4. Fools rush in where angels fear to tread. 5. I hear a voice that is speaking in the wind. 6. Hero-worship endures forever while man endures. 7. A man never appreciates ashes until he slips on the ice. 8. Behind went a good old dog whose name was Ben. 9. He who goes slowly goes safely. 10. Once upon a time lived a little girl who had a fairy godmother.

III.—Written Composition. I. Write from memory the story of the Sleeping Beauty. Add any appropriate details. Follow this topical outline:—

[Title.]

THE OPENING. The time—the birth of the baby princess—the feast—the invited guests.

Keep all the sentences of this part in one group or paragraph.

**THE STORY.**—*The Complication.* The wicked fairy's arrival—the wishes of the good fairies—the wish of the wicked one—the seventh fairy's plan—the charmed sleep—the thorn-wood.

Keep all the sentences of this part in one paragraph.

*The Solution.* The time elapsed—the young prince—the entrance into the castle—how everything appeared to him—the Sleeping Beauty—the awakening—the marriage—the departure.

Keep all the sentences of this part of the story in one paragraph.

Tennyson's "Day Dream" may be read to the class in preparation for the written work.

2. Tell the story of one of the myths of Greece or Rome:—1. Alcestis. 2. Andromeda. 3. Antigone. 4. Circe. 5. Diana. 6. Endymion. 7. Hercules. 8. Jason. 9. Midas. 10. Narcissus. 11. Penelope. 12. Pandora. 13. Pegasus. 14. Tantalus. 15. Vulcan.

### LESSON XXI.

I.—**Oral Composition.** Study this fairy tale.



Once upon a time a man who had a beautiful young daughter lost his wife and married again. His

new wife had two daughters, proud and ugly and unkind, and all three of them treated the beautiful daughter very harshly. They made her wash the dishes and pots, and build the fires, and clean up the ashes, and people in contempt called her Cinderella.

Once the Prince gave a party and invited all the ladies to come to it. The step-mother and her two daughters dressed themselves in beautiful clothes, and went in a carriage to the ball. But poor Cinderella had to stay at home. She was sitting by the fire crying, when she heard a strange noise in the chimney, and a queer little woman came down out of it. It was her fairy god-mother. Cinderella told her all her story. "You shall go to the ball," she said. She touched Cinderella's ragged clothes with her fairy wand, and they became a lovely silver dress,—her shoes, and they were glass slippers,—a pumpkin in the kitchen, and it was a carriage,—some rats, and they were horses and coachman and footman. And away Cinderella went to the party. "But be sure," said the fairy godmother, "you come away before twelve o'clock."

At the ball everyone admired the beautiful young girl, and wondered who she was. The Prince danced only with her. She was so happy that she forgot about the time till she heard the clock striking twelve. Then she remembered and rushed away. The Prince hastened after her, but at the door he saw only a ragged girl running, and found only a glass slipper, which Cinderella had dropped in her flight on the step.

Next day the Prince went everywhere trying to find the wearer of the glass slipper. Many claimed it, but it would not fit them. The two proud daughters both

tried it on, but it was too small. One cut off her toe, one a slice of her heel, but still the slipper would not fit. The Prince made even Cinderella try it on. It fitted her foot perfectly, and she showed him, too, the other slipper. At that, the fairy godmother suddenly appeared. She touched Cinderella's rags and they became a beautiful silver wedding-dress. The Prince rode away with her, and she became his bride, and they lived happily ever after.

1. Tell who Cinderella was. What does her name mean? Why did her stepmother treat her harshly? What did the girl have to do? Why was she unhappy? Why did they not have Cinderella go to the party? What is a fairy like? How is she dressed? What is a fairy godmother? What is a fairy wand? Describe Cinderella as she went to the ball. What is the nature of fairy transformations? Describe the ball. Describe Cinderella's reception by different people. Why did she forget about the time? What transformation took place? What did the Prince determine to do? Where did he go? Tell about the ugly daughters trying on the slipper. What did their mother tell them to do? Tell of Cinderella's trying on the slipper. Tell what the Prince did.

2. Note the parts of the story. See if each part is told in a separate paragraph. Imitate this when you write the story.

**II.—The Structure of the Sentence. Its Parts.**  
The complex-compound sentence (p. 24) is analyzed as a compound sentence with a subordinate clause or clauses. For example:—

“The frost looked forth one still, clear night,  
And said, “Now I shall be out of sight.”

Kind of Sentence.	Subject.		Predicate.		
	Bare Subject.	Attributes.	Verb.	Objects or Complements	Modifiers.
Complex-Compound.	<i>Whole</i>	<i>Sentence:</i>			
Link-word.	(i) frost		looked		1. forth
and	(ii)(frost)		said	<i>Shew, et. c.</i> “: w..sight”	2. one still clear night
<i>Subordinate Clause—</i>					
1			shall be	out of sight	now

EXERCISE I.—Analyze these complex-compound sentences:—1. Where do the birds go and what do the birds say, when it rains? 2. I will sit by the fire and give her some food, and Pussy will love me because I am good. 3. Love your enemies and do good to them that hate you. 4. Truth from his lips prevailed with double sway, and fools who came to scoff remained to pray. 5. The stag at eve had drunk his fill, where danced the moon on Monan's rill, and deep his midnight lair had made in lone Glenartney's hazel shade. 6. The rose is fairest when 'tis budding new, and hope is brightest when it dawns from fears. 7. The fisherman went down to the shore, put down his basket, cast his net, and waited until it was motionless in the water. 8. When he heard these words of the fisherman, the Afrite endeavoured to escape from the bottle, but could not, because the fisherman had put upon the bottle a stopper with the impression of the seal of Solomon.

**III.—Written Composition.** Make a topical outline of the story of Cinderella, following the plan of the outline of the Sleeping Beauty (pp. 58, 59).

Write from your plan the story of Cinderella.

**2.** Use for similar exercises:—1. The Story of Blue-Beard. 2. Puss-in-Boots. 3. Beauty and the Beast. 4. The Hen that Hatched a Duckling.

**3.** Try your own powers of invention on themes like these:—1. The Glass House on the Top of the Hill. 2. An Adventure in Fairy Glen. 3. The Battle of the Fire King and the Ice King. 4. The Magic Flute. 5. The Enchanted Ring. 6. How the Camel Got His Hump.

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CHAPTER IV.—LEGENDS.

LESSON XXII.

**I.—Oral Composition.** Study the legend of—  
ST. GEORGE AND THE DRAGON.



Near the town of Silene (*sil lē nē*), in the province of Lybia, in Asia Minor, there once lived a terrible dragon. He dwelt near a lake by the city, and he was so bold that he came up even to the walls of the city in search of prey. His very breath was so fiery and so poisonous that every one was terrified at his approach. When the people gave him sheep he was satisfied, but soon they had no more sheep to give. Then they gave him other animals, but at last their goats and cattle were gone. Then they gave him their sons and their daughters.

Day by day a victim was chosen by lot, and one day the lot fell on the Princess Sabra. The king, her father, refused at first to abide by the fatal choice; but the people said, "Why do you sacrifice your subjects for your daughter? We are all dying from the breath of this monster." The brave girl fell at her father's feet and asked for his blessing. And he blessed her weeping, and she was taken to the lake.

But a Roman tribune then happened to be riding past. It was he whom we now know as St. George. He saw the maiden weeping and asked her why she wept. She answered, "Good youth, mount your horse and fly, or you perish with me!" "I shall not go without knowing the cause," he said. Then she told him of the dragon and her pitiful fate. "Fear nothing!" he said, "I will assist you." "Alas!" said she, "you cannot kill the dragon and you will only die with me."

At that moment the monster rose out of the water and came toward them breathing poison and fire. Sabra cried—"Fly, fly, Sir Knight!" But St. George galloped towards the monster, commending his soul to God. He thrust his lance with such force that he transfixed the

monster and bore him to the ground. He cut the head off, and he and the princess returned to the city. The people received the brave youth with great rejoicings. His renown spread abroad through all lands and the English took him as their patron saint.

**I.** Where is Asia Minor? What is a dragon? Describe how Silene suffered from a dragon. Tell about the choice of the Princess Sabra. Tell of the fight of St. George and the dragon. Tell how the people received St. George when he returned to the city. How does England honour St. George? What is his day? Have you ever seen an English coin stamped with the figure of St. George?

**2.** Discuss the following words:—1. Asia Minor. 2. province. 3. dragon. 4. in search of. 5. prey. 6. fiery. 7. terrify. 8. approach. 9. satisfied. 10. victim. 11. choose by lot. 12. princess. 13. at first. 14. sacrifice. 15. monster. 16. happen. 17. towards. 18. transfix. 19. rejoicings. 20. renown. 21. patron saint.

## II.—Words.—The Parts of Speech. The Noun.—

Notice in the following sentence what words represent *the things we can think about*.

On the morning of the twelfth day of October, 1492, Christopher Columbus discovered America.

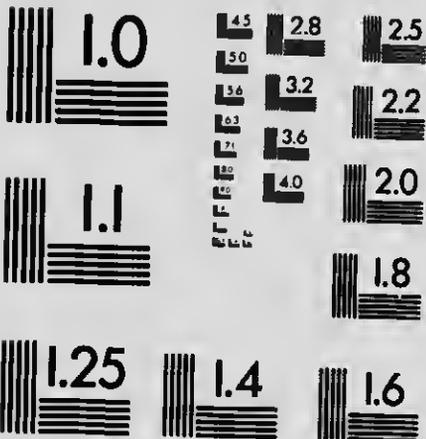
Tell the kind of thing represented by morning, day, October, year, Christopher Columbus, America.

*A word that represents anything we think about is called a noun.* The noun is the **name-word** (French *nom*, Latin *nomen*, name) for things. What we think about may be something material, like a stone; or



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some quality of persons or things, like courage; or a person, like Queen Victoria; or a city, like Toronto. The *name* of what we think about—stone, courage, Queen Victoria, Toronto, etc,—is a noun.

EXERCISE 1.—1. Give nouns that are names of things we eat. 2. Give nouns that are names of things we use in school. 3. Give nouns that represent periods of time. 4. Give nouns that represent villages, towns, cities, and countries. 5. Give nouns that represent qualities of people—their virtues, faults, etc. 6. Give nouns that represent qualities or relations of material objects—size, colour, distance, etc.

EXERCISE 2.—Point out the nouns in the legend of St. George.

**III.—Written Composition.** 1. Make an outline of the Legend of St. George, like that on pp. 58, 59.

Think of the incidents of the story, see them in your mind, and write the story as vividly as you can.

2. Tell the story of a mediæval myth:—1. The Wandering Jew. 2. The Flying Dutchman. 3. The Holy Grail. 4. The Philosopher's Stone.

3. Tell the story of:—1. St. Andrew. 2. St. Patrick. 3. St. David. 4. St. Agnes. 5. St. Christopher. 6. St. Denys. 7. St. Valentine. 8. St. Francis of Assisi.

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CHAPTER V.—NATURE THEMES.

LESSON XXIII.

I.—Oral Composition. Study the following dialogue.



A BARNYARD TALK.

“Cock-adoodle-doo!” crowed the Cock in the early morning. “I am the cleverest person on the farm. Every morning I wake the people up so that the men can get to work and the children can get to school at the right time. That is the reason the children feed me with corn and bread every day.”

“Cluck, cluck!” said the Hen. “You ought not to be so conceited, good sir. You never give the children anything to eat, but I do. Almost every day I lay an egg, and my eggs are made into pancakes for the children. Surely I am cleverer than you.”

“Mew, mew, mew,” said the Pussy-cat who had heard the talking. “You want to know who is the cleverest,”

said she. "I'll tell you." "If I did not kill all the rats and mice, those wicked things would come and eat up all the butter and cheese, and all the bread and cake, and the children would have to go to school without any lunch. That is why the children and I are such good friends. Why, they give me milk to drink, and I sit on their laps."

"Bow, wow, wow!" said the Dog. He had put his head out of the kennel when he heard Pussy boasting. "How do you think things would go if I didn't watch over the house, night and day? I know who is the most important person on the farm."

Then up came the farmer, who had overheard everything. "You are all kind and useful," said he. And he scattered corn to the Cock and to the Hen, and gave Puss a saucer of milk, and Doggy a bone to gnaw. They were all happy and satisfied, and stopped disputing.

—Abridged from a story from the Norwegian, by Emilie Poulsen, in "In the Child's World." By permission of the publishers, Messrs. The Milton Bradley Co.

1. What was the Barnyard Talk about? Describe a barnyard you have seen. Describe the barnyard of this story. Who are the characters of this story? What did each claim to be, and why? What was right and what was wrong in his claim? How did the farmer settle the dispute? Did he settle it justly?

2. Use the following words in sentences of your own making:—1. at the right time. 2. ought not to be. 3. boast. 4. day and night. 5. scatter. 6. gnaw. 7. dispute.

3. Tell the story to the class. Let each part be told by a different pupil.

**II.—Words.—The Adjective.** We wish at times to describe a thing—

*Red* apples. *A cold* winter. *Rough* boards. *Heavy* parcels.—

or to tell its number or order—

*A* book. *Six* apples. *Last* winter. *The first* board.—

or to point it out—

*The* book. *This* book. *These* books. *Those* books—

or to ask about it—

*Which* book? *What* man?

*The word that is added to a noun to modify or limit the meaning of the noun is called an adjective.*

**EXERCISE 1.**—Describe by adjectives the things represented in the following (*e.g.*, the wintry day, the snowy day, etc.):—1. The pupils (i) in school hours; (ii) at recess; (iii) going home. 2. The sky (i) in rain; (ii) in storm of wind; (iii) at sunset. 3. The creek or river (i) in winter; (ii) in spring; (iii) in a dry summer. 4. The street (i) in early morning; (ii) at noon; (iii) at midnight. 5. The trees (i) in winter; (ii) in spring; (iii) in autumn.

**EXERCISE 2.**—Point out the adjectives in the following sentences. State to what each refers:—1. All men are mortal. 2. A living dog is better than a dead lion. 3. The ploughman homeward plods his weary way. 4. Good manners are made up of petty sacrifices. 5. Coleridge was a noticeable man with large grey eyes. 6. Four bulls once agreed to live together, and they fed in the same pasture. 7. My first thought about the wild flowers was to find out their names. 8. Dark behind it rose the forest, rose the black and gloomy pine-trees.

**EXERCISE 3.**—Point out the adjectives in the story of "The Barnyard Talk."

**III.—Written Composition.** 1. Write from memory the story of "The Barnyard Talk."

Note first the order of the speakers. Expand, if you wish, the reasons each has for boasting. Add, if you wish, other characters. Be careful to use the exact words of each speaker and to put them in quotation marks.

2. Change the characters of the Barnyard Talk to a group of people in a household, and write the story.

3. Imagine a group of dogs discussing human beings—their masters, etc., tell their conversation.

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#### LESSON XXIV.

**I.—Oral Composition.** Study the story of the Swallow.



All over the world you will find the swallow. You can see it with its short wide bill, its forked tail, and

wide-spread wings, skimming through the air in search of its insect prey. The best known kind in Europe is called the chimney-swallow. In America the barn-swallow is more noticeable, though if you live near any river bank, pierced with holes like a little G'braltar, you will be most familiar with the bank-swallow, or sand-martin.

The barn-swallow builds its nest along the rafters of barns. The nest is a gray mass built out of pellets of mud mixed with bits of straw to keep it tough, and lined with fine grass and feathers.

"All the summer long," writes Gilbert White, "the swallow is a most instructive pattern of unwearied industry and affection; for from morning to night, while there is a family to be supported, she spends the whole day in skimming close to the ground, and exerting the most sudden turns and quick evolutions. When a fly is taken, a smart snap from her bill is heard, resembling the noise at the shutting of a watch-case; but the motion of the mandibles is too quick for the eye."

- I. Give the story of the Swallow in four parts:—
  - (i) Where it is found; (ii) what it looks like; (iii) its nest; (iv) its habits. Tell about swallows you have seen.
2. What birds did you see on the way to school? How did you recognize them? What do they feed on? What are their nests like? Can you tell different kinds of birds' eggs? What common birds are helpful and what are harmful to man?

II.—Words.—The Pronoun. It would be very tiresome to have to say—

*The swallow* is found in every country. *The swallow* builds its nest in barns. *The swallow* uses pellets of

mud and pieces of straw to make *the swallow's nest* with—

when we can say—

The swallow is found in every country. *It* builds its nest in barns. *It* uses pellets of mud and pieces of straw to make *its* nest with.

It would be tiresome to say—if your name is John Smith,—

*Johu Smith* says what *Johu Smith* thinks,—  
when you can say,—

*I* say what *I* think.

*There is, then, a useful class of words that are general substitutes for nouns. They are called pronouns, (i.e., for-nouns).*

EXERCISE 1.—Pick out the pronouns in the following sentences. Tell what nouns are represented by them :—

1. There was once a king who ruled over many lands.
2. Who killed Cock Robin? 3. "I," said the sparrow.
4. Who will stand at either hand and keep the bridge with me? 5. Many are called but few are chosen. 6. I know the song the bluebird is singing. 7. That is the way for Billy and me. 8. Two heads are better than one. 9. That mercy I to others show, that mercy show to me. 10. We must all toil—or steal.

EXERCISE 2.—Substitute pronouns where possible in the following sentences :—1. The fox, when the fox could not get the grapes, said to the fox, "The grapes are sour." 2. Every day Peter tended the cows down by the river, and every night Peter dro e the cows home. 3. Every day when the person speaking goes to bed, the person speaking sees the stars shine overhead. 4. It is a lady, sweet and fair; the lady comes to gather

daisies there. 5. Twinkle, twinkle, little star; how I wonder what the little star is! 6. This is a story, a story I like to read. 7. Here is the man, the man bought the horse. 8. Have you any apples? I have no apples. 9. What pupils wrote the best story? Harry and the person speaking wrote good stories.

EXERCISE 3.—Pick out any pronouns you can find in the Swallow, and state what noun each stands for.

**III.—Written Composition.** 1. Write from memory an account of the Swallow.

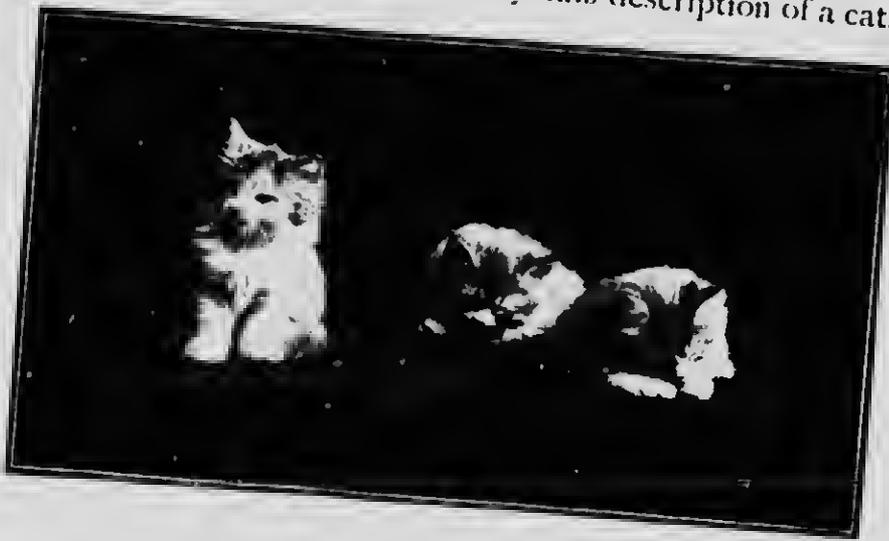
Make a plan of what you are going to write. Add anything you yourself have seen of swallows.

2. Write similar compositions on some bird of prey like the hawk; or some song-bird, like the canary, or cat-bird, or chickadee; or some useful bird, like the hen, or duck.

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### LESSON XXV.

I.—Oral Composition. Study this description of a cat.



## SERAPHITA.

No comparison with snow would suffice to give an idea of how white she was ; her fur would have made ermine seem yellow. Her name was Seraphita, after one of Balzac's heroines. In character she was dreamy and contemplative. She would stay motionless on her cushion for hours together, not sleeping, but following intently with her eyes sights invisible to ordinary mortals.

Careses were agreeable to her, but she returned them in a very reserved fashion, and only to the few people honoured with her favour.

Luxury pleased her, and her toilet took an enormous amount of time. Her fur was carefully sleeked every day. She washed her face with her paw, and each separate hair brushed with her pink tongue shone like new silver. When anyone touched her she quickly smoothed away all traces of the contact, for she could not endure to be ruffled. Her elegance, her distinction spoke of aristocracy. She was a very duchess among cats. She revelled in perfumes, plunged her nose into bouquets, and nibbled with little spasms of pleasure at scented handkerchiefs. Such was Seraphita, and never a cat justified more perfectly a poetic name.

—Adapted from Théophile Gautier, *Ménagerie Intime*.

1. What is the description about—cats in general or a particular cat? What made the cat one worth writing about? Tell of any cat or dog you know whose looks or doings make it interesting?

2. Use each of the following words in a sentence of your own making:—1. comparison. 2. ermine. 3. heroine.

4. dreamy. 5. contemplation. 6. motionless. 7. intently.  
 8. invisible. 9. caresses. 10. reserved. 11. luxury.  
 12. elegance. 13. aristocracy. 14. spasms. 15. bouquet.

**II.—Words.—The Verb.** Study the way you can say something about—

*John and skating. Girls and reading. Fire and house. John and running a race. Sarah and tall.*

To make such statements as—

John *skates*; or John *is skating*; or, John *likes skating*—

we use words that assert something of the subject. *The word that asserts is a verb.*

Note.—The verb may be (i) a single word or (ii) a group of words.

(i) John *runs*. John *is* my brother.  
 (ii) John *was running*. John *has run*. John *will run*.  
 John *would have run*. If John *should run*.

But be careful to distinguish from the verb-group its object or modifiers.  
 John *will have run* (verb group) a race to-day. John *is studying* (verb group) his reading lesson now.

**EXERCISE 1.**—Can you tell the difference in meaning between:—1. John's skates. John skates. 2. Some tall girls. Some girls are tall. 3. Running down the hill, John slipped. John was running down the hill, and he slipped. 4. John is reading. John likes reading. 5. The girls have learnt to skate. The girls skate every day.

**EXERCISE 2.**—Pick out the assertive words, or verbs, *where there is one*, in each of the following:—1. Ring out, wild bells, to the wild sky! 2. Oh, the ring of the piper's tune! 3. John runs well. 4. On the first innings he made twenty-three runs. 5. He has pleasing manners. 9. His manners were pleasing everybody. 7. They learn music easily because they like learning. 8. They were learning music, and liked learning it.

**EXERCISE 3.**—How many paragraphs are there in the extract? What is each paragraph about?

**EXERCISE 4.**—Analyze the sentences of the last paragraph of the account of Seraphita.

NOTE.—This exercise may be done orally. By keeping the thought of the passage uppermost, the teacher may make exercises in analysis a sure test of the pupil's understanding of the passage.

**III.—Written Composition.** Study the plan of the story of Seraphita—her appearance; her character; her habits; the general comment on her and her name. Then follow the plan and **I**. Write a similar description of any interesting cat or dog that you know of.

**2.** Three Little Kittens. See the picture at the head of the Lesson—how they look when sleepy and what they do when awake.

**3.** Tell about your favourite cat or dog or pony.

**4.** Tell about Eskimo dogs.

**5.** 1. My Dog. 2. My Pets. 3. The Beaver's Home.  
**4.** The Weasel.

**6.** Lost Dogs. Tell about these dogs—who they were, and how they lost themselves, what they thought and said to each other, and how they got home.



## LESSON XXVI.

I.—Oral Composition. Study this description of—

## THE DRAGON FLY, OR DARNING-NEEDLE.

The alders, willow trees, and poplars separate us from a little road which leads to a pool, surrounded by reeds and rushes. There, through the cool, limpid water, we can plainly discern the shining pebbles, the sand, and the fish.

A sort of grub, of a greenish, grey colour, crawls out of the mud, leaves the water at the bottom of which it has hitherto lived, and fastens itself to a small reed. It sticks into the bark of the reed two little, very sharp claws which it has on each foot. It is quiet a few moments, and you can notice its eyes become brilliant, and its back split and open. Then a head appears through the opening; after this head come the body and wings of a *libellula*, or dragon-fly, which we usually call a darning-needle. The wings are folded and shapeless; the body is soft, and all in a heap. It waits till the air without and the life within put all into proper condition. At the end of half-an-hour, it shakes itself and flies away—light, slender, and richly adorned with the colours of the emerald and the turquoise, and at least as brilliant as either. It is now a dragon-fly of the air.

I see a crowd of them sporting in the air, or lighting upon the reeds; some of them dart away, and disappear on the wing, but they return a few minutes afterwards. They live on prey, and devour insects of the air, as when in their first shape, they ate those of the water.

—Adapted from Alphonse Karr, "A Tour Around My Garden."

**II. — Words.—The Adverb.** We must have words to modify statements. It is not enough to say :—

John runs.—

we must be able to say :—

John runs *here*. John runs *well*. John runs *slowly*. John does *not* run.

So, too, we must have words to modify—add to or lessen the force of attributes or modifiers. It is not enough to say :—

Jane is *tall*. Jane runs *fast*.—

we must be able to say :—

Jane is *very* tall. Jane runs *very* fast, *too* fast.

*The word that modifies statements, attributes, or modifiers is an adverb.*

**EXERCISE 1.**—Some pupils make statements (oral), others add suitable adverbs.

**EXERCISE 2.**—Modify each statement in the following sentences by one adverb :—1. Work like a man. 2. That man has travelled. 3. The crickets creak. 4. The trees rock. 5. The ship sank. 6. Lochinvar entered Netherby Hall. 7. To every man upon this earth death cometh. 8. We gazed on the face of the dead and we thought of the morrow.

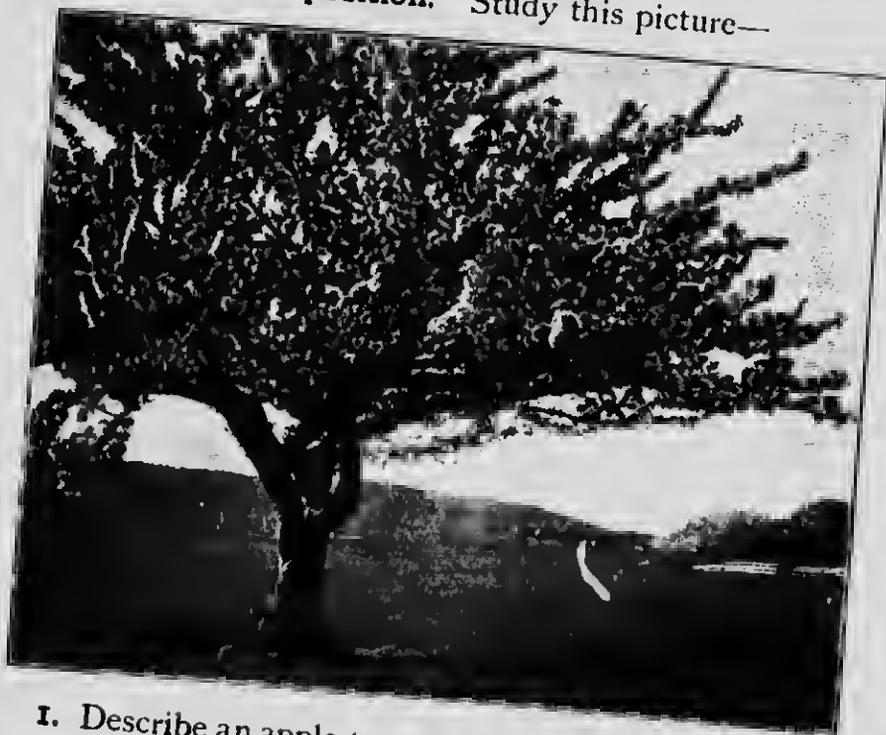
**EXERCISE 3.**—Modify any adjective or adverb in the following sentences by an adverb :—1. Once upon a time there was a little man. He was so little that he was called Tom Thumb. 2. The ripest fruit falls first. 3. I am glad that you are happy. 4. The birds were plentiful and the flowers smelled sweet. 5. The soldier was wounded, they thought. 6. At the first glance they saw he was the likely winner. 7. Fighting bravely, the few survivors made their way back. 8. They spent the day pleasantly together, for they were good friends.

**EXERCISE 4.**—Point out the adverbs in the description of the Dragon Fly. Tell what the purpose of each is.

- III.—Written Composition.** 1. Make a plan or topical outline of the description of the Dragon Fly. Then write from memory an account of it. Make a drawing to go with your description.
2. Following the general plan of the Dragon Fly, write an account of any other insect—cricket, spider, mosquito, butterfly, ant, potato-bug, silk-worm, etc.

LESSON XXVII.

- I.—Oral Composition.** Study this picture—



1. Describe an apple-tree—trunk, leaves (shade, colour above and beneath). Tell what the blossoms of the apple-tree are like—shape, cluster, colour, fragrance. Describe an apple-tree in blossom, like the one you see

in the picture, how it is beautiful. Tell how the fruit forms: how it ripens. Describe an apple-tree with fruit on it. Tell how apples are picked and stored and sold. Give some of the different kinds of apples—shape, colour, taste; the good points and defects of each. Tell about the uses of apples—food, cider, vinegar.

2. Following the discussion of the apple-tree, make from memory a topical plan of a composition on the apple-tree.

**II.—Words.—The Preposition.** We must have words to indicate the relationship between things we think about, or between actions and things. If we put a book on the desk, the book and the desk have a relation to each other which we express when we say:—

The book is *on* the desk. I put the book *on* (*under, over, beneath*) the desk.

If we connect the thought that *John runs with the place he runs to*, we say:—

John runs *into* the house; or, *after* the wagon; or *behind* Henry.

*The word that expresses the relation between one thing and another, or between an action and a thing is a preposition.*

**EXERCISE 1.**—Express various possible relations between:—1. The blossoms and the apple-tree. 2. The fish and the water. 3. The man runs and the house. 4. The boys stand and the school. 5. The children look and the water.

**EXERCISE 2.**—Point out each preposition in the following. Tell the two things, or the action and the thing, it expresses the relation between:—1. The boy fell from

the apple-tree. 2. The wind has such a rainy sound as it moans through the town. 3. The bird flew over to the pond to have a drink. 4. Put money in your purse. 5. The dog lies in his kennel and Puss purrs on the rug. 6. Behind the clouds is the sun still shining. 7. They were happy at their escape and laughed heartily at their ill luck. 8. The mountains look on Marathon and Marathon looks on the sea. 9. They spoke about the man in the moon.

EXERCISE 3.—Point out the prepositions in the description of the Dragon Fly. Tell the things or actions they express connection between.

**III.—Written Composition.** 1. Write of the Apple-tree. Tell (i) How the apple-tree differs from other trees in appearance. (ii) The blossoms of the apple-tree. (Make a coloured picture, if you like, to go with the description.) (iii) The chief kinds of apples—their merits and defects. (iv) The value of the apple to mankind. Compare this outline with the topical outline you have made. Make the paragraphs correspond to your main headings.

2. Write about An Apple Orchard.

Plan your composition in three parts:—(i) The orchard in blossom time. (ii) The orchard when the apples are ripening. (iii) The apple-harvest and its disposal. Make the paragraphs correspond.

3. Write a similar composition on one of the following:—1. The Pear Tree. 2. The Plum Tree. 3. The Cherry Tree.

4. Write a similar composition on one of the following—characteristics—cultivation—uses:—1. The

Potato Plant. 2. The Cotton Plant. 3. The Tea Plant. 4. Sugar Cane. 5. The Peanut.

5. Write a similar composition on one of the following:—1. The Pine Tree. 2. The Cedar Tree. 3. The Oak Tree.

6. Describe the general appearance of the main Forest Trees.

7. The Forest in Spring-time and The Forest in the Fall.

8. The Maple Tree.

9. The Evergreen Family in Canada—White Pine, Balsam Fir, Hemlock, Cedar.

10. The Story of a Magic Apple Tree (for a fairy tale).

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### LESSON XXVIII.

I.—Oral Composition. Study this picture.



1. Tell about the parts of the daisy—its stalk ; the number of flowers on it ; the colour and number of its petals ; the color of its sepals ; the odor. Tell of the use of flowers to the plant. What is its use, if it has any, to mankind? Describe a scene of a field of daisies as in the picture, and tell of picking daisies.

2. Make a plan or outline of a composition on the daisy. Summarize under proper headings the details of the oral composition.

3. Read about some poem that tells of the beauty of flowers, such as Wordsworth's *The Daisy* or *Daffodils*.

**II.—Words.—The Conjunction.** There is a class of link-words that show the relation of thoughts. Thus we can show the relation of thoughts expressed in a compound sentence.

(John walked home) *and* (Mary rode home).  
or the thoughts expressed in a complex sentence—

(Mary rode home) *after* (*when, since, because,*  
etc.) (John walked home).

We can similarly indicate *the common relationship in thought* of compound subjects or compound predicates, or several objects or attributes, or modifiers—

John *and* Mary rode home.

John walked *and* rode.

John painted the table *and* the chair white *and* green.

John paints quickly *and* well.

*The link-word that expresses the relation between thoughts, or the relation of several nouns, attributes, etc., to a common thought, is called a conjunction.*

**EXERCISE I.**—Express the thoughts in each of the following in a compound sentence. Indicate the

relationship by a conjunction:—1. Needles have eyes. Needles cannot see. 2. I sit upon this old grey stone. I dream my time away. 3. Life is real. Life is earnest. The grave is not its goal. 4. Ask. It shall be given unto you. 5. Go to the ant, thou sluggard. Consider her ways. Be wise. 6. Consider the lilies of the field. They toil not. They spin not. 7. John was not here. James was not here.

EXERCISE 2.—Improve the expression of the following groups by joining them into a complex sentence by means of a conjunction:—1. I crossed the wild. I chanced to see the solitary child. 2. I know. He did not come. 3. Bring no book. This one day we shall give to idleness. 4. He came down from the mountain. Great multitudes followed him. 5. Sinners entice thee. Consent thou not. 6. I mounted up the hill. The music was heard no more. I bore the music in my heart long after.

EXERCISE 3.—Improve the expression of the groups here by using appropriate conjunctions. Shorten the sentences where possible.—1. I know that heaven is up on high. I know that on earth are fields of corn. 2. Behold her reaping by herself. Behold her singing by herself. 3. The wind makes so much noise. The hail makes so much noise. The rain makes so much noise. 4. The bobolink comes amidst the pomp of the season. The bobolink comes amidst the fragrance of the season. 5. His life seems all song. His life seems all sunshine. 6. With head upraised she stood. With look intent she stood. With locks flung back she stood. With lips apart she stood.

EXERCISE 4.—Point out and distinguish from each other the prepositions and conjunctions in the following:—

1. After dinner we went skating.
2. After we had our dinner we went skating.
3. John ran behind but I could not see him.
4. I saw no one but John.
5. Since you will not hurry, I will go on without you.
6. He has been here since last month.
7. Before you go, tell me about your trip.
8. Before me stood a bear.

**III.—Written Composition.** 1. According to the plan made, write a composition on *The Daisy*. Quote in it any suitable lines you can find in any poem you have read.

2. Describe the parts and their uses in any common flowering plant—Peduncle, Perianth, Calyx, Corolla, Sepals, Petals, Stamens, Pistil, Pollen, Seed.

3. Following the plan of the composition on the *Daisy*, write on one of the following:—1. *The Rose Tree*. 2. *The Lily of the Valley*. 3. *The Virginia Creeper*. 4. *The Canadian Thistle*. 5. *The Tiger Lily*. 6. *Golden-rod*.

4. Write a free composition on a *Flower Garden in the City* or a *Flower Garden in the Country*.

5. Write of the *Wild Flowers* to be found in a place you know.

6. Compare the *Wild Flowers of the Spring* with those of *Autumn*.

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### LESSON XXIX.

**I.—Oral Composition.** Study this description.

#### A LANDSCAPE.

And there Tom was, out on the great grouse-moors, heather and bog and rock, stretching away and up, up to the very sky. . . . So he went on and on, he hardly

knew why ; but he liked the great, wide strange place, and the cool fresh bracing air. But he went more and more slowly as he got higher up the hill ; for now the ground grew very bad indeed. Instead of soft turf and springy heather, he met great patches of flat limestone rock, just like ill-made pavements, with deep cracks between the stones and ledges ; so he had to hop from stone to stone, and now and then slipped in between and hurt his little bare toes, though they were tolerably tough ones, but still he went on and up, he could not tell why. . . .

And in a minute more, when he looked round, he stopped again, and said, " Why, what a big place the world is ! "

And so it was ; for, from the top of the mountain, he could see—what could he not see ?

Behind him, far below, was Harthover, and the dark woods, and the shining salmon river ; and on his left, far below, was the town, and the smoking chimneys of the collieries ; and far, far away, the river widened to the shining sea ; and little white specks, which were ships, lay on its bosom. Before him lay, spread out like a map, great plains and farms, and villages down amid dark knots of trees. They all seemed at his very feet ; but he had sense to see that they were long miles away.

And to his right rose moor after moor, hill after hill, till they faded away, blue into blue sky. . . . At his very feet lay a deep, deep green and rocky valley, very narrow and filled with wood ; but through the wood, hundreds of feet below him, he could see a clear stream glance. Oh, if he could but get down to that stream ! . . . It chimed and tinkled far below ; and this is part of the song it sang—

Clear and cool, clear and cool,  
 By laughing shallow, and dreaming pool ;  
 Cool and clear, cool and clear,  
 By shining shingle, and foaming weir<sup>1</sup> ;  
 Under the crag where the ouzel<sup>2</sup> sings,  
 And the ivied wall where the church-bell rings,  
 Undeiled for the undeiled ;  
 Play by me, bathe in me, mother and child.

—Abridged from Charles Kingsley's "Water Babies."

1. What kind of landscape is described here? Tell about the way up the moor. Tell how Tom took it. What did he think when he reached the mountain top? What did he see from there?

2. Work out (on the blackboard) a brief plan of the description. Draw a map to show the relation of the places.

3. Use the following words in sentences of your own:—1. landscape. 2. heather. 3. bracing. 4. turf. 5. limestone. 6. pavements. 7. ledge. 8. tolerably. 9. mountain. 10. collieries. 11. steeps. 12. knot. 13. valley. 14. chime. 15. tinkle.

**II. — Words. — The Interjection.** Sometimes we express feeling by exclamation. Notice that such exclamations do not express a judgment, they do not enter into the structure of the sentence, they express a feeling, not a thought.

*Hurrah!* here's the boat. *Hallo!* Is that you, Charlie? *Oh!* stop that. *Whew!* wasn't he lucky! *What ho!* the Captain of our Guard! *Goodness me!* what a surprise!

*The word that expresses sudden feeling, but is not part of the structure of the sentence, is an interjection.*

<sup>1</sup>dam for raising the water on river or canal. <sup>2</sup>thrush.

Note the punctuation of the interjection (I)

Distinguish from the interjection the adverb or the verb or other word, used with exclamatory force.

*On, Stanley, on!* (The verb is understood.)

*Back! back! on your lives!* (The verb is understood.)

Distinguish from the interjection the noun used as a word of address, though, like the interjection, the noun of address stands apart from the construction of the sentence.

*Boys! boys!* do hurry up.

*Harp of the North!* farewell.

EXERCISE I.—Suggest scenes or accidents that would call forth interjections. State the appropriate interjections.

**Summary—Kinds of Words.** There are then seven classes of words that enter into the structure of the sentence:—

I.—Words to represent things we think about—called **nouns**.

II.—Words added to nouns to express attributes, etc.—called **adjectives**.

III.—General words to stand for nouns—called **pronouns**.

IV.—Words to make statements—called **verbs**.

V.—Words to modify statements made, or attributes, etc.—called **adverbs**.

VI.—Words to show relation between things, or actions and things—called **prepositions**.

VII.—Words to show the connection between thoughts, etc.—called **conjunctions**.

There are also—

VIII.—Exclamations of feeling—called **interjections**.

Into these classes of words fall all words we use to say whatever we wish to say. They are therefore called **the parts of speech.**

**EXERCISE 2.**—Make several sentences, each of which contains all the parts of speech.

**EXERCISE 3.**—(i) Analyze the following sentences.  
 (ii) Tell the part of speech each word in each sentence is:—1. Boats sail on the river. 2. Wolves, reared with dogs, soon learn to bark. 3. O! while you live, tell truth. 4. The low, distant, thrilling roar of the Pacific hangs over the coast like smoke above a battle. 5. Laws grind the poor and rich men rule the laws. 6. If you would have a faithful servant, serve yourself. 7. Truth, from his lips, prevailed with double sway, and fools, who came to scoff, remained to pray.

**III.—Written Composition.** 1. Following your plan, tell from memory, as fully as you can, how Tom climbed the moor, what he saw on the way, and what he saw from the mountain top.  
 2. Walk to some neighbouring hill or height. Observe what you see on the way, and what you think of what you see. Notice everything you can see from the hill-top—place, size, colour, etc., of each object. Write, then, from memory, an account of your walk.  
 3. What I saw as I floated down a River.  
 4. What I saw as I drove to —.  
 5. Tell about the journey of a Kite.  
 6. The Observations of a Cloud.

## LESSON XXX.

I.—**Oral Composition.** Study this description of—  
A WINTER LANDSCAPE.

So long as men had slender means, whether of keeping out cold or checkmating it with artificial heat, Winter was an unwelcome guest, especially in the country. The poet of Winter himself<sup>1</sup> is said to have written in bed, with his hand through a hole in the blanket. Even in our own climate, where the sun shows his winter face as long and as brightly as in central Italy, the seduction of the chimney-corner is apt to predominate in the mind over the severer satisfactions of muffled fields and penitential woods. But I would exchange this and give something to boot, for the privilege of walking out into the vast blur of a north-northeast snow-storm and drawing the first furrows through its sandy drifts. If the wind veer too much toward the east, you get the heavy snow that gives a true Alpine slope to the boughs of your evergreens, and traces a skeleton of your elms in white; but you must have plenty of north in your gale if you want those driving nettles of frost that sting the cheeks to a crimson manlier than that of fire. Or take a winter walk in the nightfall and note the intense silence. How yellow are the evening lamps by contrast with the snow! The stars seem

"To hang, like twinkling winter lamps,  
Among the branches of the leafless trees."

And who ever saw anything to match the gleam of the moon, which runs before her over the snow, as she rises, cold and clear, on the infinite silence of winter night?

—By James Russell Lowell. Abridged from "A Good Word for Winter."

<sup>1</sup> Thomson, author of *The Seasons*.

1. In what way some people take winter? What is a manlier way? What is enjoyable in a snow-storm?—in what you do?—in the appearance of the landscape by day?—by night?

2. Draw up, on the blackboard, a topical outline of Lowell's description of a winter landscape.

3. How does the snow make the fields into "muffled fields"? the trees into "penitential woods"? the landscape into "the vast blur"? make the elm-tree "trace a skeleton" of itself? Explain "nettles of frost," "manlier crimson."

4. Use in sentences of your own the following words:—1. whether...or. 2. checkmate. 3. artificial. 4. unwelcome. 5. chimney-corner. 6. predominate. 7. satisfaction. 8. muffled. 9. penitential. 10. to boot. 11. furrows. 12. skeleton. 13. nettles. 14. intense. 15. contrast. 16. twinkling. 17. glean. 18. infinite.

**II.—Functional Value of Word Groups.** 1.—Compare as to their relation to the noun—

*An (a) honest MAN. A MAN (b) of honesty.  
A MAN (c) who is honest.*

The phrase (b) and the clause (c) both describe the man, and are therefore attributes of it, just as is the adjective (a). Each has the functional value of an adjective. The phrase in attributive relation is, therefore, an adjective phrase, and the clause in attributive relation is an adjective clause.

2. So, too, compare, as to their relation to the verb—

*John WRITES (a) hurriedly.  
John WRITES (b) in a hurry.  
John WRITES (c) as one in a hurry writes.*

The phrase (*b*) and the clause (*c*) both modify the verb just as the adverb (*a*) does. *Each has the functional value of an adverb. The modifying phrase is called, therefore, an adverb phrase, and the modifying clause an adverb clause.*

3. So, too, compare, as to their relation to the thing we think about—

(*a*) John SAW (*a*) *his mistake.*

John SAW (*b*) *that he had made a mistake.*

The clause (*b*) has the same functional value as the noun (*a*). *It is a noun clause.*

4. So, too, compare—

We reached home (*a*) *through* Montreal. We reached home (*b*) *by way of* Montreal.

They stood still (*a*) *to* hear better; (*b*) *in order to* hear better.

The phrase (*b*) has clearly the functional value of a preposition. It is a **preposition phrase** or **phrasal preposition**.

5. So, too, compare—

John did not fire { (*a*) *lest* he should hurt the child.  
(*b*) *for fear that* he should hurt the child.

The phrase (*b*) is a **conjunction phrase**, or **phrasal conjunction**.

6. So, too, compare—

John (*a*) *writes.* John (*b*) *is writing (will write, has written, would have written, etc.).*

The phrase in (*b*) has the same assertive value as the simple verb in (*a*). It is a **verb phrase**, or **phrasal verb**.

*Groups of words—phrases or clauses—may, therefore, enter into the structure of the sentence and have the functional value of a part of speech. Such a phrase or clause takes its name from its functional value in the sentence.*

EXERCISE 1.—Point out, and tell the functional value of, each phrase and clause in the following:—  
 1. Do the duty that lies nearest. 2. Ingratitude, more strong than traitors' arms, quite vanquished him. 3. The child cried as if his heart would break. 4. I am a man more sinned against than sinning. 5. The line of Norman kings began with William the Conqueror. 6. They stood where you are standing. 7. They fired the shot heard round the world. 8. Toiling, rejoicing, sorrowing, onward through life he goes.

EXERCISE 2.—Point out, and tell the functional value of each phrase and clause in the following:—  
 1. The man in the moon looked down with a broad smile from amidst the clouds. 2. Who drives fat oxen should himself be fat. 3. We do not know what he said. 4. In the end Perseus arrived at the island of the Gorgons. 5. Fairies dress exactly like flowers, and change with the changing seasons. 6. Like the bubble on the fountain, thou art gone and forever. 7. Better a donkey that carries me than a horse that throws me. 8. "Be off with you," cried the Major.

EXERCISE 3.—Pick out the phrase, and clauses in "A Winter Landscape" and tell the functional value of each.

III.—Written Composition. 1. From your outline, reproduce in your own way the thoughts expressed by Lowell in "A Winter Landscape."

2. Following the plan of the preceding, write a similar composition on any other season.

3. Take any day when you said "This is winter!" (or spring, or summer, etc.), and tell of the things that led up to your statement.

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## LESSON XXXI.

I.—**Oral Composition.** Study this account of—

### THE RAPIDS ON WINNIPEG RIVER.

Many a dangerous rapid did we run in this way, but there was one that I shall never forget, the longest day I live; it scared us all, and was indeed enough to frighten the oldest voyageur (*wwah yah zyer*). Coming on to it from above we could not see what we were rushing into, but followed the lead of the Colonel's canoe, and before we knew where we were, we were in the middle of it.

Imagine an enormous volume of water hurled headlong down a steep incline of smooth slippery rock against a cluster of massive boulders, over which it dashed madly with a roar like thunder, foaming along until it reached the level below, where its exhausted fury subsided into circling eddies and deep treacherous whirlpools. Into this fearful abyss of water we dashed, old Michel boldly steering straight down the centre of it; and as we tore down the incline at railroad speed, with the green white-tipped waves curling their monstrous heads high over the gunwale of the boat, we held our very breath for awe, and for a second or two forgot to row, till the sharp admonition of Michel aroused us from our stupor. By a great exertion of skill on the part of the two Indians the boat's head was turned sharply to the left, and

caught the back-water of the eddy, in which we floated quietly and in safety, and gazed in utter bewilderment at the mighty rapid we had just run, with no worse accident than a good ducking.

It was the most dangerous rapid that we ran; the slightest touch on one of those huge boulders and the boat must have gone to pieces instantaneously, crushed like a cockle-shell, and the crew would have been beyond human aid, for the whirlpools and eddies at the foot of the rapid would have sucked down the strongest swimmer.

—G. L. Huyshe. From "The Red River Expedition."

1. The description of a rapid river involves details of (i) speed, (ii) mass, (iii) noise. Point out, in these classes, the expressions that convey these features of the scene.

2. (i) Show how the description of nature gains in interest when it involves human life or personal experience. (ii) Point out the elements in the description that suggests danger to those involved.

3. Show how the description of nature and the narrative of incident are combined in the passage quoted.

4. Draw up an outline of the foregoing description.

**II.—Elements of Form.—Capital Letters.** The capital letter is a mark of distinction in writing and printing. 1. It is used to mark the opening of a sentence.

All true work is sacred. In all true work, even but true hand labour, there is something of divineness.

It is used to mark the beginning of *each* line of poetry.

My good blade carves the casques of men,  
 My tough lance thrusteth sure :  
 My strength is as the strength of ten,  
 Because my heart is pure.

The sentence quoted in another sentence also begins with a capital.

She had just begun to say, "The curfew tolls the knell of parting day," when the bell rang. I heard you say, "We must be good to be happy."

Note that we quote here *the exact words* of the speaker. This is **direct quotation**, or **narration**. If we incorporate the quotation as a subordinate clause, it is **indirect quotation**, or **indirect narration**, and does not require a capital letter.

I heard you say *that we must be good to be happy*.

It is suggested that for these and other rules for capitals and punctuation marks, there should be constant oral practice with blackboard work. The written exercises may be corrected by the pupils themselves, after changing books, as one or more write on the blackboard.

2. The capital letter is used also in a sentence to give emphasis and distinction to words. It is, therefore, used in titles.

1. The title may be a proper name.

- (i) Jehovah. God. Apollo. Diana.
- (ii) Joseph. Louise. Estella. Burns. My dog Rover.
- (iii) Montreal. New Brunswick. Great Britain. The United States of America.

NOTE.—By proper name or proper noun is meant the especial name of an especial object. All men are men, but their proper names are John Smith, the Duke of Wellington, etc.

The adjectives corresponding to proper names are called proper adjectives, and are also marked by capitals:— The English nation. Canadians and Americans.

2. The title may be an ordinary word, noun or adjective, etc., used—

(i) With a proper name as a title, or (ii) alone. The capital letter is needed for all important words of the titles.

(i) **Mr.** and **Mrs.** Joseph Jolly. **Colonel** Carter and **Lieutenant** Uhler. **Dr.** Johns and **Professor** Mitchell. **Earl** Godwin. **King** Edward and **Kaiser** Wilhelm.

(ii) **The Almighty.** **The Virgin.** **The Mother** of Christ. **His Britannic Majesty.** **Father** Time. **The Forest City.** **The Maritime** Provinces. **The Black Sea.** **The Red River.** "Little Grange," 22 **Elm St.** West, Toronto. 175 **Queen St. E.**

3. The title may be the work of (i) a work of literature or (ii) an historical event or document; or (iii) religious or political parties. The main words need capitals.

(i) "**A Tale of Two Cities.**" "**As You Like It.**" "**Beauty and the Beast.**"

(ii) **The French Revolution.** **The Declaration** of Independence. **The Bill of Rights.**

(iii) **Catholics.** **Protestants.** **Calvinists.** **Baptists.** **Conservatives.** **Liberals.**

NOTE.—With works of literature the first word usually takes a capital:— Dickens wrote "A Tale of Two Cities."

4. The title may be the name of (i) days of the week or the month; or, (ii) special days, festivals, etc.

(i) **Monday.** **Tuesday.** **January.** **February.**

(ii) **New Year's Day.** **Ash Wednesday.** **Dominion Day.** **Hallowe'en.**

5. The pronoun *I* and the interjection *O* (not *oh*) are also distinguished by capital letters.

EXERCISE 1.—Write out the full names and addresses of ten people you know.

EXERCISE 2.—Write out the names and birthdays of five pupils.

EXERCISE 3.—Write out the names of (i) ten cities, and (ii) ten lakes, and (iii) ten rivers, and (iv) ten countries on the continent of America.

EXERCISE 4.—Write the full titles of ten famous characters in history.

EXERCISE 5. Write out the names of ten stories or books you have read.

EXERCISE 6.—Write down the name of your favourite day of the week, your favourite festival, your favourite month, your favourite hero and heroine.

EXERCISE 7.—Point out and account for the capital letters used in the story at the head of the Lesson.

**III.—Written Composition.** 1. Write, from memory, an account of Running a Rapid.

Imagine that you yourself have had the experience.

2. Following the plan of the Lesson, tell of any similar experience you have had:—1. Running the St. Lawrence Rapids. 2. An Experience in Coasting 3. A Runaway. 4. A Toboggan Story. 5. A Mountain Experience. 6. A Bush Fire or Prairie Fire.

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LESSON XXXII.

I.—**Oral Composition.** Study this picture of Montmorency Falls.



1.—Tell how you would reach the scene of this picture. Tell the different points from which you would watch the scene. Describe the cliffs, river, fall, noise of the roaring water seen from above, the same seen from beneath. Tell of some accident that might happen at such a place.

2. Name all the words you can that describe in the scene here (i) the movements of water, (ii) the distance, (iii) the force, (iv) the sounds, (v) the feelings you might have if you were there.

3. Draw up a plan of a composition on the theme of this picture.

II.—**Elements of Form.—Underlining or Italics.** We can give emphasis or distinction to words by underlining them in writing, and putting them in italic letters in printing.

1. Underline or italicize emphatic words.

(Written) "Not lost! You cannot mean lost!" cried the mother.

(Printed) "Not *lost!* You cannot mean *lost!*" cried the mother.

2. Underline or italicize foreign words.

Louis XIV's most memorable saying was, "*L'état, c'est moi,*"—"The state—I am the state."

3. Titles of books, stories, plays, are frequently italicized, sometimes also the names of ships:—

Shakspeare's *Julius Caesar* (or "Julius Caesar") and *A Winter's Tale* (or "A Winter's Tale").  
*The Century Magazine*. The wreck of *La Tribune*. The loss of the *Victory* (or, *The Victory*, or, the "*Victory*").

NOTE.—In titles of books either use italics (i.e., underline the word in writing) or use ordinary letters (i.e., do not underline) put in quotation marks.

Scott's *Lady of the Lake*, *Waverley*, and *The Fortunes of Nigel*.

Or, Scott's "Lady of the Lake," "Waverley," and "The Fortunes of Nigel."

EXERCISE 1.—Write out the names of ten books you have read. Take care to use capitals for the main words and to put each title in quotation marks or underline it.

EXERCISE 2.—Write the following and underline the words that should be in italics. Use capitals where they are required:—1. I am not going out. There, that's settled. 2. "O Tiger-lily," said Alice, "I wish you could talk!" "We can talk," said the Tiger-lily, "when there's anybody worth talking to." 3. "Can all the flowers talk?" asked Alice. "As well as you can," said the Tiger-lily. 4. Have some motto,—Ad astra, To the stars; or, Animo et fide, By courage and faith; or, Ora et labora,

- Pray and work. 5. Democracy believes that *vox populi*—the voice of the people—is *vox Dei*—the voice of God.
6. Shakspeare's tempest tells about an enchanted island.
7. Shakspeare's fairy play is *Midsummer Night's Dream*.
8. The Slough of Despond was the name of the morass in the *Pilgrim's Progress* into which Christian fell.
9. Read us a poem—something peaceful, like the day is done, or the children's hour, or the bridge. 10. Read us a poem—something stirring, like *Scots wha hae*, or *Barbara Frietchie*, or the midnight ride of Paul Revere, or the battle of the baltic.

EXERCISE 3.—Pick out the opening words of the sentences or lines of poetry, the proper names, the chief words of titles, etc., and write out these sentences in correct form, using the necessary capitals:—1. christmas comes but once a year. 2. His favourite motto was "what's worth doing is worth doing well." 3. a wind came up out of the sea and said o mists make room for me. 4. ireland, wales, and the scottish mountains still cling, in part, to their old gaelic speech. 5. Among the best-known fairy stories are "little red riding hood," "jack the giant-killer," and "cinderella." 6. Among the best child's stories are "alice in wonderland" and "water babies." 7. The romans called the goddess of the dawn aurora, the god of day apollo, the goddess of night diana. 8. St. george's day is the 23rd of april; st. andrew's, the 30th of november; st. patrick's, the 17th of march; st. david's, the 1st of march. 9. the planets are named in the order of their distance from the sun, the nearest is mercury; then come venus, the earth, mars, jupiter, saturn, uranus, neptune. 10. solomon Grundy, born on monday, christened on tuesday, married on wednesday,

took ill on thursday, worse on friday, died on saturday, buried on sunday; that was the end of solomon Grundy.

11. From the outlaw.

o brignall banks are wild and fair,  
and greta woods are green,  
and ynu may gather garlands there  
would grace a summer queen.

and as I rode by dalton hall,  
beneath the turrets high,  
a maiden on the castle wall  
was singing merrily :

o, brignall banks are fresh and fair,  
and greta woods are green ;  
i'd rather walk with edmund there  
than reign our english queen.

—sir walter scott.

**III.—Written Composition.** 1. Write an account of a waterfall such as that seen in the picture at the head of the Lesson.

2. 1. Write a similar story of Niagara Falls. 2. The Tide on the Bay of Fundy. 3. A Mill Dam. 4. The Story of a Stream.

It is essential in this composition that the personal experience should be faithfully recorded. The theme should be changed to suit the pupil's environment.

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LESSON XXXIII.

I.—Oral Composition.—Exercises in Developing a Theme.



II.—Principles.—Developing a Theme. Composition is the effective expression of our thoughts on some topic of interest. To compose we must have thoughts. If the thoughts are given us by others the work of composition is not so difficult, but what we have done is less valuable than if we had ourselves got the thoughts and expressed them well. Composition is first a process of thinking thoughts that belong to and constitute a larger thought. These thoughts come to us from our own observation of the thing thought about; from the words of others; from our own intuitions of the values and relations of the things

observed. To write well, we must learn to think well—to train our mind to see **the whole subject** in large outline, and to see also **the detailed thoughts** out of which the whole subject is made, and which, well expressed, constitute the body of the composition.

Let our whole subject be—

The snow falls and covers all things.

This general thought gives us first **a general picture** of some particular scene—perhaps the snow-storm falling upon a house with its yard, shrubs, trees, fences, neighbouring houses, a church with a spire, and distant fields. Then the general picture yields to details. First, some general change in the atmosphere that heralds a storm. So the thoughts of our theme have (i) **a beginning**. (ii) Then we see the snow change the appearance of the air; the garden ground; the shrubs; the trees and their branches; the fences; the pump; the houses; the church and steeple; the distant fields. Each thing we notice assumes a new appearance and is covered by the snow in a peculiar way. We have a thought for each of these changes. These thoughts constitute the **details of the subject**. In thinking of the details, we must be on the alert for the thoughts that the details suggest—what the snow on the branches is like, on the fences; on the pump, on the steeple. (iii) We see, then, the whole landscape transformed,—its general aspect very different in many ways from the aspect before the storm. This general appearance expressed sums up **the whole impression**.

Each composition worked out will then reflect the natural progress of our thought. We shall have the following:—

## PLAN OF TOPICAL OUTLINE.

**The Introduction:** The BEGINNING of the snowstorm.

**The Body of the Composition:** The DETAILS of the snow, as regards air, ground, shrubs, trees, fences, pump, houses, fields, — with the thoughts that spring out of the details.

**The Conclusion:** The WHOLE IMPRESSION of the landscape after the snowstorm.

EXERCISE.—Study the working out of the theme of the Snowstorm in Emerson's poem.

## THE SNOWSTORM.

Announced by all the trumpets of the sky,  
Arrives the snow, and, driving o'er the fields,  
Seems nowhere to alight: the whited air  
Hides hills and woods, the river and the heaven,  
And veils the farm-house at the garden's end.  
The sled and traveller stopped, the courier's feet  
Delayed, all friends shut out, the housemates sit  
Around the radiant fireplace, enclosed  
In a tumultuous privacy of storm.

Come see the north wind's masonry.  
Out of an unseen quarry evermore  
Furnished with tile, the fierce artificer  
Curves his white bastions with projected roof  
Round every windward stake, or tree, or door.  
Speeding, the myriad-handed, his wild work,  
So fanciful, so savage, naught cares he  
For number or proportion. Mockingly,  
On coop or kennel he hangs Parian wreaths;  
A swan-like form invests the hidden thorn;  
Fills up the farmer's lane from wall to wall,  
Maugre<sup>1</sup> the farmer's sighs; and at the gate  
A tapering turret overtops the work.  
And when his hours are numbered, and the world  
Is all his own, retiring, as he were not,  
Leaves, when the sun appears, astonished Art  
To mimic in slow structures, stone by stone,  
Built in an age, the mad wind's night-work,  
The frolic architecture of the snow.

<sup>1</sup>In spite of.

3. Develop similarly the following themes:—1. The rain fell heavily, drenching everything. 2. The fog descended. 3. The cold was intense, freezing everything. 4. It is spring (or summer, or autumn, etc.) everywhere. 5. Everybody ran to see the fire. 6. The city wakes up and goes to work. 7. The day dawned. 8. The clouds are of all kinds. 9. The spring wild flowers are blooming. 10. The frost was at work last night.

**III.—Written Composition.** 1. Write a composition on one of the subjects developed in the Lesson.

2. Describe the scene and the storm that made the picture at the head of the Lesson.

Take themes in keeping with the season in which this Lesson is used.

## CHAPTER VI.—LETTERS.

### LESSON XXXIV.

**I.—Oral Composition.** Discussion of letters; their importance; kinds of letters—letters to friends, to strangers, to business firms, etc.

**II.—Elements of Form.—The Familiar Letter.** The familiar letter tells of the personal experiences of the writer. It is informal and easy. It is, as it were, a good talk put on paper.

Here is a letter written by a boy of thirteen, telling his father of how they spend Sunday at his new school.

Shelford, April 26, 1813.

My dear Papa,—

Since I have given you a detail of weekly duties, I hope you will be pleased to be informed of my Sunday's occupations. It is quite a day of rest here, and I really look to it with pleasure through the whole of the week.

After breakfast we learn a chapter in the Greek Testament,—that is with the aid of our Bibles, and without doing it with a dictionary like other lessons. We then go to church. We dine almost as soon as we come back, and we are left to ourselves till afternoon church. During this time I employ myself in reading, and Mr. Preston lends me any books for which I ask him, so that I am nearly as well off in this respect as at home, except for one thing, which, though I believe it is useful, is not very pleasant. I can only ask for one book at a time, and can not touch another till I have read it through. We then go to church, and after we come back I read as before till tea-time. After tea we write out the sermon. I cannot help thinking that Mr. Preston uses all imaginable means to make us forget it, for he gives us a glass of wine each on Sunday, and on Sunday only, the very day when we want to have all our faculties awake, and some do literally go to sleep during the sermon, and look rather silly when they wake. I, however, have not fallen into this disaster.

Your affectionate son,

Thomas B. Macaulay.

**I.**—Where does the writer tell his theme? What details does he bring into this composition? Are they all on the same theme?

**2.**—Study the parts of the letter and the place of each.

**II.**—**Elements of Form.**—**Punctuation.** **The Period.**

**Rule 1.** The **period** or **full stop** (.) is used at the end of each declarative or imperative sentence.

Labour is life. Where there's a will there's a way.

It follows, therefore, that when a complete thought is expressed the sentence must end. Do not drag one sentence upon another by means of *and's* and *so's*, if they can be written as several short sentences.

Compare the good construction in this—

The first witness was the Hatter. He came in with a teacup in one hand, and a piece of bread in the other. "I beg pardon, your Majesty," he began, "for bringing these in; but I hadn't quite finished my tea when I was sent for."

with the bad construction in this—

The first witness was the Hatter who came in with a teacup in one hand, and a piece of bread and butter in the other, and began, "I beg pardon, your Majesty," etc.

Keep the sentences short and nimble by making frequent use of the period. Trailing sentences are bad style.

The written compositions should be rigorously scanned for the error of trailing sentences. It is the besetting fault of young writers.

**Rule 2.** The titles on your books, the subjects at the heads of chapters, etc., usually end with a period—

The Public School Composition.

*This use is optional.*

Frequently numbers that are used to mark the divisions of a subject are followed by periods.

I.—The Forests of North America:—1. Their extent. 2. Their distribution. 3. Their character.

II.—The Enemies of the Forest, etc.

**Rule 3.** Mark an abbreviated word by a period.

Mr. (for Mister); J. (for James) Smith; Mrs. (for Mistress or Missis) Smith; Messrs. (for Messieurs) The Copp, Clark Co.; Oct. 10, 1907; p. (for page) 10; pp. (for pages) 10-20; vol. (for volume) I.; chap. (for chapter); etc. (for *et cetera*, and so forth); e.g. (for for example); 10 lbs. (for the plural of *liber*, pound); 3 oz.

NOTE.—A list of the more common abbreviations is found in the Appendix of this volume.

**Rule 4.** Usually, too, we put the full stop after Roman numerals.

Henry III. of England; "Hamlet," Act I., Scene ii.

This use is optional.

Where a passage is omitted in a quotation, mark the omission by several periods.

"The baby grunted again, and Alice looked anxiously into its face to see what was the matter with it . . . . No, there were no tears."

**EXERCISE I.**—Improve the following passages by striking out unnecessary conjunctions and making each full thought into a separate sentence. Read your short sentences aloud to note the improvement:—1. Alice was not a bit hurt, and she jumped on to her feet in a moment, and she looked up, but it was all dark overhead, and before her was another long passage, and the White Rabbit was still in sight hurrying down it. 2. One evening, at sunset, a flock of beautiful birds came out of the bushes and the duckling had never seen any like them before as they were swans and they curved their graceful necks and smoothed their soft

white feathers and they flew away off into the air and the duckling was left there in the stream sad and sorrowful.

**EXERCISE 2.**—Improve the punctuation of the following by the insertion of the necessary period. Abbreviate words where you can:—1. Mr and Mrs Collins were invited to visit us. 2. They arrived on Nov 20 and stayed till Dec 2. 3. On Jan 1 I got a letter from Messrs H Holt and Co. 4. The battle of Trafalgar was fought on Oct 21, 1805. 5. The account for Jan 5 should be corrected from 5 lbs of sugar, 3 lbs of butter, and 2 oz of pepper to 3 lbs of sugar, 5 lbs of butter, and  $\frac{1}{2}$  oz of pepper. 6. Dr Curry and Professor C Sprague Smith and Colonel Sprague leave on the 10th instant for Quebec, Province of Quebec. 7. How many miles is it from Toronto, Ont, to Winnipeg, Man, and from Winnipeg to Vancouver, B C?

**EXERCISE 3.**—Abbreviate where possible the following. Mark any abbreviations made by periods:—1. The Reverend Edward James Goodman will preach on the evening of Sunday, April 10, and August 6. 2. He addressed his letter to Messieurs Hay, Hammond, and Company. 3. Read Books I—III of Milton's *Paradise Lost*. 4. The manuscript of the story has never reached this office. 5. They left Collingwood, Ontario, and one son settled in Calgary, Alberta, the other in Souris, Manitoba. 6. Send me two bags of potatoes, three pounds of butter, two gallons of coal-oil, and three dozen of eggs.

**III.—Written Composition.**—1. Write a letter to an absent friend, telling him of some party—picnic or Christmas party, etc. Develop some such theme as—

Everybody had a good time—even the dog. Rule the space of an envelope and write the address of the letter.

2. Write a letter describing any local event. Address the envelope.

3. Write a letter to a friend, describing an experience during your visit to the country or the city. Take some incident like Haying, and develop the scene and incidents suggested, for example, by this picture. Address the envelope.



### LESSON XXXV.

**I.—Oral Composition.** Discussion and oral practice on the parts of the familiar letter.

**II.—Elements of Form.—Parts of a Familiar Letter.** The letter form involves the following elements:—

1. The place and date of writing—stated in the **heading** of the letter.

2. The person to whom the letter is addressed, stated in the **salutation** of the letter.

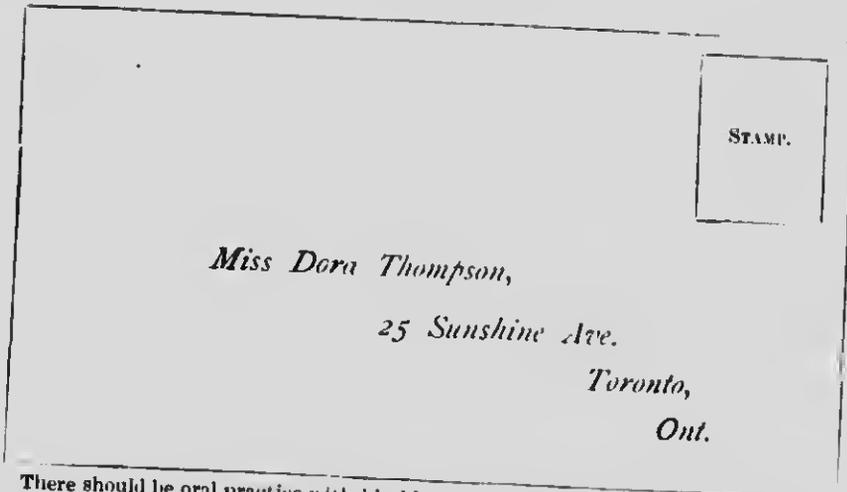
3. The **letter** itself.

4. The **complimentary ending** of the letter, and the **signature**.

**Place of the Parts.** The place in which these appear in the letter are proportioned to the following:—

(1) <b>Heading.</b>	<i>22 Warburton Avenue, London, Ont.,</i>
(2) <b>Salutation.</b>	<i>August 22nd, 1907.</i>
(3) <b>Letter.</b>	<i>Dearest Dora,—</i>  <i>The good news you sent me.....</i> ..... ..... ..... .....  <i>You will be glad to hear that.....</i> ..... .....
(4) <b>Complimentary Ending.</b>	<i>Your affectionate friend,</i>
(5) <b>Signature.</b>	<i>Louise.</i>

On the envelope of the letter place the name, title, and exact address of the person to whom the letter goes. Note the place of these and of the stamp.



There should be oral practice with blackboard work on variations in the wording of headings, salutations, etc. Written practice should include the study of spacing—the blocking out of the parts of the letter on the sheet, without using words.

**Paper and Ink.** The paper used should be white and unruled, with plain edges. The ink should be black. The size of letter paper varies, but is usually about seven inches by four and a half inches in double sheet. The same paper and ink should be used for the envelope as for the letter. The envelope should enclose the letter folded once.

**NOTE.**—If the letter fills more than the first page, it is continued, usually, on the third or fourth page. If it will fill four pages, write on the first and fourth pages, then across, from bottom to top, on the second and fourth pages.

**II.—Elements of Form.—Punctuation.** The **Interrogation (?)**. The direct question is marked in writing by the **interrogation** or **question mark**.

“How are you getting on?” said the Cat.

**NOTE.**—Distinguish between (i) the **direct question** quoted.—He asked me directly, “*Did you break the window?*” — and the indirect question which enters into the regular structure of the sentence and does not require the interrogation mark.—He asked me *if I broke the window.*

**The Exclamation (!)**. All exclamations—words, phrases, or clauses, or sentences—may be marked by the **exclamation mark**.

O Liberty! liberty! how many crimes are committed in thy name!

**Quotation Marks (" ").** Study the punctuation of this sentence.

"Get to your places!" shouted the Queen, in a voice of thunder.

Notice that the exact words of the speaker are repeated—the very words. It is a direct quotation. Such words must be marked off by **quotation marks (" ")**

**NOTE 1**—If the words of the direct quotation are brought into the sentence as a subordinate clause, the quotation becomes **indirect**, and no quotation marks are used.  
The Queen told him they should get to their places.

**NOTE 2**.—A quotation within a quotation has only the single quotation mark.

"Did you say 'What a pity!'" the Rabbit asked.

**NOTE 3**.—If the quotation is broken in two by a parenthesis each part requires the quotation marks.

"There is a better than happiness," said Carlyle; "we can live without happiness, and in place thereof find blessedness."

Titles of literary works are put either in quotation marks or in italics. See p. 100.

Every Friday afternoon the teacher read aloud to the class "Alice in Wonderland" (or *Alice in Wonderland*).

**EXERCISE 1**.—Explain the punctuation in the following:—1. "Will you walk into my parlour?" said a spider to a fly. 2. Now let us sing, Long live the King! and Gilpin, long live he! 3. Oh where! and oh where! is your Highland laddie gone? 4. The water! the water! the joyous brook for me, that gushes from the old grey stone beside the alder tree. 5. Alas! what secret tears are shed! what wounded spirits bleed! 6. How sleep the brave who sink to rest by all their country's wishes blest! 7. Spires whose "silent finger points to heaven."

**EXERCISE 2**. --Rewrite the following, giving the proper punctuation:—1. How beautiful is night A dewy freshness fills the air. 2. The golden rule in life is Make

a beginning. 3. It takes, says Thoreau, two to speak truth—one to speak and the other to hear. 4. Read us, please, *The Water Babies*, a Fairy Tale for a Land Baby. 5. "What's your boy's name, good wife, asked the sailor and in what good ship sailed he?" 6. The evening ended with their singing *God save the King*. 7. Sir Philip Sidney was wounded at the battle of Zutphen. He was about to drink some water, when he noticed a dying soldier gasping for thirst. Take it he said Drink first. Thy need is greater than mine.

**EXERCISE 3.**—Rewrite the following sentences. Punctuate where necessary. Give a reason for each mark you use:—1. Baa baa black sheep, have you any wool 2. Is there no balm in Gilead 3. Ruin seize thee ruthless king 4. Stands Scotland where it did 5. Father of nations make this people one 6. O how full of briars is this working-day world 7. Ye mariners of England that guard our native seas 8. Hast thou given the horse strength hast thou clothed his neck with thunder 9. If she be not fair for me what care I how fair she be 10. Well I've often seen a cat without a grin, thought Alice; but a grin without a cat It's the most curious thing I ever saw in all my life. 11. She dashed on to stop the train. Fire fire murder Stop thieves Hallo the house Mad dogs Get out of the way Old Dan Tucker were some of the things she shouted.

**III.—Written Composition.** 1. If you live in the country, write a letter to a cousin in the city, telling him of how you spend the day. If you live in the city, write a similar letter to a cousin in the country. Address the envelope.

2. Something important has happened in your family life, your life—a fire, a sickness, the arrival of a baby, the present of a dog, etc.—Write a letter to a friend and tell about it. Address the envelope.

3. Write a letter to Santa Claus.

### LESSON XXXVI.

**I.—Oral Composition.** Practice the oral composition of formal letters. Refer constantly to the form as given here or placed on the blackboard.

**II.—Elements of Form. The Formal Personal Letter.** When you write to a stranger or a person you know very slightly, you change the familiar opening of the friendly letter to a formal opening—Dear Sir, My Dear Sir, Dear Sirs, Gentlemen, Dear Madam, Dear Mesdames. And you add **the direction** at the lower left hand of the signature.

**Heading—Address and Date.**

**Complimentary Opening.**

**Letter.**

**Complimentary Closing and Signature.**

**Direction.**

*38 St. George Street, Toronto, Ont.,*

*September 7th, 1907.*

*Dear Sir,—*

*In response to your request I take pleasure in sending you my father's address,—Charles C. Noble, Care of Samuel Phipps, Esq., 33 Victoria Road, Halifax, N.S. He will remain in Halifax till the end of the month.*

*Very truly yours,*

*Wilfred Noble.*

*Mr. Robert Stone,*

*333 Bloor Street,*

*Toronto.*

**EXERCISE 1.**—Address a letter of enquiry concerning a lost dog to its former owner.

**EXERCISE 2.**—Address a letter to the owner of a purse you have found.

**Formal Invitations.**—In sending out letters and cards for very formal occasions, the wording is still more formal. Notice the way the invitation is worded and the place of its parts.

*The President and Officers of the Round Table Club request the honour of your company at a reception to be given to Professor James E. Ferrier at the University Club, on Thursday, November 21st, at 8 p.m.*

*An answer is requested.*

*To Mr. and Mrs. Oliver Upton.*

NOTE.—Sometimes, instead of "An answer is requested," the letters *R.S.V.P.* (*Répondez, s'il vous plait*—Answer, if you please) are found. The former is preferred.

*Mr. and Mrs. Oliver Upton request the pleasure of the company of Mr. and Mrs. Joseph Johnson to dinner on Friday evening, November 22nd, at 7 o'clock, to meet Professor Ferrier.*

*24 Welton Street,*

*Friday, November 8th.*

*Mr. and Mrs. Joseph Johnson accept with pleasure  
Mr. and Mrs. Upton's invitation to dinner on the  
evening of Friday, November 22nd.*

*22 Avenue Road,  
Saturday, November 9th.*

NOTE.—The answer of regrets would read:

"Mr. and Mrs. Johnson regret that a previous engagement (absence from town, ill health, etc.) prevents them from accepting," etc.

**Punctuation. The Comma (,).** Notice that in speaking such a sentence as—

The wind blew hard from the east—  
we make no pause till we reach the end of the sentence. So, too, in writing, the short sentence made up of the usual parts of the sentence (see form of analysis, p. 49) requires no punctuation except to mark its end.

But if we add to, or break in upon, the sentence with other words, then we pause in speaking, and in writing, we show the pause by punctuation.

**Rule 1.**—Use the comma to mark off a noun of address.

The wind, *boys*, blew hard from the east.

*Kitty*, what do you think of it? Tell us, *Kitty*.

So, too, to mark off the salutation at the head of a letter—

*My dear John,*

I received your kind letter. . . . .

NOTE.—A dash is often added in the salutation of a letter:— *My dear John,—*

**Rule 2.**—Use the comma to mark off a parenthetical word or group of words.

*However*, the wind blew hard from the east.

The wind, *I can tell you*, blew hard from the east.

Cleanliness is, *indeed*, next to godliness.

This is impossible, *in my opinion*.

**Rule 3.**—Use the comma to mark off the noun in apposition:—

The wind, *their greatest danger*, blew hard from the east.

John Brown, *my own cousin*, went through that storm.

NOTE.—The noun in apposition or appositive noun is the noun that follows another noun as a second explanatory name for the thing spoken of.

**EXERCISE I.**—Punctuate, and give reasons for the mark you use, the following sentences:—1. Friend I do you no wrong. 2. Wake up Dormouse. Hurry up Kitty Rover off with you. 3. She is still dears the prettiest doll in the world. 4. Nature the old nurse took the child upon her knee. 5. Children dear was it yesterday. 6. The water-fairies of course were very sorry to see him so unhappy. 7. Music heavenly maid was then young. 8. Here comes a big rough dog a countryman's dog in search of its master. 9. Light is perhaps the most wonderful of all created things. 10. There lay the blue-bird a bit of sky fallen on the grass. 11. The Greeks imagined Pan the god of Nature by the woodside on a summer noon. 12. Come away my dears. It is high time you know we were all in bed.

**III.—Written Composition.** 1. Write a letter to the father or mother of a schoolmate, asking about his absence from school.

2. Write a letter asking someone to sing, or play, or read at some important occasion in the school.

3. Write a card of invitation on behalf of the teachers and pupils of — School to attend the closing exercises.

Use, when possible, any local event for similar themes.

4. Write a card of invitation on behalf of Mr. and Mrs. — to be present at the wedding of their daughter to Mr. —. State the date, hour, and place.

## LESSON XXXVII.

**I.—Oral Composition.** Discussion of business letters. Brief, rapid, oral compositions on suggested themes— inquiries, orders of goods, etc. Refer these, part by part, to the formal outline of the business letter.

**II.—Elements of Form. --The Business Letter.** The business letter should be clear and concise. Note its parts and their place. Point out how it differs from the personal letter.

**Heading - Address and Date.**

*350 Main St., Hamilton, Ont.,  
September 9th, 1907.*

**Direction.**

*Messrs. Tangley and Stairs,  
Real Estate, etc.,  
22 Yonge St., Toronto, Ont.*

**Complimentary Opening.**

*Dear Sirs,—*

**Letter.**

*You would oblige me by sending me a copy of your printed list of Ontario farms for sale or to let.*

*Your advertisement in yesterday's "Express" contained a notice of a farm of 120 acres near Stayner. Will you please send me full particulars of this.*

**Complimentary Close and Signature.**

*I am,*

*Very truly yours,  
Donald Campbell.*

**NOTE.**—To facilitate the addressing of the letter in return the writer, if a woman, sometimes indicates who she is by signing herself:— (Miss) Shirley Brooks, Julia K. Brooks (Mrs. Robert R. Brooks).

**Punctuation. The Comma.—Rule 4.** Study the following:—

They tug, they strain, down, down they go!  
 Little Indian, Sioux, or Crow,  
 Little frosty Eskimo,  
 Little Turk or Japanee.

Wrens and robins in the hedge,  
 Building, perching, pecking, fluttering,  
 Everywhere!

A series of words, or of short groups of words, is marked in speaking by a slight pause, and in writing by a comma.

**Rule 5.** Notice in each of the following, as we speak the sentence, the pause in the voice where the comma comes in writing.

Tennyson's home was "Farringford," Freshwater, Isle of Wight, England.

The heading of the letter reads:— 27 Notre Dame St., Montreal, P.Q., June 30, 1907.

The letter arrived, *bringing good news to all.*

The letter, *long-expected*, arrived, *which gave us all relief.*

The comma is used to mark off phrases and clauses that stand out distinctly in the sentence.

**Rule 6.** Study the punctuation of this sentence:—

When angry count ten; when very angry, a hundred. (Note that "count" is understood after "angry.")

Use the comma to mark an omitted word. Note the pause in the voice when you speak this sentence.

**Rule 7.** Study these complex and compound sentences for contrast :—

Though he slay me, yet will I trust him.

Strike, but hear me.

Laws grind the poor, and rich men rule the laws.

Note the strong contrast between the two clauses. Use the comma to indicate the separation or contrast of clauses.

**EXERCISE 1.**—Rule ten: spaces of envelope size, and write in each the name and full address of a person you know.

**EXERCISE 2.**—Explain the use of the comma in the following :—1. The worse the carpenter, the more the chips. 2. The sun is bright, the air is clear, the darting swallows soar and sing. 3. He that loveth a book will never want a faithful friend, a wholesome counsellor, a cheerful companion, an effectual comforter. 4. Every moment, as it passes, is of infinite value. 5. Up rose the Gorgons, staring horribly about. 6. Man, that is born of woman, is of few days, and full of trouble. 7. The children, being as full of life as they could hold, kept overflowing from the porch.

**EXERCISE 3.**—Write out and punctuate the following. Give the reason for each comma used :—1. There little girl don't cry. They have broken your doll I know. 2. A great trout rushed out on Tom thinking him good to eat. 3. Talent is a cistern ; genius a fountain. 4. Seven little islands green and bare have risen from out the deep. 5. The first condition of goodness is something to love ;

the second something to reverence. 6. A perfect woman nobly planned to warn to comfort and command. 7. Robert Young the Swanston gardener may stand alongside of John Todd the Swanston shepherd. 8. Be gentle! The sea is held in check not by a wall of brick but by a beach of sand. 9. Sloth maketh all things difficult; industry all easy. 10. There is nobody under thirty so dead but his heart will stir at sight of a gypsies' camp.

EXERCISE 4.—Punctuate the following. Give a reason for the mark you use:—1. A quiet silent rich happy place. 2. She lifts the knocker rap rap rap. 3. The quietest sunniest cosiest sleep that ever he had in his life. 4. Comfort and consolation refreshment and happiness may be found in a library. 5. The birds began to gather—swans and brant geese divers and loons gannets and petrels grebes and terns. 6. Answer echo answer dying dying dying 7. The boast of heraldry the pomp of power and all that beauty all that wealth e'er gave await alike the inevitable hour. 8. O those unsentimental monkeys! the ugly grinning aping chattering mischievous and queer little brutes. 9. 'Gentleman' in its primal literal and perpetual meaning is a man of pure race. 10. Dusting darning drudging nothing is great or small. 11. Came a school-boy with his kite gleaming in a sea of light.

12. To gild refined gold to paint the lily  
 To throw a perfume on the violet  
 To smooth the ice or add another hue  
 Unto the rainbow or with taper light  
 To seek the beauteous eye of heaven to garnish  
 Is wasteful and ridiculous excess.

13. The hedge broke in the banner blew  
 The butler drank the steward scrawp'd  
 The fire shot up the martin flew  
 The parrot scream'd the peacock squall'd  
 The maid and page renew'd their strife  
 The palace bang'd and buzz'd and clackt  
 And all the long-pent stream of life  
 Dash'd downward in a cataract.

**III.—Written Composition.** 1. Suppose that you desire a place as——; think of the qualities the place calls for in the person holding it; estimate modestly your own qualifications; then write a business letter applying for the place.

2. Suppose you are making a dress (or a garden, etc.); write an order to a business house for articles wanted.

3. Suppose you are in need of a servant (state kind). Write to an employment bureau, requesting that applicants be sent to you.

4. Write to a bookseller and ask him to get you the books that you would most like to read. State the titles and tabulate the list.

#### CHAPTER VII.—COMMERCIAL FORMS.

#### LESSON XXXVIII.

**I.—Oral Composition.** Oral practice of business forms.

**II.—Elements of Form.—Business Forms.** The chief business forms are:—1. the **Bill, Invoice, and Account**; 2. the **Receipt**; 3. the **Cheque**; 4. the **Note**.

**1. The Bill.** 1. *For Merchandise.* The bill is the written statement of goods sold and delivered, services rendered, etc. A bill should state (i) The date of the making up of the bill; (ii) The name of the person buying the goods or receiving the services; (iii) The

name of the person supplying the goods, etc.; (iv) The dates, articles, prices, totals; (v) When the payment is made, the receipt of payment may be written at the foot of the account.

The bill of a wholesale house is usually called an **invoice**.

This written statement of indebtedness is sometimes called a **due-bill**.

The monthly statement of the account is often called a **statement of account(s)**.

Note the place of each of these details:—

*Bills rendered Monthly. All claims for errors must be made within ten days after receipt of goods.*

TORONTO, *August 1,* 1907.

*Mrs. Joseph Jardine, 22 Avenue Road.*

**Bought of STONE BROTHERS**

IMPORTERS AND RETAILERS OF DRY GOODS  
2 KING STREET WEST

		<i>Bills rendered,</i>							
				6	60				
July	2	2 Caps . . . . .	75	1	50				
		1 Hat . . . . .		2	95				
	3	Credit 1 Hat <sup>1</sup> . . . . .				2	95		
	11	2 doz. Buttons . . . . .	12	24					
		3 Hose . . . . .	25	75					
		1 Scissors . . . . .		75					
	18	2 Shirts . . . . .	95	1	90				
		1 Tie . . . . .		60					
				15	29	2	95	12	34

Received payment,  
**STONE BROTHERS,**  
August 3, 1907.

<sup>1</sup> This entry is a credit for an article returned as unsatisfactory.

2. *For Services.* When the bill is not for merchandise, a simpler form is preferable:—

175 SPADINA AVENUE	
TORONTO, ONT.,	<i>August 1,</i> 1907.
<i>Mr. Joseph Jardine</i>	
TO DR. GEORGE JENKINS, Dr.	
<i>For Professional services rendered to date . . . . . \$12.00.</i>	
<i>Received payment,</i>	
.....	

**EXERCISE 1.**—Suppose that the class is a dry goods store, or grocery, or hardware store; make out various bills to be sent out to customers.

**EXERCISE 2.**—Suppose that the members of the class have paid the bills; receipt the payment.

**Punctuation.—The Semicolon (;).** **Rule 1.** The semicolon marks a division in the sentence twice as great as the comma. Study this sentence:—

It is now sixteen or seventeen years since I saw the Queen of France at Versailles; and surely never lighted on this orb a more delightful vision.

Use the semicolon to mark off long clauses.

**Rule 2.** Study the divisions of this sentence. Note the pauses in voice as you speak the sentence:—

United, we stand; divided, we fall.

Use the semicolon to mark off clauses that are themselves punctuated.

**NOTE.**—The semicolon is used before *as*, *viz.* (*videlicet*, namely), e.g. (*exempli gratia*, for the sake of example), *i.e.* (*id est*, that is), when followed by examples:—There are several kinds of winter apples deserving special mention; e.g., Splzenbergs, Greenings, and Northern Spies.

**EXERCISE I.**—Study the division in these long sentences. Notice the punctuation required in the clauses. Rewrite and punctuate the largest divisions with semicolons, any smaller ones with commas:—

1. And now abideth faith hope and charity these three but the greatest of these is charity. 2. As Caesar loved me I weep for him as he was valiant I honour him but as he was ambitious I slew him. 3. Why did you call him Tortoise if he wasn't one Alice asked for the explanation given her did not seem satisfactory. 4. We called him Tortoise because he taught us said the Mock Turtle angrily really you are very dull. 5. Honour all men love the brotherhood fear God honour the king. 6. Alice did not like shaking hands with either of them first for fear of hurting the other one's feelings so as the best way out of the difficulty she took hold of both hands at once.

7. They grew in beauty side by side  
They filled one home with glee  
Their graves are scattered far and wide  
By mount and stream and sea.

8. A swarm of bees in May  
Is worth a load of hay  
A swarm of bees in June  
Is worth a silver spoon  
A swarm of bees in July  
Is not worth a fly.

9. Go where he will the wise man is at home  
His hearth the earth his hall the azure dome.

**III.—Written Composition.** 1. Imagine you are in business (choose your business); write a letter to \_\_\_\_\_ respectfully asking him to pay the bill enclosed for articles bought. Rule the space of an envelope and address the envelope.

2. Imagine you have been working as a —— at Mr. W——'s house, for eight days, at —— a day ; make out the bill.

### LESSON XXXIX.

**I.—Oral Composition.** Practice the oral composition of receipts, cheques, notes. Refer constantly to the blackboard, or below, for the form.

**II.—Elements of Form.—Business Forms. 2.**  
**Receipt.** The receipt is the written acknowledgment of money received. It involves the elements of (i) place and date ; (ii) the person from whom the money is received and (iii) the amount ; (iv) the purpose of the payment ; (v) the signature of the person who is paid.

\$210	OTTAWA, ONT.,	August 17th,	1907
<b>Received of</b> <i>James J. Little</i> <b>two hundred and</b>			
<i>ten dollars, in full of all demands to date.</i>			
<i>CURTIS &amp; SNELLING,</i>			
<i>Per W.</i>			

NOTE 1.—If the receipt is for a payment on account, say "on account" instead of "in full of all demands to date."

NOTE 2.—If it is a payment for a particular purpose, say so—"on account of purchase of Lot 22, Haylard St."

NOTE 3.—The signature "per W" means that a clerk named W— is signing on behalf of the firm.

**3. Cheque.** The cheque is (i) an order; (ii) dated; and (iii) (usually) numbered; (iv) on a bank where you have money deposited; (v) to pay a stated amount; (vi) to a certain person; (vii) and signed by you. Note the place of these various elements in the following form:—

No. <i>294</i>	TORONTO, ONT., <i>September 2, 1907</i>
To	<b>The Canadian Bank of Commerce</b> SPADINA AVE. & COLLEGE ST. BRANCH
Pay to	<i>Messrs. Stone Brothers</i> , or Order.
<i>Twelve</i> $\frac{24}{100}$	<i>Dollars</i>
<i>\$12</i> $\frac{24}{100}$	<i>Gertrude Jardine.</i>

NOTE 1.—The cheque so drawn must be endorsed, *i.e.*, signed across the back, by Stone Brothers, before it is payable at the bank.

NOTE 2.—If the cheque were drawn—"Pay to Messrs. Stone Brothers or Bearer," it is payable at the bank without endorsement.

NOTE 3.—If the person drawing up a cheque wishes to present it at the bank to draw out money himself the cheque should then read—"Pay to self (or cash)."

**4. Note, or Promissory Note.** The note is (i) a promise to pay (ii) a stated amount; (iii) at a stated time; (iv) usually with stated interest; (v) at a stated place; and (vi) signed by the person making the promise. Note the place of these in the accompanying form:—

\$275<sup>25</sup>/<sub>100</sub> WINNIPEG, MAN., *September 1, 1907*  
*Thirty days* after date *I* promise to pay to the  
 order of *Messrs. Stone Bros.* Two hundred and  
*seventy-five* <sup>25</sup>/<sub>100</sub> Dollars at the Canadian Bank of  
 Commerce, Yonge St. Branch, Toronto, with interest  
 at the rate of six per cent.  
 Value received.  
 No. 67. Due *October 1, 1907.* ROGER O'NEIL.

NOTE 1.—If the note is made by several persons, it should read:—"We jointly and severally promise to pay," etc.

*Roger O'Neil,*  
*James O'Neil.*

NOTE 2.—If the note must be paid at any time on the demand of the person in whose favour it is made, read:—"On demand I promise," etc.

**Punctuation.—The Colon (;).** Rule 1. The heaviest mark within the sentence is the colon. Study this sentence:—

The two best rules for a system of rhetoric are: first, have something to say; and next, say it.

The colon separates clauses when the clauses themselves are punctuated by semicolons.

Rule 2. Study this sentence:—

Of all sad words of tongue or pen,

The saddest are these: "It might have been!"

The colon is used after words introducing a quotation, especially a long quotation.

NOTE 1.—The colon before a long quotation is frequently strengthened by a dash. Lincoln's speech at Gettysburg concluded:—"Government of the people, by the people, for the people, shall not perish from the earth."

NOTE 2.—Some prefer the colon and dash after the salutation of a letter.  
 My dear Friend:—

You will be surprised to learn that . . . .

NOTE 3.—The colon is used, like the semicolon, before enumerations:—The trees are covered with fruit; pears, peaches, plums, apples.

**Parentheses ( ).** Notice that we can mark off a parenthetical expression by two marks ( ) called **parentheses** (*par en'thēs ēz*).

The boat glided gently on, sometimes among beds of weeds (*which made the oars stick fast in the water*) and sometimes under trees.

NOTE 1.—Dashes are usually preferred to parentheses for such use. See p. 134.

NOTE 2.—Parentheses are especially used for marking off division numbers in enumerations:—What is the difference between (i) sorrow and grief; (ii) struggle and fight; (iii) foolish and silly?

**EXERCISE 1.**—Suppose the class to be tenants of rented houses; draw up cheques for the month's rent.

**EXERCISE 2.**—Suppose that the members of the class own houses rented to tenants; draw up receipts for the month's rent.

**EXERCISE 3.**—Suppose the class to be in various kinds of business and needing to pay for goods by notes; draw up the notes.

**EXERCISE 4.**—Study the division of the following sentence. Rewrite, adding the necessary punctuation:—

1. The carpenter's voice was heard above the sound of plane and hammer singing Awake my soul and with the sun thy daily stage of duty run. 2. We say and with perfect truth I wish I had Miss MacWhirter's signature to a cheque for five thousand pounds. 3. A was an apple pie B bit it C cut it D dealt it E ate it. 4. It was considered "vulgar" a tremendous word in Cranford to give anything expensive in the way of eatable or drinkable at the evening entertainments. 5. The spirit of Job was Shall we said he take good at God's hands, and not be content to take evil also? 6. Matty was now her mother's darling, and promised like her sister at her

age to be a great beauty. 7. A man comes to market and says I have a pair of hands, and he obtains the lowest wages. Another man comes and says I have something more than a pair of hands I have truth and fidelity. He gets a higher price. Another man comes and says I have something more I have hands and strength and fidelity and truth and skill. He gets more than either of the others.

8. I met a little cottage girl  
 She was eight years old she said  
 Her hair was thick with many a curl  
 That clustered round her head.

**III.—Written Composition.** 1. Write a business letter to — at —, saying that you enclose cheque (or postal money-order (a form should be got at the post-office) in payment of goods purchased. Draw up the cheque (or money-order).

2. Write a letter to — agreeing to his offer of sale of — and enclose cheque in payment.

## LESSON XL.

**I.—Oral Composition.** Oral practice of composition for the postal card, the telegram, the advertisement.

**II.—Elements of Form.—I. The Postal Card.** The postal card is a cheap, convenient means of writing, where the matter is brief and unimportant. It is especially useful for routine notices. Because of its lack of cover it is not well-suited to personal correspondence. The postal card is only a brief letter, differing in form from the business letter by omitting (usually) the direction, except on the face of the card.

**"The Everywhere Magazine" Company**

NEW STREET, TORONTO, ONT.

June 7th, 1907.

Dear Sir,

You are respectfully notified that your subscription to "THE EVERYWHERE MAGAZINE" will expire with the current month. We shall be glad to have you renew your subscription for the ensuing year, and to receive from you the year's subscription of \$2.

Truly yours,

THE EVERYWHERE MAGAZINE CO.

**EXERCISE 1.**—Send a postal card to the agent of the nearest railway station asking for a time-table.

**EXERCISE 2.**—Notify by postal card the members of the — Society that the next meeting will be held on — and the business of the meeting will be —.

**2. The Telegram.** The telegram is the briefest possible expression of the message to be sent. Its speed makes it valuable in emergencies. Its great limitation is its cost. Its usual length is ten words, the limit for the lowest charge of the telegraph companies. The direction and signature are free. Study the form of this telegram.

To WILLIAM WALTERSON,  
Oshawa, Ont.

September 10, 1907.

<u>Frank</u>	<u>somewhat</u>	<u>better.</u>	<u>Annie</u>	<u>leaving.</u>
<u>Could</u>	<u>Mother</u>	<u>come</u>	<u>on</u>	<u>immediately?</u>
<u>          </u>	<u>          </u>	<u>          </u>	<u>Walter.</u>	<u>          </u>
<u>          </u>				

EXERCISE 3.—Suppose you have just escaped a railway accident ; telegraph your mother particulars.

EXERCISE 4.—Suppose you have just missed your train. Telegraph home the particulars of your arrival.

EXERCISE 5.—Suppose some one of your family is ill. Telegraph for help.

3. **The Advertisement.** The advertisement calls for brevity and emphasis. The knack of putting things in a fresh and attractive way is here in high request.

TO LET.

**H**OUSE—*ten rooms; well furnished; Park location; river view; garden. July, August, September.*

*W. O. WILMOT,*

*HUMBERVALE, ONT.*

*\$100.*

EXERCISE 6.—Suppose your dog (or watch, etc.) is lost ; write an advertisement describing him and offering a reward.

EXERCISE 7.—Suppose the class is engaged in various businesses ; let each pupil write some advertisement in accordance with his chosen occupation.

**Punctuation.—The Dash ( — ).** Rule 1. Notice that a break in a sentence can be indicated by a dash.

No warmth — no cheerfulness — no healthful ease —

No comfortable feel in any member —

No shade — no shine — no butterflies — no bees —

No fruits — no flowers — no leaves — no birds —

November.

The dash may mark the breaking in of a parenthesis.

Alas ! little kitty — do give her your pity —

Had lived seven years, and was never called pretty !

**Rule 2.** Notice how the dash can prepare after a series for a summing up.

The commons, and roads, and footpaths, and the seashore, our grand and varied coast — *these* are all ours.

**Rule 3.**—Notice that the dash is frequently used with a comma or colon before a direct quotation. The colon and dash are preferred before long quotations, especially when the quotation begins on the next line.

Alice folded her hands, and began :—

“You are old, Father William, the young man said,” etc.

**Rule 4.** The dash is used also for omitted letters.

The father of W—— had hitherto exercised the humble profession of house-painter at N——, near Oxford.

**The Apostrophe. Rule 1.** Note the different letters omitted :—

I've shot my arrow. Where's yours? Let's find them.

The apostrophe marks the omission of a letter or letters in a word.

**Rule 2.** The apostrophe is used to mark (i) the possessive case of nouns (see p. 169).

John's hat. James's hat. The men's hats. Ladies' hats.

**The Hyphen (-).** **Rule 1.** The **hyphen** (*hī fen*) is used in joining certain words made up of two or more other words.

to-day; now-a-days; swan's-down; a dog-in-the-manger policy.

**Rule 2.** When a word is divided at the end of a line, the division is indicated by a hyphen.

**EXERCISE 8.** Rewrite the following sentences, taking care to add the necessary punctuation—apostrophe, hyphen, and parentheses:—1. There are no children now a days. 2. Hes an ill boy that goes like a top only when hes whipped. 3. The sharp, sickle edged grass cut the boys feet. 4. Lightning and thunder heavens artillery filled the sky. 5. The cows stood knce deep in the black mirc. 6. All the children in their beds! Its past eight oclock. Lets be off! 7. The lovely atmosphere of far off homes. 8. I did not always I fear make allowances enough. 9. In a cowslips bell I lie. 10. There is many a slip twixt the cup and the lip. 11. If it were done, when tis done, then twere well it were done quickly.

12. Beautys ensign yet  
Is crimson in thy lips and in thy cheeks,  
And deaths pale flag is not advanced there.

13. All the names I know from nurse :  
Gardeners garters, Shepherds purse,  
Bachelors buttons, Ladys smock,  
And the Lady Hollyhock.

**EXERCISE 9.**—Rewrite the following sentences. Use the dash and other necessary punctuation marks:—  
1. Gessler said in a surly tone to Tell You were not sure of your first shot. 2. He cried out aloud Away out of my sight. 3. The word of a gentleman is as good as his bond sometimes better. 4. Ho sailor of the sea how's my boy my boy. 5. Work is the cure for all the maladies and miseries of man honest work which you intend getting done. 6. We must all toil or steal. 7. The air struck chill but tasted good and vigorous in

the nostrils a fine, dry, old mountain atmosphere. 8. We heard the old clock on the stair, For ever never never for ever. 9. Then they rode back, but not not the six hundred. 10. Christmas must be a rich old fellow what money he gives away. 11. Jack and Kate and little Annie he remembers every one. 12. When you have to turn into a chrysalis you will some day you know and then into a butterfly, you will feel rather queer, said Alice to the caterpillar.

**III.—Written Composition.** 1. Let each member of the class choose a business; then write one or more advertisements appropriate to his chosen occupation.

These might be combined with certain compositions into the MS. of a supposed newspaper—"School News." Telegraphic news, letters to the editor, etc., can readily be added.

2. (i) Write a telegram of ten words to your absent sister, telling her some unexpected news. (ii) Follow the telegram with a letter.

3. (i) Write an advertisement of a house or apartment wanted. (ii) Write a letter describing one that you have to let.

4. (i) Write an advertisement for a servant, a clerk, etc., wanted. (ii) Write a reply applying for the place advertised.

## CHAPTER VIII.—HISTORICAL NARRATIVE.

### LESSON XLI.

#### I.—Ora Composition. The Death of Roland.

O for a blast of that dread horn,  
 On Fontarabian echoes borne,  
 That to King Charles did come,  
 When Roland brave and Oliver,  
 And every paladin and peer,  
 On Roncesvalles died!

—From Scott, "Marmion."

For six years Charlemagne (*sharl' main*), emperor of the Franks, had fought the Saracens in Spain. Then the heathen king, Marsile, sent to sue for peace, and Ganelon, one of the Emperor's knights, was sent as envoy and arranged the terms with the Saracens. Now Ganelon was a traitor, with his heart full of hatred and jealousy of Roland, the greatest of the paladins.<sup>1</sup> He betrayed to Marsile, for a bribe, the route the emperor's forces were to take as they turned homeward.

Thus it was that Roland, left in command of twenty thousand men, when making his way through the narrow pass of Roncesvalles<sup>2</sup> (*rons' val*) was suddenly attacked by the Saracen army. The fight was furious. Side by side with Roland fought Oliver, another of the paladins, who would not be outdone in any feat of daring. But it was a losing fight, against fearful odds. At last only fifty Christians were left. Then Roland blew his mighty horn to let Charlemagne know of their sore strait. His first blast reached the ears of Charles thirty leagues away, but Ganelon persuaded him that Roland did but hunt the deer. Again Roland blew, this time so hard that the blood gushed from his mouth. Charlemagne heard it again, but Ganelon said to him, "Roland would never stoop to ask for help against the enemy." Yet a third time the horn sounded, and Charles said, "That is a long blast." Then one of his councillors spoke out, "Sire, it is Roland, and he has blown his horn because the battle goes sore against him. He who has betrayed him now wishes us not to guess the truth. I counsel you to hasten to the aid of our noble hero."

<sup>1</sup> The twelve peers of Charlemagne—paragons of chivalry.

<sup>2</sup> In Navarre.

Back went the Frankish army, hastening to Roncesvalles. Meanwhile another heathen force had pressed on and was making a fresh attack on the little Christian band, and was overwhelming it. The Frankish trumpets were heard, and the war-cry of "Montjoie!" echoed through the rocky pass, and the heathen fled. But the gallant rear-guard was no more. Oliver was slain. Roland feeling death upon him, laid himself down upon the green sward, and placed beside him his horn and his sword. His face he turned toward the heathen host, that the Emperor when he came might know he had died a victor. Then repenting him of all his sins, Roland raised his mailed right hand to heaven, commended his soul to God and the angels, and died.

1. Suggest some other titles for the story of The Death of Roland. What parts does the story fall into? How do the paragraphs stand for these parts? Which sentences serve as Introduction? Which as the Body of the narrative? Which as Conclusion?

**II.—Principles of Narration.** Narration treats of the art of telling a story. The story may be a fable or a fairy tale, an incident in life or an event in history, a romance or a novel, a biography of a man, or the history of a nation. When we give the details that make up the story in the order of their occurrence we make a **narrative**. Narration as an art has a few principles that, however difficult they are to carry out well, are easy to see, and in some degree to follow. They can be noted in "The Death of Roland."

1. Does the narrative fall into the usual parts—introduction, body (complication of interest), resolution of the story (conclusion)?

2. Note how the details follow, point by point, in the **order** of their occurrence—order of time. This gives an orderly sequence to the ideas. Note, too, how each incident springs out of that which precedes. These give **coherence** to the details.

3. Note the details by which the story is actually told. Is there **sufficient development** for our purpose? Could any details here given be left out? Explain why the details of Roland's death are given fully. Is the story told with **conciseness**?

4. What striking elements of interest are there in the story? Does the story increase in interest as it goes on? Should a story lead up to a **climax of interest**?

5. Does the end of the story offer an adequate close to Roland's life? Is it a good **conclusion**?

**III.—Written Composition.**—1. Tell from memory the story of The Death of Roland.

Review what you write and test it by the principles of narration.

2. Tell a similar story of any one of the following:—  
 1. Thermopylæ. 2. How Horatius Kept the Bridge (See Plutarch or Macaulay's "Lays of Ancient Rome").  
 3. The Battle of Crécy or Agincourt. 4. The Defeat of the Armada. 5. The Death of the Swiss Guards of Louis XVI. 6. The Relief of Lucknow. 7. The Wreck of the "Birkenhead." 8. The Defence of Khartoum."

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## LESSON XLII.

## I.—Oral Composition. Joan of Arc.



There is no story in history more strange and touching than that of Joan of Arc, the Maid of Orleans. Born in 1412, in the little village of Domremy (*do(ng) ray mé'*) in the borders of Lorraine, she grew up a poor peasant girl whose work was to tend sheep. Many a dreamy day she spent watching the sheep, and many an evening by the fireside listening to tales of fairies and elves and legends of the Virgin and the saints. When she was thirteen years old she herself began to have visions. Voices whispered in her ears; bright lights flashed before her eyes; the figure of St. Michael, the warrior archangel floated before her. When she was eighteen the celestial voices became plainer. They seemed to tell her to go and deliver France from the English who

had well-nigh conquered it. The voices bade her go to Charles the Dauphin and to promise him she would lead him to Orleans and to Rheims, and there see him crowned King of France.

When she came before Charles, he was standing undistinguished among the gentlemen of his court. The simple girl knew him at once and told him of the voices and of her mission. Charles believed in her and placed his troops at her command. She rode at their head, a noble figure, clad all in armour, holding her sacred banner in her hand, and wearing by her side a consecrated sword they had found, as the voices had told her, buried in the old church of St. Catherine of Fierbois. Leading ten thousand men-at-arms Joan advanced to the relief of Orleans, which the English were besieging. Her heroism, her generalship, her repute among her enemies as a witch revived the fortunes of the French. The siege was raised and the French entered Orleans in triumph. Joan had her wish. Charles was crowned King in Rheims, like all the kings of France.

Her work done, Joan wanted to return to Domrémy, to her sheep and her fireside. Her mission was accomplished, she said, and the voices would no longer guide her. But the king would not spare her, and she went on without confidence. She was taken prisoner by the Burgundians. They handed her over to the English, who delivered her for trial to an ecclesiastical court at Rouen. She was tried and condemned before it for heresy. In that superstitious age they ascribed her success to witchcraft, and it seems superhuman to this day. The heroic girl—she was then but nineteen years

of age—was burned at the stake in the market-place at Rouen, quiet and gentle and resolute to the last. On the spot where she was burnt, there stands a statue of "The Maid," as her countrymen loved to call her, and the Church has enrolled her name among its saints.

1. (i) What is the general theme of the preceding narrative? What elements in the story make it strange and touching?

(ii) What groups of details do you see in the story? What is the first group about? The second group? The third group?

(iii) What sentence introduces the general thought of the narrative? What sentence gives the general conclusion of the story?

(iv) Consider the passage with reference to the principles of narration.

2. On the basis of the foregoing draw up a plan or topical outline of this biographical sketch.

3. Use the following in sentences (oral) of your own:—  
 1. borders. 2. peasant. 3. childhood. 4. tend. 5. dreamy.  
 6. fireside. 7. elves. 8. legends. 9. visions. 10. arch-angel.  
 11. celestial. 12. well nigh. 13. undistinguished.  
 14. mission. 15. at command. 16. clad in armour.  
 17. banner. 18. consecrated. 19. relief. 20. heroism.  
 21. reputc. 22. siege. 23. confidence. 24. hand over.  
 25. deliver. 26. court. 27. condemn. 28. heresy.  
 29. ascribe. 30. witchcraft. 31. superhuman. 32. to the last.  
 33. statue. 34. enroll. 35. saints. 36. biography.

4. Explain the punctuation marks used in the narrative.

**II.—Order of Words.** Does the place in which a word stands in the sentence affect the meaning of the sentence? Are there usual places to express usual meanings and relations?

1. Study the usual order of subject, verb, and object. Compare—

John strikes James. James strikes John.

Does John strike James? Does James strike John? and study what makes us know who strikes and who is struck.

The subject usually precedes the predicate in declarative sentences and follows the verb (or its auxiliary) in interrogative sentences. The object usually follows the verb.

2. Study the place of attributes of the noun. (i) Compare—

*A sharp tongue is the only edged tool that grows keener with constant use.*

The attributive adjective usually precedes its noun.

(ii) Study the place of attributive phrase and clause.

Here comes Cæsar's body, *mourned by Mark Antony.*

An idler is *a watch that wants both hands.*

An October *day of rare brightness and warmth* followed that early snowstorm.

The adjective phrase or adjective clause usually follows its noun. In either case the adjective expression stands close to its noun. When there are two nouns in the sentence the adjective normally refers to the nearest noun.

3. So, too, the pronoun naturally refers to the noun that immediately precedes it.

4. Study the place of modifiers. Modifying words—adverbs, adverb phrases and clauses—similarly prefer a place near the word modified.

The mother was *much alarmed—very much alarmed—at the news* (when she heard the news).

We usually indicate the relation of the verb and the modifiers by keeping them together. When there are several modifiers for the same verb, there is need of careful adjustment of the parts of the sentence. Compare the bad arrangement of this sentence:—

(i) A fox stole into a vineyard, one day, when the grapes were ripe.—

with the good arrangement of this:—

(ii) One day, when the grapes were ripe, a fox stole into a vineyard.

Notice that in sentence (i) the modifiers all follow the verb, getting farther and farther away from it, and heaping up ungracefully one upon the other. Notice that in sentence (ii) these faults are removed. When therefore, a sentence contains several modifiers or attributes, etc., try to arrange them in a clear and graceful order.

A great means, therefore, to express the relations between the words of the sentence is **the order of the words**, and the meaning of any sentence depends greatly on the place and order in which the words are found.

EXERCISE I.—Point out any changes you should make in the order of words to bring out the meaning intended:—1. They turned back without speaking to the village. 2. Lord Lucan gave the order for the Light Brigade to advance upon the guns with reluctance.

3. Cæsar was to set in a few days out for Parthia. 4. The boy only ate four apples. 5. The feelings are unrecorded but may easily be imagined with which he watched the scene. 6. That author only writes stories of adventure. 7. That girl tells only stories of adventure, she never writes them. 8. I would have rather written that poem than take Quebec. 9. Philadelphia is a city of more than a million inhabitants well laid out. 10. To rent—a comfortable house for a small family, well-furnished except in the upper story. 11. For sale—an elegant writing-table for a gentleman with mahogany legs. 12. Into these bowls Mrs. Squeers poured a brown composition, assisted by the hungry servant, which was called porridge. 13. He is neither inclined to work nor to play. 14. Alarmed by the absence of the children, the town bell was rung.

**EXERCISE 2.**—Study the place of attributive and modifying words in the story of Joan of Arc.

**EXERCISE 3.**—Point out the nouns in the story of Joan of Arc. Tell the kind each is.

**EXERCISE 4.**—Point out any instance of concreteness in style in the story of Joan of Arc.

**III.—Written Composition.** 1. Write from your plan or outline the story of Joan of Arc.

2. Tell briefly the story of some character famous in Bible story:—1. Joseph. 2. Moses. 3. Joshua. 4. Samuel. 5. Saul. 6. David. 7. Solomon. 8. Daniel.

3. In ancient history:—1. Alexander the Great. 2. Cyrus. 3. Socrates. 4. Regulus. 5. Hannibal. 6. Julius Cæsar. 7. Constantine.

4. In modern history:—1. Mahomet. 2. Galileo. 3. Frederick the Great. 4. Luther. 5. William the Silent. 6. Napoleon. 7. Victor Emmanuel.

5. In English history:—1. Alfred the Great. 2. William the Conqueror. 3. Thomas à Becket. 4. Stephen Langdon. 5. Simon de Montford. 6. Edward the Black Prince. 7. Wolsey. 8. Henry V. 9. Mary Queen of Scots. 10. Oliver Cromwell. 11. Robert Clive. 12. Hastings or Lawrence. 13. Walpole or Pitt. 14. Nelson. 15. Peel or Gladstone. 16. Havelock. 17. General Gordon.

6. In American history:—1. George Washington. 2. Alexander Hamilton. 3. Abraham Lincoln. 4. Robert Edward Lee.

7. In English literature: 1. Chaucer. 2. Caxton. 3. Shakspeare. 4. Milton. 5. Burns. 6. Scott. 7. Jane Austen. 8. Byron. 9. Carlyle. 10. Tennyson.

### LESSON XLIII.

#### I. Oral Composition. The Discovery of America.

When shall the world forget  
Thy glory and our debt,  
Indomitable soul  
Immortal Genoese?

Not while the shrewd salt gale  
Whines amid shroud and sail,  
Above the rythmic roll  
And thunder of the seas.

—By William Watson. From "Columbus."

As they proceeded, the indications of approaching land seemed to be more certain, and excited hope in proportion. The birds began to appear in flocks, making towards the south-west. Columbus, in imitation of the Portuguese navigators, who had been guided in several of their discoveries by the motion of birds,

altered his course from due west toward that quarter whither they pointed their flight. But, after holding on for several days in this new direction, without any better success than formerly, having seen no object during thirty days but the sea and the sky, the hopes of his companions subsided faster than they had risen; their fears revived with additional force; impatience, rage, and despair appeared in every countenance. All sense of subordination was lost. The officers, who had hitherto concurred with Columbus in opinion, and supported his authority, now took part with the private men; they assembled tumultuously on the deck, expostulated with their commander, mingled threats with their expostulations, and required him instantly to tack about and return to Europe. Columbus saw that it was vain to think of employing either gentle or severe measures to quell a mutiny so general and so violent. He promised solemnly to his men that he would comply with their request, provided they would accompany him and obey his command for three days longer, and if, during that time, land were not discovered he would then abandon the enterprise, and direct his course toward Spain.

Enraged as the sailors were, and impatient to turn their faces again towards their native country, this proposition did not appear to them unreasonable; nor did Columbus hazard much in confining himself to a term so short. The presages of discovering land were now so numerous and promising that he deemed them infallible. For some days the sounding line reached the bottom, and the soil which it brought up indicated land to be at no great distance. The flocks of birds increased,

and were composed not only of sea-fowl, but of such land-birds as could not be supposed to fly far from the shore. The crew of the *Pinta*<sup>1</sup> observed a cane floating, which seemed to have been newly cut, and likewise a piece of timber artificially carved. The sailors aboard the *Niña* took up the branch of a tree with red berries perfectly fresh. The clouds around the setting sun assumed a new appearance; the air was more mild and warm, and during night the wind became unequal and variable. From all these symptoms, Columbus was so confident of being near land, that on the evening of the 11th of October, after public prayers for success, he ordered the sails to be furled, and the ships to lie to, keeping strict watch lest they should be driven ashore in the night. During this interval of suspense and expectation, no man shut his eyes, all kept upon deck, gazing intently towards that quarter where they expected to discover the land, which had so long been the object of their wishes.

About two hours before midnight, Columbus, standing on the fore-castle, observed a light at a distance, and privately pointed it out to a page, Pedro Gutierrez, of the queen's wardrobe. Gutierrez perceived it, and calling to Salcedo, comptroller of the fleet, all three saw it in motion, as if it were carried from place to place. A little after midnight, the joyful sound of *Land! Land!* was heard from the *Pinta*, which kept always ahead of the other ships. But having been so often deceived by fallacious appearances, every man was now become slow of belief, and waited in all the anguish of uncertainty and impatience for the return of day. As soon as

<sup>1</sup> The vessels of Columbus were three—the *Santa Maria* and two caravels, the *Pinta* and the *Niña*.

morning dawned, all doubts and fears were dispelled. From every ship an island<sup>1</sup> was seen about two leagues to the north, whose flat and verdant fields, well stored with wood, and watered with many rivulets, presented the aspect of a delightful country. The crew of the *Pinta* instantly began the *Te Deum*, as a hymn of thanksgiving to God, and were joined by those of the other ships with tears of joy and transports of congratulation. They threw themselves at the feet of Columbus, with feelings of self-condemnation, mingled with reverence. They implored him to pardon their ignorance, incredulity, and insolence. They now pronounced the man whom they had so lately reviled and threatened, to be a person inspired by Heaven with sagacity and fortitude more than human, in order to accomplish a design so far beyond the ideas and conception of all former ages.

—From William Robertson, "History of America."

I. (i) Is the foregoing a narrative? What is the general theme of this story? At what point in the story does the extract open? What are the main incidents told in the extract? Does each of the paragraphs represent one of these main incidents? What is the highest point of interest in the story? What is the effect of the exclamations in that passage? Is there a good conclusion?

(ii) What were the elements of fact attending the discovery? What were the human elements involved? How does Robertson in telling the story unite both elements?

<sup>1</sup> San Salvador, one of the West Indies. This was in 1498. In a subsequent voyage Columbus landed on the mainland of America, at the mouth of the Orinoco, August 1, 1498.

(iii) How did Columbus prove himself a great leader of men and a great sailor? How did his work influence the world? Tell of subsequent explorers and their work.

2. Discuss whether or not the writer uses too many abstract nouns in telling the story.

3. Use the following words in sentences of your own composition:—1. indication. 2. imitation. 3. navigator. 4. discovery. 5. quarter. 6. subside. 7. subordination. 8. abandon. 9. expostulations. 10. enterprise. 11. hazard. 12. infallible. 13. artificial. 14. appearance. 15. variable. 16. symptoms. 17. confident. 18. suspense. 19. expectation. 20. fallacious. 21. uncertainty. 22. dispel. 23. rivulets. 24. transports. 25. reverence. 26. incredulity. 27. insolence. 28. sagacity. 29. fortitude.

4. Draw up a plan or outline of the story.

**II. — Inflections of Words.** To express certain relationships and shades of meaning, our language not only uses the order of the words of the sentence, but varies the words themselves.

1. Compare the meaning of—

book—books. man—men. child—children.

The boy writes—The boys write. this hat—these hats.

There is, then, a variation that has to do with **number** (see p. 163).

Each class of inflection may be further developed in illustrations furnished by the class.

2. Compare the relation of—

John—John's hat. men—men's clothes.

He praises us—We praise him.

There is, then, a variation that has to do with the relation of **case** (see p. 167).

## 3. Compare—

*I write—thou writest—he writes.*

There is, then, a variation that has to do with **person** (see p. 177).

## 4. Compare—

*long—longer—longest.*

There is, then, a variation for **comparison** (see p. 193).

## 5. Compare—

*We write ; wrote ; we have written.*

There is, then, a variation that has to do with **time** or **tense** (see p. 213).

## 6. Compare—

*I was here—If I were here.*

There is a variation that has to do with **mood** (see p. 219).

These changes in the form of a word to signify some modification of meaning or relation are termed **inflection**.

**Phrasal Forms.** Sometimes we must use certain helping words to give the meaning and relation we desire to express.

## 1. Compare—

*The girl is beautiful—She is more beautiful than her cousin. —She is most beautiful.*

*She runs rapidly—She runs more (most) rapidly.*

We use, then, helping words to express **degree** or **comparison**.

## 2. Compare—

*The girl wins the prize—The girl will win the prize.*

3. We use, then, helping words to express the future **time** with verbs.

The use of helping words makes a **phrasal form**; *e.g.*, "more beautiful" is a phrasal form of comparison; "will win" is a phrasal form of tense.

**EXERCISE 1.**—Point out instances of inflection in the following. Tell the general purpose of each inflection used:—1. The boy hears the watch-dog's honest bark. 2. Honours come by diligence; riches spring from economy. 3. Men must work and women must weep. 4. The noblest mind has the best contentment. 5. The rain is falling faster. 6. Were I a king, how much happier I could make the world. 7. Her feet beneath her petticoat like little mice stole in and out. 8. On the banks of Allan Water was the miller's lovely daughter, fairest of them all.

**EXERCISE 2.**—Point out the phrasal forms of tense or comparison in the following:—1. I am looking for my dog. I shall find him soon. 2. The boy stood on the burning deck whence all but him had fled. 3. The wind is piping loud, my boys. 4. There are maidens in Scotland more lovely by far. 5. London bridge is broken down. How shall we build it up again? 6. It is more blessed to give than to receive.

7. O blithe new-comer! I have heard  
I hear thee and rejoice.  
O Cuckoo! shall I call thee Bird,  
Or but a wandering Voice?

**EXERCISE 3.**—Point out and tell the use of each inflection or phrasal form in the first paragraph of the theme "The Discovery of America."

**III.—Written Composition.** 1. From your plan or outline write the story of the Discovery of America.

Add a few general details of Columbus's life as introduction to explain the event and scene. Add a few general comments on the importance of Columbus's work to serve as conclusion.

2. Tell the story of the life of one of the following:—  
 1. The Norsemen. 2. Fernando Magellan. 3. Francis Drake, or Humphrey Gilbert, or Walter Raleigh. 4. Hernando Cortes. 5. Hendrik Hudson. 6. De Soto. 7. Stanley.

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### LESSON XLIV.

**I.—Oral Composition.** The First Settlement of the English in New England.

In 1620 a small group of religious exiles resolved to make their home in the New World. Forty-one families embarked at Plymouth on the *Mayflower*, a vessel of 180 tons, and landed on the bleak coast of Massachusetts at a spot they named Plymouth Rock. They struggled against climate, sickness, famine, Indians, and their faith and industry ultimately prevailed. They led and made the way for the settlement of New England, and their memory is honoured under the name of the Pilgrim Fathers.

#### THE LANDING OF THE PILGRIM FATHERS IN NEW ENGLAND.

The breaking waves dash'd high  
 On a stern and rockbound coast,  
 And the woods against a stormy sky  
 Their giant branches toss'd ;

And the heavy night hung dark  
 The hills and waters o'er,  
 When a band of exiles moor'd their bark  
 On the wild New England shore.

Not as the conqueror comes,  
 They, the true-hearted, came ;  
 Not with the roll of the stirring drums,  
 And the trumpet that sings of fame ;

Not as the flying come,  
 In silence and in fear :—  
 They shook the depths of the desert gloom  
 With their hymns of lofty cheer.

Amidst the storm they sang,  
 And the stars heard and the sea ;  
 And the sounding aisles of the dim woods rang  
 To the anthem of the free !

The ocean eagle soar'd  
 From his nest by the white wave's foam ;  
 And the rocking pines of the forest roar'd—  
 This was their welcome home !

There were men with hoary hair  
 Amidst that pilgrim band :—  
 Why had they come to wither there,  
 Away from their childhood's land ?

There was woman's fearless eye,  
 Lit by her deep love's truth ;  
 There was manhood's brow serenely high,  
 And the fiery heart of youth.

What sought they thus afar ?—  
 Bright jewels of the mine ?  
 The wealth of seas, the spoils of war ?—  
 They sought a faith's pure shrine !

Ay, call it holy ground,  
 The soil where first they trod.  
 They have left unstain'd what there they found—  
 Freedom to worship God.

—By Felicia Hemans.

1. What drove the Pilgrims into exile? What were their hopes in turning for a home to the New World? Depict the scene of their landing—(i) ocean and coast; (ii) storm of ocean and forest. Tell the feelings of the exiles as they viewed the scene. What different people were there among the Pilgrims? What was their

common purpose? What was there great and heroic in their enterprise?

2. Use the following words in sentences of your own composing :—1. rock-bound. 2. stormy sky. 3. exiles. 4. conqueror. 5. true-hearted. 6. cheer. 7. aisles. 8. anthems. 9. pilgrim. 10. wither. 11. fearless. 12. serene. 13. jewels. 14. spoils. 15. shrine.

**II -Words.—Kinds of Nouns. 1. Concrete or Abstract.** Nouns may represent things in the physical world about us—stone, city, London, Canada. Such nouns are called **concrete nouns**. But we may *think* things of these objects—the *hardness* of stone, the *size* of the city, the *distance* of London, the *fame* of Canada. *The nouns that represent these ideas of quality, relation, condition are abstract nouns.*

**EXERCISE 1.**—Some pupils suggest the name of anything, other pupils give the abstract noun that represents any quality of the object mentioned.

**2. Concrete Nouns.—Common and Proper.** Nouns may denote any one of a class. Any man may be called a *man*; St. John, or Winnipeg, or Vancouver is a *city*. *The common name of the object of a class is a common noun.*

But to distinguish the different objects in a common class we must have special names. We call different cities *St. John, Winnipeg, Vancouver*; we call different boys *Harry, Frank, Roderick*. *The proper or special name of the object is a proper noun.*

**NOTE 1.**—Proper nouns are always written with capital letters. (See p. 96.)

**NOTE 2.**—Some common nouns are sometimes treated as proper names. This way of regarding the thing spoken of is called personification:— These are the books that *Time* has judged the best and has saved for us.

**NOTE 3.**—There is a class of common nouns that signify a number of things in a group—*crowd, army, jury, crew*. These are termed **collective nouns**.

**EXERCISE 2.**—Some pupils suggest any common names of objects, other pupils give the proper name of one object in the class.

**3. Gender Nouns.** Some nouns and a few pronouns signify not only the being represented, but tell us the sex of the being.

(i) father—(ii) mother (i) wizard—(ii) witch  
 (i) actor—(ii) actress (i) executor—(ii) executrix  
 (i) he—(ii) she (i) man-servant—(ii) maid-servant

This distinction in words is called **gender**. Words that signify males (i) are of the **masculine gender**; words that signify females (ii) are of the **feminine gender**; words that signify either male or female—child, parent, person, relative, I, you, we, etc.—are of **common gender**. Words that signify objects without sex—desk, house, city, Toronto—are of **neuter gender** (*ne + uter* = not either).

NOTE.—Sometimes the poets and orators personify an object.

"The sun now rose upon our sight  
 Out of the sea came he."

**Means of Indicating Gender.** 1. By inflection.

actor—actress. host—hostess. he—she—it.

2. By different words—

man—woman. boy—girl. bull—cow.

3. By added gender words—

man-servant — maid-servant. he-goat — she-goat.

**EXERCISE 3.**—(i) Some pupils suggest the names of male animals, others the corresponding feminine words.  
 (ii) Some pupils suggest nouns with masculine terminations, others the corresponding feminine ones.  
 (iii) Some pupils suggest nouns with masculine prefixes, others the corresponding feminine.

**EXERCISE 4.**—Point out the kinds of nouns in the following. Tell why you class them as you do.

1. Sweet are the uses of adversity.
2. June reared the bunch of flowers you carry.
3. The quality of mercy is not strained. It droppeth as the gentle rain from heaven.
4. Away went Gilpin, and away went the post-boy at his heels.
5. Yon sun that sets upon the sea, we follow in his flight.
6. Down went the *Royal George* with all her crew complete.
7. Pride that dines on vanity sups on content.
8. Our old homestead (the house was very old for a new country, having been built about the time that the Prince of Orange drove out James the Second) nestled under a long range of hills which stretched far off to the west.

**Concreteness in Writing.** In general writers prefer the concrete noun to the abstract because the concrete noun signifies a definite familiar image. Compare—

I will not give you *any compensation*. (—*a shilling*.)

The great general can touch *the feelings of those under his command*. (—*the soldier's heart*.)

He was a man *of truth*. (—*true as steel*.)

It is for the sake of the vivid image that we seek to strengthen by concrete nouns, ideas that would remain vague if expressed as abstract nouns or adjectives or adverbs.

His cheek was *like the berry*. He flew *like an arrow*.

It is a long lane *that has no turning*. (*i.e.*, Things cannot go on their course forever without change.)

**EXERCISE 5.**—Point out the advantage of style got by using concreteness in each of the following:—

1. He gets into difficulties as children fall into puddles.
2. Kind hearts are more than coronets.
3. Care killed

the cat. 4. Too many cooks spoil the broth. 5. The harbour was crowded with masts. 6. True freedom is to share all the chains our brothers wear. 7. He that can rule his tongue shall live without strife. 8. The ship has sprung a leak. All hands to the pumps. 9. There are no men like Englishmen—such hearts of oak as they be! 10. Penny wise and pound foolish.

**III.--Written Composition.** I. Write about the Landing of the Pilgrims.

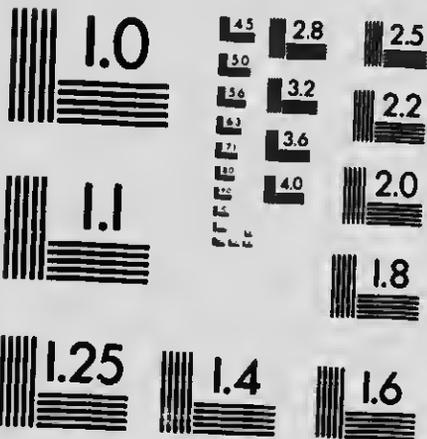
Develop into a paragraph each of the following:—(i) The hopes and fears and resolutions of the Pilgrim Fathers at starting; and (ii) the welcome they found in the wilderness at landing; (iii) their struggle for existence; (iv) their final success and influence and renown. Review what you write with regard to the principles of narration.

2. Write a similar theme on one of the following:—  
1. The First Settlement of the French in Canada. 2. The Founding of Montreal. 3. The United Empire Loyalists.  
4. The Hudson Bay Company.



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## LESSON XLV.

## I.—Oral Composition. The Death of Wolfe.



In 1759 England finally succeeded in winning Canada from the French. An English fleet brought over forces under General James Wolfe (1727-1759) to undertake the capture of Quebec, defended by the gallant Montcalm. Wolfe delivered his final attack from above the city. On the night of September 12th, he landed his troops by small boats, scaled the cliffs at a cove called Anse du Foulon (Fuller's Cove), and at daybreak had possession of the plateau above the city, known as the Plains of Abraham. There the battle was fought. Montcalm was also wounded and died shortly after his victorious opponent. The monument on the Plains to-day commemorates the joint glory of two heroes and two races.

It was toward ten o'clock when, from the high ground on the right of the line, Wolfe saw that the crisis was near. The French on the ridge had formed themselves into three bodies, regulars in the centre, regulars and Canadians on right and left. Two field-pieces, which had been dragged up the heights at Anse du Foulon (*aws du foolon(g)*), fired on them with grape-shot, and the

troops, rising from the ground, prepared to receive them. In a few moments more they were in motion. They came on rapidly, uttering loud shout and firing as soon as they were within range. Their ranks, ill ordered at the best, were further confused by a number of Canadians who had been mixed among the regulars, and who, after hastily firing, threw themselves on the ground to reload. The British advanced a few rods; then halted and stood still. When the French were within forty paces the word of command rang out, and a crash of musketry answered all along the line. The volley was delivered with remarkable precision. In the battalions of the centre, which had suffered least from the enemy's bullets, the simultaneous explosion was afterward said by French officers to have sounded like a cannon-shot. Another volley followed, and then a furious clattering fire that lasted but a minute or two. When the smoke rose, a miserable sight was revealed: the ground cumbered with dead and wounded. The advancing masses stopped short and turned into a frantic mob, shouting, cursing, gesticulating. The order was given to charge. Then over the field rose the British cheer, mixed with the fierce yell of the Highland slogan. Some of the corps pushed on with the bayonet; some advanced firing. The clansmen drew their broadswords and dashed on, keen and swift as bloodhounds. At the English right, though the attacking column was broken to pieces, a fire was still kept up, chiefly, it seems, by sharpshooters from the bushes and cornfields, where they had lain for an hour or more. Here Wolfe himself led the charge, at the head of the Louisbourg grenadiers. A shot shattered his wrist. He wrapt his handkerchief about it

and kept on. Another shot struck him, and he still advanced, when a third lodged in his breast. He staggered, and sat on the ground. Lieutenant Brown, of the grenadiers, one Henderson, a volunteer in the same company, and a private soldier, aided by an officer of artillery who ran to join them, carried him in their arms to the rear. He begged them to lay him down. They did so, and asked if he would like a surgeon. "There's no need," he answered; "it's all over with me." A moment after one of them cried out: "They run; see how they run!" "Who run?" Wolfe demanded, like a man roused from sleep. "The enemy, sir. Egad, they give way everywhere!" "Go, one of you, to Colonel Burton," returned the dying man; "tell him to march Webb's regiment down to Charles River, to cut off their retreat from the bridge." Then, turning on his side, he murmured, "Now, God be praised, I will die in peace!" and in a few moments his gallant soul had fled.

—By Francis Parkman. From "Montcalm and Wolfe."

By permission of the publishers, Messrs. Little, Brown & Co.

1. Where is Quebec? Describe the city, the citadel, the St. Lawrence at Quebec. What struggle was going on between England and France? Why was the capture of Quebec important? Why difficult?

2. Make a map of Quebec and surroundings to explain the battle-ground and the position of the French and the English.

3. Tell of the details of the battle—the French attack and the effect, the English reply and the general effect. Tell how Wolfe was wounded. What there was heroic and fortunate in his death?

4. Use the following words in sentences of your own composition — 1. crisis. 2. regulars. 3. field-pieces.

4. troops. 5. hastily. 6. word of command. 7. remarkable. 8. precision. 9. battalion. 10. simultaneous. 11. affair. 12. volley. 13. miserable. 14. frantic. 15. gesticulating. 16. slogan. 17. shatter. 18. lodge. 19. volunteer. 20. artillery. 21. retreat.

**II.—Words.—Number.** Nouns usually, and sometimes pronouns, adjectives, and verbs, vary their form according as we speak of one or of more than one.

horse—horses. man—men. ox—oxen—*Nouns.*

I—we. he—they—*Pronouns.*

this—these. that—those—*Adjectives.*

He runs—they run. He speaks—we speak—*Verbs.*

This variation is called **number**. The form in which one thing is spoken of is called the **singular number**; the form by which more than one are signified or implied is the **plural number**.

**Means of Indicating Number in Nouns.** 1. The general rule is that the plural form is *—s* or *—es* added to the singular.

horse—horses. class—classes. church—churches.

**NOTE 1.**—If the singular noun ends in *—c*, add only *—s*:—house—houses.

**NOTE 2.**—Nouns ending in *—f* change their pronunciation and spelling in the plural:—thief—thieves; leaf—leaves.

**NOTE 3.**—Nouns ending in *—y* after a consonant are written *—ies* in the plural:—lady—ladies. But nouns in *—y* after a vowel are regular:—boy—boys.

**NOTE 4.**—Nouns ending in *—o* after a consonant add *—es*:—hero—heroes (except canto, grotto, halo, plano, solo). Nouns in *—o* after a vowel add *—s*:—folio—folios.

**NOTE 5.**—Words used as names of themselves take *—'s* in the plural:—Dot your *i's* and cross your *t's*.

**NOTE 6.**—Compound words made up of two nouns pluralize the most important word:—brothers-in-law

2. A few old nouns have a plural form *—en*.

ox—oxen. cow—kine.

**NOTE.**—Child—children has an old plural form *—r* as well as *—en*. Brother—brethren (members of a society) has a vowel change as well as *—en*.

3. A few old nouns have the same form in the singular and in the plural.

fish—fish. deer—deer. sheep—sheep.

4. A few foreign nouns used in English still are found with their foreign plurals.

memorandum—memoranda or—ums. axis—axes.  
radius—radii. stratum—strata. beau—beaux.

**Number in Adjectives.** A few adjectives and the corresponding pronouns show a change for number.

this book—these books    that book—those books.  
this book and those    that book and these.

NOTE.—The forms:—This *here* book, that *there* book and *them* books are errors made only by the illiterate.

**Number in Pronouns.** Certain pronouns indicate number.

I, thou, he, she, it,	we, they, ourselves,
myself, himself— <i>singular</i> .	themselves, the ones,
<i>You</i> is singular or plural.	the others— <i>plural</i> .

**Number in Verbs.** The verb changes for number in the indicative second person (with *thou*) and in the present tense, third person singular.

thou writest	thou shalt	thou comest
he (she, it) writes.		

But: I (we, you, they) write    I (we, you, they) wrote.

NOTE.—Relicts of a more extensive inflection are found in the verb *to be* in the present indicative:—I am, thou art, he is; we (you, they) are—and in the past indicative:—I was, thou wast (wert), he was; we (you, they) were.

**EXERCISE I.**—Tell the number of the nouns in the following. Point out also any pronouns, adjectives, and verbs that show inflection for number:—1. I bring fresh showers for the thirsting flowers, from the seas and the streams. 2. The memory of these things seems now

afar off. 3. Such days as these are a tonie. 4. An upright judge favours neither party. 5. The jury convicts him and the judge sentences him. 6. One of his brethren may redeem him. 7. Ye are the children of your Father which is in heaven. 8. He sent him into his fields to feed swine. 9. The lowing herd winds slowly o'er the lee. 10. All we like sheep have gone astray. 11. Mary, go and call the cattle home across the sands o' Dee. 12. Antelope and deer can be lured near the concealed hunter by the waving of a small flag. 13. The mice that have but one hole are quickly taken. 14. No sadder proof can be given by a man of his own littleness than disbelief in great men. 15. It is lawful to pray God that we be not led into temptation; but not lawful to skulk from those that come to us.

16. And 'tis my faith that every flower  
Enjoys the air it breathes.

17. How restless are the snorting swine;  
The busy flies disturb the kine;  
Low o'er the grass the swallow wings,  
The cricket, too, how sharp he sings;  
Puss on the hearth, with velvet paws,  
Sits wiping o'er her whiskered jaws.

EXERCISE 2.—Tell the number of the nouns, pronouns, and verbs in "The Death of Wolfe."

III.—Written Composition. 1. Tell the story of the Death of General Wolfe. Make a map to go with your narrative.

2. Tell the story of some incident of historic bravery in Canadian history:—1. The Heroes of the Long Sault. 2. The Massacre of the Priests of the Huron Mission. 3. Madeleine de Verchères. 4. The Wreck of *La Tribune*. 5. Laura Secord. 6. Paardeburg.

## LESSON XLVI.

**I.—Oral Composition.** Work out orally from the following the sentences that will tell the story of Sir Isaac Brock and the Battle of Queenston Heights.



**SUMMARY.** Born in Guernsey, 1769—tall, strong, robust—fine swimmer and boxer—a pleasant manner and frank countenance—modest, kindly disposition, quick decision. Enters the army as ensign in his sixteenth year—serves in Jamaica and Barbadoes—becomes lieutenant after thirteen years service—successful commander in North Holland—is sent to Canada, 1802—suppresses a dangerous mutiny—sent to Upper Canada, 1810—obtains a remarkable influence over the Indian tribes.

The war of 1812, Brock compels the surrender of Hull at Detroit—is made major-general. United States army, under Major General Van Renselaer, attacks Queenston on the Niagara River—held by the flank companies of the 49th and the York volunteer militia—Brock dismounts to lead the 49th—is shot through the body—falls beside the road leading from Queenston to the heights—"Never mind me, push on the York volunteers."

His first monument on Queenstown Heights blown up—the present monument.

I. Draw up a topical outline of a biography of Brock.

II.—**Words.—Case.** The noun (or pronoun) stands in various relations to other words in the sentence.

The *boy* *throws* a stone.

*I* throw the stone.—*Subjective relation.*

The stone *hits* the *boy*.

The stone *strikes* *me* on the *head*.—*Objective relation.*

The *boy's* father.—*Possessive relation.*

These relations are called **case**.

I.—**Nominative Case.** 1. The noun (or pronoun) may be the subject of the verb.

The *boys* run. *I* run. *We* run.

This is a **subject nominative case**.

2. The noun or pronoun may be asserted of the subject (see p. 45).

John *is* the *master* here. If you were *I*.

James I became *King* in 1603.

This is the **predicate nominative**.

3. The noun or pronoun may be used as a word of address.

*John, come here. You there, be off!*

This is the **nominative of address**.

4. The noun or pronoun may be, as it were, the subject of a participle, in phrases almost independent in the sentence.

*The sun coming out, we dried our clothes.*

This construction is called an **absolute construction** and the case is called a **nominative absolute**.

NOTE.—In analysis, such phrases are usually adverbial modifiers of the predicate. This is shown by expanding them.—When the sun came out, we, etc.

**2. The Objective Case.** The **objective case** represents a relation in which the noun (or pronoun) is affected by verb or preposition. It is then said to be **governed** by verb or preposition.

1. The noun (or pronoun) may be the object of the verb.

The boy *throws a stone*. The stone struck *me*.

The object may be (i) **direct** or (ii) **indirect**. (See p. 41).

The boy throws (i) *an apple*.

The boy throws (ii) *me* an apple. He throws an apple (ii) *to me*.

2. The noun (or pronoun) may be the object of a preposition.

He threw the stone *at the boy* after we passed.

3. The noun or pronoun may be the subject of an infinitive (see p. 220).

They made *me go*. They asked *John and me to go*.

4. The noun may be an adverbial modifier of time, distance, etc.

John ran *ten miles*. He stayed *all morning*.

5. The noun or pronoun may be the predicate complement of a verb of incomplete predication (see p. 45 and p. 200).

They elected him *president*. They made him *general*.

3. **Possessive Case.** The relation between two nouns may be ownership.

*John's* father. The *boy's* mother. His *brother-in-law's* automobile.

This is the **possessive case**.

NOTE 1.—Discuss how far this possessive case shows an attributive relation. Cf. the possessive adjectives—*my* book, *our* book.

NOTE 2.—The possessive case is indicated (i) by *'s* added to the singular nouns:—the dog's tail; James's hat; (ii) by *'* added to plural nouns:—the ladies' bouquets; the Romans' patriotism.

But nouns making a plural by vowel change add *'s*:—men's clothes; the mice's party.

The *'* is not used with personal pronouns:—hers, its, ours, yours, theirs.

4. **Appositive Relation.** Frequently one noun stands near another as a second name or explanation of the first.

Ottawa, *the capital of the Dominion*, is a beautiful city—*Nominative case*.

He gave the book into his (*John's*) hands—*Possessive case*.

He fought the two boys, *Frank and Henry*, alone—*Objective case*.

NOTE.—The appositive relation is sometimes indicated by *of*:—the city *of* Toronto.

This relation is called **appositive**. The noun in **apposition** (or **appositive noun**) holds the same relation in the sentence as the noun it explains or replaces; it has, therefore, the same case.

**Means of Indicating Case.** We indicate case—

I. By inflection.

Nouns have inflection only for the possessive case.

*John* throws the stone. *The stone* strikes *John*.

*John's* hat.

2. By phrase. Most nouns not indicating persons make a **phrasal possessive** with *of*:—

the worth *of your money*. the windows *of the houses*.

But pronouns have special forms for the nominative and the objective cases. There is also an adjective form that signifies possession.

I (we, they) have written a letter—*Nominative*.

My (our, your, their) letter—*Possessive adjective*.

They wrote me (thee, him, them) a letter—*Objective*.

3. By position in the sentence.

John strikes James. James strikes John.

See p. 144.

**Government.** Many errors in English arise out of ignorance or forgetfulness of one or two rules of concord and government. *For the nominative case we must use the forms I, thou, he, she, it, we, they, you, who; for the objective case we must use the forms me, thee, him, her, us, them, you, whom.*

**EXERCISE I.**—Show the relation of the nouns and pronouns in the following and name the cases:—1. A beggar's wallet is never full. 2. A man's house is his castle. 3. I was alarmed by my friend's story. 4. England, with all thy faults, I love thee still. 5. Now, Kitty, make him go. 6. God tempers the wind to the shorn lamb. 7. He giveth his beloved sleep. 8. The sap starts up in the sugar-maples the very day the blue-bird arrives. 9. Suit the action to the word, the word to the action. 10. Here, coward, give me the daggers. 11. You and I are not yet past our dancing days. 12. Man is a wonderful piece of work. 13. They made Victoria Queen of England in 1837. 14. The waves

breaking in the shallows, their boat was upset. 15. Give me your bark, O birch-tree. 16. The chipmunk, little fellow, has many enemies.

**EXERCISE 2.**—Point out and correct, giving reasons, any errors in case forms in the following:—1. Who gave you the book? Who did you give it to? 2. The country knows too well who it has to thank for this misfortune. 3. Let they who spoke raise their hands. 4. She spoke to a little girl whom she could see was in danger. 5. It will be easy for you and I to get seats. 6. Let you and I go. 7. Who did it? Me. 8. Who is this book for? I. 9. I don't know who you told to do it. 10. I don't know whom you said was to do it. 11. Between you and I, I shall not let either Harry or she go. 12. If you were me, would you go? 13. That is the way for you and she to be late.

The oral and written work of pupils should be rigidly corrected for errors in concord and agreement.

**III.—Written Composition.** 1. Tell the story of Brock and Queenston Heights.

If you have visited the scene of the battle describe the scene, then recall the incidents of the battle and comment on Brock and his monument.

2. Tell briefly the story of the life and explorations of one of the following:—1. Sebastian Cabot. 2. Jacques Cartier. 3. Samuel de Champlain. 4. Count Frontenac. 5. Robert de la Salle. 6. Father Hennepin. 7. Sir Alexander Mackenzie. 8. Selkirk.

3. Tell the story of the life and work of some one eminent in Canadian industry:—1. Samuel Cunard. 2. Hugh Allan. 3. Donald Smith (Lord Strathcona).

## CHAPTER IX.—DESCRIPTION.

## LESSON XLVII.

I.—**Oral Composition.** The Settlement of the Frontier.

While I was meditating on the great process of Nature, which employs thousands of years in rendering the earth habitable, a new spectacle excited my curiosity: this was the work of a single man, who in the space of a year had cut down several acres of forest and had built himself a house in the middle of a pretty extensive territory he had already cleared.

Any man who is able to procure a capital of twenty-five pounds sterling, and who has strength and inclination to work, may go into the woods and purchase a portion of land. There he leads a cow, some pigs, and a couple of horses of no great value. To these provisions he adds a store of flour and cider.

He begins by felling all the smaller trees. These and the smaller branches of the large ones he makes use of as fences to the first field he wishes to clear. He next boldly attacks those immense oaks, or pines, which one would take for the ancient lords of the territory he is usurping. He strips them of their bark or lays them open all around with his axe. These trees, mortally wounded, are the next spring robbed of their honours; their leaves no longer spring, their branches fall, and their trunk becomes a hideous skeleton. This trunk still seems to brave the efforts of the new colonist, but where there are the smallest chinks or crevices he surrounds it with fire, and the flames consume what the steel was not able to destroy.

When the ground is cleared the air and the sun begin to work upon that earth formed of decayed vegetation, the grass grows rapidly; there is pasturage for the cattle the very first year; and a piece of ground tilled yields the enormous increase of twenty or thirty fold.

At the end of two years the planter has enough to live on and even send some articles to market. At the end of four or five years he has completed the payment of his land, and finds himself a comfortable farmer. Then his dwelling, which at first was no better than a large hut formed by a square of the trunks of trees placed one upon another, with the intervals filled by mud, changes into a handsome wooden house.

Such are the means by which North America, which a hundred years ago was nothing but a vast forest, is peopled with millions of inhabitants.

Adapted from "Travels in North America in the years 1780, 1781, and 1782." By the Marquis François Jean de Chastellux.

1. Give other suitable titles to the passage. What part of the description is told in the first paragraph? What in the second? the third? the fourth? the fifth? the sixth?

2. Imagine you were the settler. Tell how you would go about making a home in the wilderness.

3. Draw up a topical outline on the theme.

**II.—Words.—Kinds of Pronoun.** 1. Some pronouns indicate the person of whom the assertion is made—whether the speaker, or person spoken to, or person spoken of.

*You or I* wrote the letter. *He or she* brought it. *They* gave it to us.

These are **personal pronouns**.

There should be oral practice with each class of pronouns.

NOTE 1.—Personal pronouns used to indicate emphasis—He went *himself*. They did it *themselves*—become **emphatic** or **intensive** pronouns.

NOTE 2.—These are used also as objects of reflexive verbs—He hurt *himself*. They saved *themselves*—when they are called **reflexive pronouns**.

NOTE 3.—*It* is used as a subject or object in anticipation of the real subject or object. *It* is your duty to go. I found *it* hard to get away.

2. Some pronouns point out.

I can do *this* but I cannot do *that*. *These* are better than *those*.

These are **demonstrative pronouns**.

NOTE.—Note that these demonstrative pronouns agree in number with the noun to which they refer:—This pen and *those*.

3. Some pronouns ask questions.

*What* did you see? *Who* saw it? *Whose* hat have you? *Whom* did you see?

These are **interrogative pronouns**.

Some pronouns have the power of relating or connecting the clause they belong to with the clause on which they depend.

The boy *who came with John* brought the letter.  
 The boy *whom you sent* brought the letter.  
 I cannot do *what you want*.

These are **relative pronouns**.

NOTE. The relatives *who, whose, whom* refer to persons, *which* and *what* to things, *that* to persons or things.

**EXERCISE 1.**—Make sentences (oral) using (i) personal pronouns; (ii) demonstrative pronouns; (iii) interrogative pronouns, etc.

**EXERCISE 2.**—Point out the pronouns, classifying each of them, in "The Settlement of the Frontier."

**EXERCISE 3.**—Pick out the pronouns in each of the following sentences. Classify each pronoun:—1. "What is that?" he cried in terror. 2. Who art thou that complainest of thy life of toil? 3. 'Twas for your pleasure you came here; you shall go back for mine. 4. He lived with malice toward none, with charity for all. 5. He that is good at excuses is seldom good at anything else. 6. "What is yours is mine," says the wife; "and what is mine is mine too." 7. All is lost save honour. 8. I could not love thee, dear, so much, loved I not honour more. 9. People who have not made friends with the birds do not know what they miss. 10. The sounds which the ocean makes are very significant to those who live near it. 11. Heard melodies are sweet, but those unheard are sweeter.

**III.—Written Composition.** 1. Tell the story of the Pioneers in the Forests of Canada.

2. If you have heard your grandfather or anyone else tell of his experience in the early days of the settlement of the province you live in, write out the story told you.

3. Tell how the Log-Hut of the Pioneers was built.

4. Breaking the Prairie: The First Experiences of a Settler in one of the Prairie Provinces.

5. Tell, by letter, of a visit to a Canadian ranch in the West.

## LESSON XLVIII.

I.—**Oral Composition.** AN INDIAN SUGAR CAMP.

With the first March thaw the thoughts of the Indian women of my childhood days turned promptly to the annual sugar-making. This industry was chiefly followed by the old men and women and children. The rest of the tribe went out upon the spring fur-hunt at this season, leaving us at home to make the sugar.

My grandmother would collect a good supply of fuel for the fire, for she would not have much time to gather wood when the sap began to flow. Presently the weather moderated and the snow began to melt. Now the women began to test the trees—moving leisurely among them, axe in hand, and striking a single quick blow, to see if the sap would appear. Now one of the birchen basins was set under each tree, and a hard wood chip driven deep into the cut which the axe had made. From the corners of this chip—at first drop by drop, then more freely—the sap trickled into the little dishes.

A long fire was now made in the sugar house, and a row of brass kettles suspended over the blaze. The sap was collected by the women in tin or birchen buckets from which the kettles were kept filled. The hearts of the boys beat high with pleasant anticipations when they heard the welcome sound of the boiling sap! Each boy claimed one kettle for his special charge. It was his duty to see that the fire was kept up under it, to watch lest it boil over, and finally, when the sap became syrup to test it upon snow, dipping it out with a wooden paddle. So frequent were these tests that for the first day or two we consumed nearly all that could be made ;

and it was not until the sweetness began to pall that my grandmother set herself in earnest to store up sugar for future use. She made it into cakes of various forms, in birchen moulds, and sometimes in hollow canes or reeds, and the bills of ducks and geese. Some of it was pulverized and packed in rawhide cases. Being a prudent woman she did not give it to us, after the first month or so, except upon special occasions, and it was thus made to last almost the year around.

From "Indian Boyhood." By Charles A. Eastman. By permission of the publishers, Messrs. McClure, Phillips & Co., New York, 1902.

1. Give other titles to the story. Give a short title to the first paragraph, to the second paragraph. Point out the different operations in making maple-sugar. Tell what was done by the Indian women, what by the boys. Did the early settlers learn the way of making maple-sugar from the Indians? Did they alter the method? How is maple-sugar made to-day on the farms?

2. Which sentence seems at the outset to tell you what the story is about? Call it **the topic sentence** and note its place. Suggest a topic sentence for the second paragraph. What is the sequence in which the story is told? Show how the story is completely developed and rounded off.

II.—**Words.—Person.** Some words—pronouns and verbs—distinguish by inflection or otherwise between the person who is speaking the sentence, the person spoken to, and the person spoken of.

*I speak. Thou speakest. You speak. He speaks. They speak.*

This variation to indicate the person signified is termed **person**.

I. If the *person speaking* is signified, the word that indicates that is of **the first person**.—*I* speak. *We* speak. Give it to *us*, to *me*. If the *person spoken to* is signified, the word that indicates is of **the second person**.—*Thou* writest. *You* (or *ye*, in poetry) write. If the *person spoken of* is signified, the word that indicates that is of **the third person**.—The *man* writes. *He* (*she*) writes. *They* write. *It* is for *him*, *her*, and *them*.

NOTE 1.—Nouns have no variation for person; they are all of the third person.

NOTE 2.—The form of the verb is frequently determined by the person of its subject. The subject is, therefore, said to determine or **govern the verb** in person and number. The verb is said to **agree** with its subject in person and number.

NOTE 3.—In verbs the variation for person is found in the third person singular, present indicative, and in the second person singular of all indicative tenses (with *thou*).

I write, we write, you write, they write.

I wrote, he wrote.

But—

Thou writest, he writes, thou wrotest.

Thou hast written, thou wilt write.

The verbs *to have* and *to be* show traces of a fuller inflection for person.

*I am*, thou *art*, he *is*. I have, thou *hast*, he *has*.

NOTE 4.—When several persons occur in the same sentence it is usual to mention them in the order second, third, first. Why?

*You*, *Henry*, and *I* make up the committee.

NOTE 5.—*You* and *they* are used as indefinite pronouns = *people*, *anybody*, *everybody*, in sentences like :—A miss, *you* know (*they* say), is as good as a mile.

NOTE 6.—*Thou* and *you* (*ye*, in poetry) frequently unite with nouns in apostrophes after the fashion of a demonstrative adjective. The noun is, however, an appositive—*Ye banks and braes o' Bonnie Doon*.

EXERCISE I.—Point out the pronouns in the following. Tell the person and number of each personal pronoun. Point out any inflection for person and number in the verbs used :—1. So we were left galloping, Joris and I. 2. How they will greet us! 3. He has hard work who has nothing to do. 4. Who is Sylvia? What is she, that all the swains commend her? 5. Thou sayest that thou art a king; prove it to me. 6. Ye clouds that far above me soar. 7. Curses, they say, come home to

- roost. 8. Hail! to thee, blithe spirit, bird thou never wert. 9. You know we French stormed Ratisbon. 10. Know thyself. 11. Know what thou canst work at. 12. This child I to myself shall take; she shall be mine, and I will make a lady of my own. 13. Love thyself last. 14. We are too easy on ourselves and too hard on others. 15. Her quiet eyelids closed—she had another morn than ours. 16. It is a condition that confronts us—not a theory. 17. We carved not a line and we raised not a stone—but we left him alone with his glory.
18. Let all the ends thou aim'st at be thy country's,  
Thy God's, and truth's; then if thou fall'st, O Cromwell,  
Thou fall'st a blessed martyr.

**EXERCISE 2.**—Point out the pronouns and verbs in "The Indian Sugar Camp." Tell the person and number of each.

**EXERCISE 3.**—Is the story of the Lesson told in the first person or in the third?

**III.—Written Composition.** 1. An Indian Boy's Account of Maple-Sugar Making.

Tell the story in the first person. Open your story with a topic sentence and begin each following paragraph with one. See that each paragraph deals with one part of the subject.

2. Tell how the Indians built their canoes. Or, reproduce the story of Hiawatha's Canoe. (See Longfellow's "Hiawatha"—"Hiawatha's Sailing.")

3. Tell how the Indians made their weapons, or their clothes.

4. Tell the story of an Indian Raid.

5. Describe a Visit to an Indian Reserve.

## LESSON XLIX.

**I.—Oral Composition.** Logging on a Canadian River.

In the spring when the ice begins to melt and swell the streams, the logs must be floated down to the mill, or to the "boom" on the freshets. Now the "drive" begins, and the trip down the stream is always full of incident, danger, and excitement. A huge mass of logs and ice is sent hurrying down the river and the drivers follow it, directing the floating mass and keeping it in hand. Armed with long pike poles, having a straight or curved prong in the end, the drivers try to keep the logs in motion by pushing and prodding. If one log should happen to catch on a projection of rock, where the river narrows, it is likely to cause a "jam," and that is what the men fear most.

Over there the whole drive of logs comes upon a gorge. Every moment adds to the difficulty and danger, the heavy mass becomes firm and rigid, and as thousands of logs from "up-stream" continue to float down, there seems no likelihood of breaking the jam right away. It is a lively scene: the bold fellows jumping, plunging, wading, slipping, leaping from log to log, crossing chasms in the swaying mass. Of course the objective point is to free the imprisoned log or logs that hold the others back.

One driver more active and daring than his fellows, reaches the "king-pin" of the jam; he succeeds in loosening its hold on the rocks, and turning flies for his life. What a sound! What a sight! The jam breaks

with a noise like thunder and starts with a jump. There is an upheaval and an uplifting of logs as if thrown by an earthquake. What was once seemingly a solid mass is now alive and writhing. Huge sticks of timber are thrown into the air as if by giants at play; they roll over and over, turning and squirming, grinding and crashing. The roar of the sweeping flood and the pounding of logs are deafening.

The men who do the driving take their lives in their hands almost every hour of the day, and sometimes a mis-step on a slippery log throws some poor fellow into a gap, and he disappears into the river before the eyes of his comrades, willing, but helpless to rescue him. They are as bold and fearless a lot of fellows as one could find the world over: their work calls for the agility of a ballet-dancer and the nerve of a tight-rope walker. But the exposure and hardship of the life are enough to break down the hardiest constitution, and it is not surprising to hear that the men are not, as a rule, long-lived.

From "The English Illustrated Magazine," by permission of the publishers, The Central Publishing Co., London, England.

Duncan Campbell Scott's "At the Cedars" may with advantage be read to the class. See "Songs of the Great Dominion."

1. What is the topic of the whole passage? What is the topic sentence of the whole passage? Where is it? Why is it there? What is the topic sentence of the second paragraph? Of the third? Of the fourth? What is the sequence in which the description is told? Follow it through. What is the climax of interest in the story?

2. See vividly each of the following—visualize each—and tell what (1) a saw-log is; (2) a "boom"; (3) a

freshet; (4) a "drive"; (5) a "jam"; (6) a gorge; (7) breaking the "jam."

**II.—Words.—Kinds of Adjective.** Adjectives are classed according to their meaning.

**1.** Adjectives may express qualities of the object.

*good* boys. *tall* boys. *pretty* girls. *warm* weather

These are **qualitative adjectives**.

Oral practice in the use of adjectives should accompany the study of each general class.

**NOTE 1.**—Adjectives that correspond to proper names—England, *English*; Canada, *Canadian*; Elizabeth, *Elizabethan*—are **proper adjectives**.

**2.** Adjectives may express the number or quantity of the object, or its order in a series.

(i) *one* book. *no* book. *fifty* books—**cardinal numeral adjectives**.

(ii) the *first* book. the *twenty-first* book.—**ordinal numeral adjectives**.

(iii) *a* book. *any* book. *many* books. *few* books. *all* books. *some* books. *much* work.—**indefinite numeral adjectives**.

**NOTE.**—"A" or "an" is called the **indefinite article**.

(iv) *each* book. *either* book. *neither* book.—**distributive adjectives**.

Such adjectives, expressing number, quality, order in rank, etc., have the general name of **quantitative adjectives**.

**3.** Adjectives may point out the object meant.

*the* boy. *this* boy. *that* girl. *these* boys. *those* boys. *you* tree.

The pointing out adjectives are called **demonstrative adjectives**.

**NOTE.**—"The" is called the **definite article**. Notice the difference between—  
I want *a* book on the table and I want *the* book on the table.

4. Adjectives may limit the noun as respects ownership—express possession.

*my* book. *your* book. *his* book. *their* books.

Such adjectives are **possessive adjectives**.

NOTE.—The possessive adjective is sometimes followed by the word *own*:—*my own* book, *our own* books—this renders the possession more emphatic, and the adjective is called an **emphatic possessive**.

5. Adjectives may express a question about the quantity, quality, order, possession, etc., of the object.

*What* money did you lose? *Which* boy did that?  
These question adjectives are called **interrogative adjectives**.

**Relation of Adjectives in the Sentence—Attributive or Predicative.** Adjectives enter into two relations in the sentence:—

(i) *A tall, strong, honest man* worked for us.

I met a *happy* boy.

(ii) The man *was tall, strong, and honest*.

The present *made the boy happy*.

In (i) the quality is attributed to the noun by position. This is the **attributive** relation of the adjective. In (ii) the attribute is asserted through the predicate. This is the **predicative** relation of the adjective.

**Adjectives as Nouns.** Adjectives frequently are used as nouns or pronouns when the nouns they qualify or limit are understood.

*The English people* have a mighty history.

*The English* have a mighty history—*Noun*.

*Many people* have told the story.

*Many* have told the story—*Pronoun*.

**Nouns as Adjectives.** Similarly nouns by taking the position of adjectives easily enter into the attributive

relation to another noun, and are then, for the time, adjectives.

the *desert* air. a *steel* trap. the *forest* smell.  
the *Toronto* exhibition.

**EXERCISE 1.**—Point out the adjectives in the following. Tell (i) to what noun they refer; (ii) whether the relation is attributive or predicative; (iii) what kind of adjective each is:—1. Good manners are made up of petty sac. fices. 2. That boy knows where to look for the first violet. 3. One man, in his time plays many parts. 4. It takes many bricks to build a house. 5. Little drops of water, little grains of sand, make the mighty ocean and the beauteous land. 6. Truth, crushed to earth, will rise again. 7. Many an eye has danced to see that banner in the sky. 8. All things brown and yellow and red are brought out by the autumn sun. 9. The breaking waves dashed high on the rock-bound coast. 10. Full many a flower is born to blush unseen and waste its sweetness on the desert air. 11. The hand of the diligent shall have rule. 12. A Greenland winter is better than a Newfoundland fog. 13. The crisp winter air is full of electricity. 14. The song and the game birds lay pointed eggs.

**EXERCISE 2.**—Pick out the adjectives in the story of the Lesson. Tell the nouns to which each refers. Tell the relation as attributive or predicative. Name the class the adjective belongs to.

**III.—Written Composition.** 1. Tell the story of Logging on a Canadian River.

Study this plan: Topic sentence.—1. The cutting of the logs and hauling to the stream; their destination;

the spring; the swelling of the streams; the "drive" begins; the work of the "drivers."

Topic sentence.—The great difficulty—the "jam;" how it comes about; what must be done to break it; how it is done; the dangers; the result.

Topic sentence.—The kind of men lumbermen must be; the life they lead; its effect on them.

2. Tell, by means of a letter to a friend, a visit to one of the following:—1. A Lumberman's Camp. 2. A Fishing Village. 3. A Coal Mine at —; or Life in the Mines. 4. The Oil (or Gas, or Salt) Wells at —. 5. The Foundry at —. 6. The Blast Furnace at —. 7. The Ship-Yard at —. 8. The Brick-Yard at —. 9. The Discovery of Silver at Cobalt or Gold in the Klondike.

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## LESSON I.

### I.—**Oral Composition.** A Saw-Mill.

Of all my memories of country life, what I remember best in my boyhood is the saw-mill in our little village. The farm I lived on was a mile or two away—it seemed a great distance to a boy of seven or eight—but almost every summer day I would try to get down to the village and its mill.

What a fascination the old mill had for us boys! Within it everything was in motion,—moving so mysteriously that the very logs and boards seemed alive. The great wet shining logs kept mounting up into the mill on the "jack"; they seemed like water monsters rising from out their home in the mill-pond. We could see the men look at each log, as curious as we; spring here and there, now

seizing their cant-hooks to turn the huge trunk ; now driving deep the "dogs" that it might hold firm to its carriage. Again and again there was the sharp whirr of the saw as it sang its way through the log. The forest monster seemed to melt into boards before our eyes. And once cut, the boards moved off this way and that—some to be mere "slabs," or at most laths and shingles, others to be trimmed, and sorted, and piled in the yard, which we could see below through the wide openings of the mill.

Down in the yard we walked among the tall yellow piles of boards as if we were in streets of city houses. We passed the tracks of little handcars—and rode on the cars, if we got the chance—and the curved siding of the railway where two or three cars were loading. Everywhere our feet trod upon the yielding sawdust and broken bark. Everywhere was the fragrance of pine,—we smelled it out of the fresh sawdust and fresh-cut timber—out of the boom of logs in the mill-pond waiting their turn ; the very sunshine over all,—sunshine out of the clear blue of the Canadian sky,—baked the boards until they smelt as if fresh from the oven. Then, too, the sun shone out over the mill-pond until the water was "as warm as toast," and six or seven "swims" a day was a small coming in for any small boy.

Perhaps the mill-pond was the best of all, for it gave us the endless fascination of water. It stretched out, dotted here and there with stumps, between low hills. At the farthest end there was the creek that fed its waters, and at the village end, the mill and mill-dam. The dam itself was a ceaseless wonder—the depth of water near it, the long thin wave of water bending ceaselessly over it, and

breaking in a little cascade of foam,—the little spurting silvery streams jetting out of hole and crevice, all falling down past slippery, green-grown timbers to the stony creek below. The old mill-pond meant fishing, and it would yield to the average boy's plain hickory pole and earthworms a fair string of perch and sun-fish. Perhaps I should not say string, for it was a small branch, trimmed, except for one twig at the bottom, that carried our proud load homeward. The mill-pond, above all, meant swimming. And swimming in the mill-pond was fraught, to our boyish imaginations, with magnificent dangers. There was the famous "hole" that had no bottom; there were the parts shunned for the mysterious dangers of "weeds"; there were the depth and current by the mill-dam, ventured on only by the hazardous; there was the tremendous flume with its water racing off into the vague darkness of the mill, which had a touch of terror and mystery that kept away even the stoutest.

I was only eight years of age when I left the little village forever. They say the mill is no more and the village almost abandoned. But the memories of that village life never vanish. At any time, anywhere, I have only to close my eyes and I see a small boy, hurrying down from the farm to the village—to the mill—to the mill-pond. And I know no happier memory than that I was once that happy boy.

**II.—Principles of Description.** Description is the art of presenting to the mind the details or traits of a scene or person so as to present a clear and vivid picture of the thing described. It shows these details not in sequence of time, like narration, but in sequence of space.

Description is founded in part on observation. The senses must be alert, especially the eye, for the details of

form, colour, sound, light, motion. These details must be remembered. Then the mind must be able to see the scene again in memory—to visualize it. Then it must be able to analyze the scene into its parts. Thus we are prepared to write a description.

The descriptive composition falls into the usual parts—Introduction, Body, and Ending. The details must be presented according to a plan that will give **coherence** to the details. Usually the scene is given as it was actually displayed to the eyes of the writer as he viewed it, standing at one point (the **fixed point of view**) or as he moved about (the **traveller's point of view**). There is need for full detail so that there may be **the necessary development** of the scene, yet whatever is put in should have **significance**. Catch the **salient characteristic** of each part of the description, and put that in. But we should be prosy and prolix and tiresome to put in a great deal of detail that is commonplace. If possible the description should have some one dominant aspect, tone or mood, like the scene itself—it should have **unity of theme and tone**.

**EXERCISE 1.**—What is the preceding passage about? What parts does it fall into? Give a title to each part. Has each paragraph a good topic sentence?

**EXERCISE 2.**—Point out the plan in which the details are presented. Does the description show coherence? Point out in each separate detail of the description what is the salient characteristic selected out of the possible details of the scene. Does the description show selection of detail? Does the description show a well-rounded plan of treatment? Why is it a description rather than a narration?

**II.—Words.—Kinds of Adverbs.** I. According to meaning adverbs are classed as follows :

1. Now, then, soon, to-morrow, formerly, etc.—**adverbs of time.**

2. Here, there, where, forward, in, out, etc.—**adverbs of place.**

3. Once, twice, first, last, etc.—**adverbs of order.**

4. Very, much, little, enough, more, etc.—**adverbs of degree or quantity.**

5. Well, badly, ill, thus, so, etc.—**adverbs of manner.**

6. Why, wherefore, therefore, etc.—**adverbs of cause and reason.**

7. Yes, yea, no, not.—**affirmative and negative adverbs.**

8. Where? when? why? wherefore?—**interrogative adverbs.**

2. According to use, distinguish—1. The **simple adverb.**

He runs *well*. He runs *home*.

*Where* is John? *When* did he come? *Why* did he come?

2. The **conjunctive adverb** or **adverbial conjunction.**

The conjunctive adverb has not only its adverbial force, but it effects the union of the sentence it introduces with the sentence on which it depends. (See p. 19).

I knew *why* he is coming and *where* he is going.

He is as tall *as* you are. *When* you come, let me know.

**NOTE.**—Observe the peculiar use of *there* with the verb "to be."

Are *there* any here? *There* are few boys here. *There* will be a party here to-night.

The real subject of the sentence follows—*There are few boys here* = Few boys are here—and the verb agrees with its subject, not with *there*. "There" in this use has lost its idea of place; it is a mere introductory particle.

**EXERCISE I.**—Point out the adverbs and adverbial conjunctions. State the relation of each:—1. John is

stronger than I (am strong). 2. She is as tall as he.  
 3. While the fire burned cheerily there, I sat musing.  
 4. The ice was here, the ice was there, the ice was all  
 around. 5. Small service is true service while it lasts.  
 6. Now cast your nets wherever you wish. 7. Put into  
 yonder port for I fear a hurricane. 8. To every man  
 upon this earth death cometh soon or late. 9. The  
 stones did rattle underneath as if Cheapside were mad.  
 10. He looked me hard in the face a moment, and  
 quickly turned away. 11. Then all at once the air was  
 still. 12. "Nay, not so," replied the angel. 13. The  
 ship struck where the white and fleecy waves looked soft  
 as carded wool. 14. Where your treasure is, there will  
 your heart be also. 15. There is no fireside, howsoe'er  
 defended, but has one vacant chair. 16. And backward  
 now and forward wavers the deep array. 17. There is  
 no terror, Cassius, in your threats. 18. Look up and  
 not down, look forward and not back, look out and not  
 in; and lend a hand.

19. My heart leaps up when I behold  
 A rainbow in the sky;  
 So was it when my life began,  
 So is it now I am a man,  
 So be 't when I shall grow old  
 Or let me die!

**III.—Written Composition.** 1. Tell the story of what  
 you remember of any old mill—saw-mill or flour-mill.

2. Give a similar description, from your memories and  
 impressions, of a railway.

3. Describe, using the detail you remember, any creek  
 or river or lake you have come to know well.

4. Describe a farm or a city from your memories of  
 visiting one or the other.

## LESSON LI.

## I.—Oral Composition. The Scenes of Earlier Days.

## MY LOST YOUTH.

Often I think of the beautiful town  
 That is seated by the sea ;  
 Often in thought go up and down  
 The pleasant streets of that dear old town,  
 And my youth comes back to me.  
 And a verse of a Lapland song  
 Is haunting my memory still :  
 " A boy's will is the wind's will,  
 And the thoughts of youth are long, long thoughts."

I can see the shadowy lines of its trees,  
 And catch in sudden gleams,  
 The sheen of the far surrounding seas,  
 And islands that were the Hesperides<sup>1</sup>  
 Of all my boyish dreams. . .

I remember the black wharves and the ships,  
 And the sea-tides tossing free ;  
 And Spanish sailors with bearded lips,  
 And the beauty and mystery of the ships,  
 And the magic of the sea. . .

I remember the bulwarks by the shore,  
 And the fort upon the hill :  
 The sunrise gun, with its hollow roar,  
 The drum-beat repeated o'er and o'er,  
 And the bugle wild and shrill. . .

I remember the sea-fight far away,  
 How it thundered o'er the tide !  
 And the dead captains, as they lay  
 In their graves, o'erlooking the tranquil bay,  
 Where they in battle died. . .

<sup>1</sup>The garden of the gods where were the golden apples of Hera.

## PUBLIC SCHOOL COMPOSITION.

I can see the breezy dome of groves,  
 The shadows of Deering's Woods ;  
 And the friendships old and the early loves  
 Come back with a Sabbath sound, as of doves  
 In quiet neighbourhoods. . .

I remember the gleams and glooms that dart  
 Across the schoolboy's brain :  
 The song and the silence in the heart,  
 That in part are prophecies, and in part  
 Are longings wild and vain. . .

There are things of which I may not speak ;  
 There are dreams that cannot die ;  
 There are thoughts that make the strong heart weak,  
 And bring a pallor into the cheek,  
 And a mist before the eye. . .

Strange to me now are the forms I meet  
 When I visit the dear old town ;  
 But the native air is pure and sweet,  
 And the trees that o'ershadow each well-known street,  
 As they balance up and down,  
 Are singing the beautiful song,  
 Are sighing and whispering still :  
 " A boy's will is the wind's will,  
 And the thoughts of youth are long, long thoughts."

And Deering's Woods are fresh and fair,  
 And with joy that is almost pain  
 My heart goes back to wander there,  
 And among the dreams of the days that were,  
 I find my lost youth again,  
 And the strange and beautiful song,  
 The groves are repeating it still :  
 " A boy's will is the wind's will,  
 And the thoughts of youth are long, long thoughts."

—By Henry Wadsworth Longfellow.

1. Show how the principle of description will apply to the poem—(i) the coherence of the details; (ii) the fullness of the description; (iii) the selection of significant details; (iv) the well-rounded plan and dominant idea or tone of it all.

2. Draw up a topical outline of the description.

**II.—Words.—Comparison.** Examine the adjectives and adverbs as you use them in your talk and you will find that there are some forms used that signify not only the attribute or modifier, but also the amount or **degree** of the quality or modification. If we say:—

(i) John is *tall*. A *tall, strong* boy. *Gentle* ladies.—

or

John runs *fast*. The boys skate *perfectly*. The lady smiled *gently*.—

there is only the plain positive attribute or modifier put down.

But we can also say:—

(ii) John is *taller* than his brother. These boys are *stronger* and skate *better* than those.

And we can say:—

(iii) John is the *tallest* of the family. The boys skate *best* of all.

In both (ii) and (iii) we have added a comparison to the attribute or modifier, and the forms of the adjective or adverb to indicate comparison are termed **comparison**.

The simple form (i) of adjective or adverb is called **the positive degree**. The second form (ii) of adjective or adverb expresses the **comparison of two** objects or actions; the one spoken of has more of the quality or modification than the other; it is called **the comparative degree**. The third form (iii) of adjective or adverb

expresses the comparison of three or more objects or actions; the one spoken of has most of the quality or modification; it is called **the superlative degree**.

**How Comparison is Made.** Compare—

- (i) Henry is wise, John is *wiser*, *wisest*, etc.  
 (ii) Henry is studious, John is *more* studious, *most* studious.

- (i) Henry runs fast, John runs *faster*, *fastest*, etc.  
 (ii) Henry runs rapidly, John runs *more* rapidly, *most* rapidly.

It will be seen that some words indicate **comparison by inflection** *-(e)r*, *-(e)st*; others by **phrasal form** (using *more* and *most*).

Short adjectives—most of those of one syllable and a few of those with two syllables—are compared by inflection. Other adjectives are compared by phrasal comparison.

**NOTE 1.**—"More" and "most" when used in comparison are adverbs, but the whole expression may be spoken of as the adjective or adverb in the comparative or superlative degree.

**NOTE 2.**—Comparison of **inferiority** can be made by "less" and "least."

**NOTE 3.**—Certain words form degrees of comparison from other words:—good, better, best; much, more, most; bad (ili), worse, worst; little, less, least.

**NOTE 4.**—Note that adjectives in *-y* that use inflectional comparison change *y* to *i* before *-er* and *-est*:—friendlier, readier, etc.

**EXERCISE 1.**—Some pupils suggest adjectives, others make sentences, using them in the positive, others in the comparative, others in the superlative degree forms.

**EXERCISE 2.**—Do the same with adverbs.

**EXERCISE 3.**—Pick out the adjectives and adverbs in the following sentences. Tell the degree of each. State its comparison as inflectional or phrasal:—1. The lambs play always, they know no better. 2. Peter Pan is as much merrier than you as you are merrier than your

father. 3. A foot more light, a step more true ne'er from the heath-flower dashed the dew. 4. The noblest thing that perished there was that young faithful heart. 5. The partridge's drum is one of the most welcome and beautiful sounds of spring. 6. He prayeth best who loveth best all things both great and small. 7. An honest man's the noblest work of God. 8. Merrily, merrily shall I live now. 9. We are fearfully and wonderfully made. 10. Thus far shalt thou come but no farther. 11. This is my answer—not that I loved Caesar less, but that I loved Rome more. 12. The higher a bell is hung the shriller it sounds. 13. Peace hath her victories no less renowned than war. 14. Every mountain has its steepest point, which is usually near the summit, in keeping, I suppose, with the providence that makes the darkest hour just before day. 15. It is steep, steeper, steepest, till you emerge on the smooth, level, or gently rounded space at the top.

16. "Come in!" the Mayor cried, looking bigger.  
And in did come the strangest figure.

17. If parts allure thee, think how Bacon shined (shone),  
—The wisest, brightest, meanest of mankind.

**III.—Written Composition.** 1. Describe Longfellow's recollection of the scenes of his boyhood.

2. Following the plan of Longfellow's description, describe your own scenes of childhood.

3. Describe your recollections of Santa Claus.

4. Describe the objects that gave you most pleasure in childhood.

5. 1. My First Knife. 2. My First Pets. 3. My Last Doll. 4. My Snow Man. 5. My First Skates.

## LESSON LII.

## I.—Oral Composition. The Blacksmith Shop.



1. Study this picture. Note the detail of the shop, blacksmith and his customer, tools, operations. Note the colours, noises of the scene. Think out a plan, and draw up a topical outline of a description of a blacksmith shop.

2. Read Longfellow's poem "The Village Blacksmith."

II.—Words.—Verbs. Conjugation. The verb undergoes many variations to express many different shades of meaning.

It varies sometimes, as we have seen, for Number (p. 164), and Person (p. 177).

*I write ; thou writest ; he writes ; they write.*

It varies also for Time.

*I write ; I wrote. I have written. I shall write.*

For Voice.

I *wrote* the letter. The letter *was written* by me.

For Mood.

He *writes*. Though he *write*, I shall not answer.

All these inflections and phrasal forms of the verb are its **conjugation**. But usually the term conjugation means merely the principal parts of the verb.

**Principal Parts of the Verb.** The principal parts of the verb are (i) the **simple infinitive form**, (ii) the **past tense**, (iii) the **perfect participle**. These parts are made in two ways:—

1. There is the **strong conjugation** in which some verbs make their parts by **internal change of vowel**. Such verbs are **strong verbs**.

<i>Infin.</i>	<i>Past</i>	<i>Perf. Part.</i>	<i>Infin.</i>	<i>Past</i>	<i>Perf. Part.</i>
write	wrote	written	give	gave	given
sing	sang	sung	blow	blew	blown
see	saw	seen	lie	lay	lain

NOTE 1.—The perfect participle sometimes shows the old inflection *-en*.

NOTE 2.—"To go" forms its past tense from "to wend"—go, went, gone.

2. There is the **weak conjugation** in which some verbs make their parts by the addition of an inflection *-(e)d*. Such verbs are **weak verbs**.

<i>Infin.</i>	<i>Past</i>	<i>Perf. Part.</i>	<i>Infin.</i>	<i>Past</i>	<i>Perf. Part.</i>
land	landed	landed	finish	finished	finished
love	loved	loved	ask	asked	asked
lay	laid	laid			

NOTE 1.—This *-ed* may be modified in pronunciation and writing to *t*—pass, past, past.

NOTE 2.—Some weak verbs end in *-d*, which becomes *t*; some which end in *t* remain unchanged—

send, sent, sent. cut, cut, cut. shut, shut, shut.

NOTE 3.—The addition of *-e* brings about in some weak verbs a slight change in the vowel—

flee, fled, fled. tell, told, told.

This does not change the class they belong to.

**EXERCISE 1.**—(i) Some pupils suggest weak verbs, others sentences containing their past tense, others sentences containing their perfect participles. (ii) Some suggest strong verbs, others the sentences as above.

**EXERCISE 2.**—Practice the chief parts of the strong verbs, especially see, lie, sing, etc.

**EXERCISE 3.**—Pick out the verbs in "A Barefoot Boy"; tell their conjugation as strong or weak; give their chief parts, noting anything peculiar.

**III.—Written Composition.** 1. On the basis of the study of the Blacksmith Shop, describe one.

If you have any personal associations add them.

2. Make a similar study of a carpenter's shop.

3. Make a similar study of the school room.

Take a significant moment for your picture—suppose the school at work, silent,—what do you see that is characteristic?—heads bent forward, intent looks, tense faces, etc., pens or pencils moving, pages turning; note difference in scholars—the earnest and the lazy, etc. What do you hear?—scratching of pens, rustling of pages, whispering, noises without in the yard, on street, etc. What general feeling do you get from watching such a scene? Add, if you wish, the immediate contrast of recess or dismissal.

## LESSON LIII.

**I.—Oral Composition.** The Books of My Boyhood.

At last I entered upon the highest form of the dame's school. All the while the process of acquiring learning had been a dark one, when at once my mind awoke to the meaning of the most delightful of all narratives,—the story of Joseph. Was there ever such a discovery made before? I actually found out for myself, that the art of reading is the art of finding stories in books; and from that moment reading became one of the most delightful of my amusements.

I began by getting into a corner on the dismissal of the school, and there conning over to myself the new-found story of Joseph; nor did one perusal serve; the other Scripture stories followed,—in especial, the story of Samson and the Philistines, of David and Goliath, of the prophets Elijah and Elisha; and after these came the New Testament stories and parables.

Assisted by my uncles, too, I began to collect a library in a box of birch-bark about nine inches square, which I found quite large enough to contain a great many immortal works,—“Jack the Giant-Killer,” and “Jack and the Bean-Stalk,” and the “Yellow Dwarf,” and “Bluebeard,” and “Sinbad the Sailor,” and “Beauty and the Beast,” and “Aladdin and the Wonderful Lamp,” with several others of resembling character.

Old Homer wrote admirably for little folks, especially in the *Odyssey*; a copy of which, in the only true translation extant,—for, judging from its surpassing interest and the wrath of critics such I hold that of Pope to be,—I found in the house of a neighbour. Next came the *Iliad*. With what power, and at how early an age, true genius impresses! I saw, even at this immature period, that no other writer could cast a javelin with half the force of Homer. The missiles went whizzing athwart his pages; and I could see the momentary gleam of the steel ere it buried itself deep in brass and bull-hide.

I next succeeded in discovering for myself a child's book, of not less interest than even the *Iliad*, which might, I was told, be read on Sabbaths, in a magnificent old edition of the “*Pilgrim's Progress*,” printed on coarse, whity-brown paper, and charged with numerous

wood-cuts, each of which occupied an entire page, that on principles of economy, bore letter-press on the other side. And such delightful prints as they are! It must have been some such volume that sat for its portrait to Wordsworth, and which he so exquisitely describes as—

“ Profuse in garniture of wooden cuts,  
Strange and uncouth ; dire faces, figures dire,  
Sharp-knee'd, sharp-elbow'd, and lean-ankled too,  
With long and ghastly shanks,—forms which, once seen,  
Could never be forgotten.”

I quitted the dame-school at the end of the first twelvemonth, after mastering that grand acquirement of my life,—the art of holding converse with books.

From Hugh Miller's "My Schools and School Masters, or The Story of My Education."

I. Discuss (i) this account of learning to read ; (ii) the favourite books of childhood ; (iii) the plan on which this account is written.

II.—Words.—Kinds of Verbs. 1. Intransitive and Transitive. Compare :

(i) John *runs*. Harry *skates*. Dogs *swim*.

(ii) John *cuts* the *wood*. Harry *broke* his *skates*. Dogs *do tricks*.

In (i) the action is complete ; in (ii) the action passes over and affects an object ; hence verbs like (i) are called **intransitive** ; those like (ii) are called **transitive verbs**.

NOTE.—Transitive verbs in which the same person in both subject and object are called **reflexive verbs** :—John *cut himself*. We *have hurt ourselves*.

2.—Copulative Verbs. In such sentences as, *John is happy*, the verb is colourless compared with, *John runs*, *walks*, etc. It is a mere assertion or **copula**—the assertion needs to be completed (see p. 45) by the rest of the sentence—by either (a) **the predicate adjective**, or (b) **predicate nominative**, or (c) **adverb**.

(a) John *is happy*. (b) George Washington *was president*. (c) John *is here*.

Such verbs *to be, to become, to seem, etc.*—are called **copulative verbs**.

**3.—Auxiliary Verbs.** Some verbs have the function of helping to make the phrasal forms for the moods, tenses, voice of other verbs.

John *does* not run. I *shall* go. I *have* gone.

These are called **auxiliary verbs**. (See p. 204).

**Concord or Agreement.** The verb, where it has an inflection, varies its form in accord with the number and person (see p. 178) of the subject.

The man writes. We write and the men write.

I *am* and you *were* happy.

This relation between the verb and its subject is called its **concord or agreement**. *The verb must agree with its subject in number and person.*

**NOTE 1.**—When a pronoun takes the place of a noun, the pronoun assumes the number of the noun and the verb agree with it.

The boy *who writes* this letter is my brother.

The boys *who write* these letters are our friends.

**NOTE 2.**—The pronoun *you* is used both as singular and plural, but it always takes a plural verb.

*Were* you (not *was* you) there? You *were* there (even of one person).

This concord is found also with certain adjectives. We must make the adjective agree with its noun.

This book and these books. That pen and those pens.

This sort of book. That sort of pens. That kind of person.

**EXERCISE I.**—Make sentences (oral) using (i) intransitive verbs; (ii) transitive verbs; (iii) copulative verbs; (iv) auxiliary verbs.

**EXERCISE 2.**—Point out the verbs in "The Books of My Boyhood." Classify each. Point out the object governed by each transitive verb.

**EXERCISE 3.**—Correct the following sentences to secure a proper agreement between the verb and subject, or noun and pronoun:—1. Neither he nor his father were there. 2. No nation but ourselves have equally succeeded in both forms of the highest poetry—epic and tragic. 3. Neither man nor beast can do their work when starving. 4. One should always watch their purse when they are travelling. 5. If it don't rain we shall have a picnic to-day. 6. When a thing or a man are wanted, they generally appear. 7. Each of the doors are painted a dark green. 8. Fear or exhaustion have paralyzed him. 9. The valuable library, together with the mahogany dining-room set, were left to the oldest daughter. 10. The wealth of the many make a very great show in statistics. 11. Scated on an upright tombstone, close to him, was a strange unearthly figure whom, Gabriel felt at once, was no being of this world. 12. Everybody had been busy and had been useful in their way. 13. Thou Nature, partial Nature, I arraign. 14. Three colonies was a great loss for the nation to sustain. 15. The congregation was free to change their mind. 16. Everybody knows their own business best.

**III.—Written Composition.** 1. Describe Hugh Miller learning to read and his books.

2. Tell about the first books you read for pleasure.

3. Tell how you first began to take pleasure in animals or in nature.

LESSON LIV.

I.—Oral Composition. The Boy in the Country.



THE BAREFOOT BOY.

O for boyhood's time of June,  
Crowding years in one brief moon,  
When all things I heard or saw,  
Me their master waited for.  
I was rich in flowers and trees,  
Humming-birds and honey-bees ;  
For my sport the squirrel played,  
Plied the snouted mole his spade ;  
For my taste the blackberry cone  
Purpled over hedge and stone ;  
Laughed the brook for my delight  
Through the day and through the night,  
Whispering at the garden wall,  
Talked with me from fall to fall ;  
Mine the sand-rimmed pickerel pond,  
Mine the walnut slopes beyond,

Mine on bending orchard trees,  
 Apples of Hesperides !  
 Still as my horizon grew,  
 Larger grew my riches too :  
 All the world I saw or knew  
 Seemed a complex Chinese toy,  
 Fashioned for a barefoot boy.  
 O for festalainties spread,  
 Like my bowl of milk and bread,—  
 Pewter spoon and bowl of wood,  
 On the door-stone, gray and rude !  
 O'er me, like a regal tent,  
 Cloudy-ribbed, the sunset bent,  
 Purple-curtained, fringed with gold,  
 Looped in many a wind-swung fold ;  
 While for music came the play  
 Of the pied frog's orchestra ;  
 And, to light the noisy choir,  
 Lit the fly his lamp of fire.  
 I was monarch : pomp and joy  
 Waited on the barefoot boy !

—By John Greenleaf Whittier.

1. Draw up from the preceding a plan or topical outline of a composition on the Boy in the Country.
2. Review your plan to see (i) if it has a well-rounded scheme of introduction, body, and ending ; (ii) if it has an orderly arrangement of details giving coherence ; (iii) if the details are significant and interesting ; (iv) if there is a growth of interest to the end.

**II.—Principles.—Auxiliary Verbs.** The verb has so few inflections that it must depend on phrasal forms (see p. 152) to help it to express the meanings it must convey. The verbs that help it out are termed auxiliary verbs. These verbs are the verbs *to be, to do, shall, will, to have, to let.*

**NOTE.**—Several of these are also, in their normal use, principal verbs ; cf. *I have the book and I have gone to supper.*

**1. "Be" as Auxiliary.** 1. It makes, with the present participle of the principal verb, the progressive tenses.

I am writing. I was writing. I had been writing.

2. With the past participle of the principal verb it makes the passive voice.

John is *struck* by a stone. He *was hurt* by James.

**2. "Do" as Auxiliary.** The verb "to do" makes with the infinitive of the principal verb:—

1. The interrogative form.

*Do I run?* (for, Run I?) *Did he run?* (for, Ran he?)

2. The emphatic form.

I *do* run. He *does* go to-morrow.

3. The negative verb.

I *do not run* (for, I run not). He *does not know* his lesson.

NOTE.—Note also the use of *to do* as a **pro-verb**. Who cut this table? I *did* (standing for, I cut the table).

**3. "Shall" and "Will" as Auxiliaries.** *Shall* and *will* are used to form:—

1. The verb-phrases of the future tense.

Singular.

Plural.

1. I shall go.

We shall go.

2. You will (thou wilt) go.

You will go.

3. He (she, it) will go.

They will go.

Future perfect—I shall have gone, etc.

2. Their past tenses, *should* and *would*, are used to make the subjunctive (conditional) verb-phrases in the past and perfect tenses.

I *should have seen* him if you had told me.

**4. "Have" as Auxiliary.** The verb *have* enters into verb-phrases with the past participle to make perfect tenses both in the active and passive voices.

(Present perfect)

*I have sung.*

(Past perfect)

*I had sung.*

(Future perfect)

*I shall have sung.*

(Subjunctive)

*I had sung.*

(Present perfect passive)

*I have been struck.*

(Future perfect passive)

*I shall have been struck, etc.*

5. "Let," as Auxiliary. The verb *let* enters into imperative verb-phrases.

Let us go.

EXERCISE 1.—Compose sentences using *be*, *do*, *will*, *have* (i) as principal verbs, (ii) as auxiliary verbs.

EXERCISE 2.—Pick out the auxiliary verbs in "The Books of My Boyhood."

III.—Written Composition. 1. Describe A Boy's or Girl's Life in the Country.

2. Draw up a plan, similar to that made of the Lesson, on A Boy's or Girl's Life in the City. Write the description.

3. Describe some characteristic scene in the country such as is shown in this picture.



## LESSON LV.

**I.—Oral Composition.** Discussion of description of character.

Description of character takes two chief forms. The one uses significant details of external appearance which suggest the character to us. The other analyses the inner character, finds its chief quality, or its significant traits, and portrays those with the help of outer details of appearance, action, and speech.

Study this description of—

## THE RAMBLER.

I was always fond of visiting new scenes and observing strange characters and manners. Even when a mere child I began my travels, and made many tours of discovery into foreign parts and unknown regions of my native city, to the frequent alarm of my parents, and the emolument of the town-crier. As I grew into boyhood, I extended the range of my observations. My holiday afternoons were spent in rambles about the surrounding country. I made myself familiar with all its places famous in history or fable. I knew every spot where a murder or a robbery had been committed, or a ghost seen. I visited the neighbouring villages, and added greatly to my stock of knowledge, by noting their habits and customs, and conversing with their sages and great men. I even journeyed one long summer's day to the summit of the most distant hill, whence I stretched my eye over many a mile of *terra incognita*<sup>1</sup>, and was astonished to find how vast a globe I inhabited.

This rambling propensity strengthened with my years. Books of voyages and travels became my passion, and

<sup>1</sup> Unknown land.

in devouring their contents I neglected the regular exercises of the school. How wistfully would I wander about the pier-heads in fine weather, and watch the parting ships, bound to distant climes—and with what longing eyes would I gaze after their lessening sails, and waft myself in imagination to the ends of the earth!

By Washington Irving. From "The Sketch-Book."

I. What does this passage portray? Is the subject outward appearance or inner character? What is the method used to show character? What is the sequence of details in the description? Is there a developing interest? Are there any picturesque touches to the description?

II.—Words.—The Participles. The verb has two forms that are used in certain verb-phrases and also in attributive relations.

(i) I am *writing* a letter. *Walking* in the garden, I saw a snake.

(ii) I have *written* the letter. The letter was *sealed*. *Tired* of walking, I sat down.

Such forms are called **participles**.

The form in *-ing* is called the **imperfect** (or **present**) **participle**; that in *-(e)n*, *-(e)d*, *t*, etc., is called the **perfect** (or **past**) **participle**.

NOTE—For the different forms of the perfect participle, see p. 197.

I.—The Imperfect Participle. I. Used with the auxiliary verb *to be*, the imperfect participle makes the progressive tense forms.

I *am writing*. I *was writing*. I *shall be writing*.

2. Used by itself, the imperfect participle retains its verba power of governing an object, of being modified by an adverb, etc., but its functional value is that of an attributive adjective.

The *ship drifting about* over the ocean had been abandoned by her crew.

*Walking rapidly* down the street, I found a crowd.

NOTE 1.—The noun the participle qualifies would stand as subject if the attributive relation became assertive:—The ship was drifting about over the ocean and had been abandoned by her crew.

NOTE 2.—Distinguish other words in *-ing* from this imperfect participle:—

1. There is the **gerund** or noun that has certain verbal constructions.—My *writing letters* will not help him.

2. There is the **verbal noun** formed from the verb, but having the construction of a noun:—The *building* of the ship took two years.

3. There is an adjective in *-ing* (sometimes formed from the verb base):—A *cunning* dog. A *willing* slave. A *charming* woman.

**I.—The Perfect Participle.** 1. Used with the auxiliary *to have* the perfect participle makes the verb phrases of the perfect tenses.

I *have written* the letter. I *had loved* the child.  
I *shall have loved* her.

2. Used with the auxiliary *to be*, it makes the verb phrases of the passive voice.

The letter *is written*. It *will be written*. It *would have been written*.

3. Used by itself it has its functional value of an attributive adjective.

They discovered the *ship, abandoned* by her crew.

*He sinks* into his grave, *unwept, unhonoured,* and *unsung*.

**EXERCISE I.**—Point out the participles in the following. Name each as imperfect or perfect. Tell whether

they are used as phrasal forms of the verb or attributively:—1. The fox saw some fine grapes hanging on a trellis. 2. Where are you going, my pretty maid? 3. Announced by all the trumpets of the sky arrives the snow. 4. England and Scotland were united in one kingdom in 1707, called the Kingdom of Great Britain. 5. The cock is crowing, the stream is flowing, the green field sleeps in the sun. 6. Like an army defeated, the snow has retreated. 7. Blue sky prevailing, the rain is gone. 8. The poplars are felled, farewell to the shade, and the whispering sound of the cool colonnade. 9. Chili was separated from Spain in 1810, and Peru in 1820. 10. It was like sweet bells jangled, out of tune and harsh. 11. To be great is to be misunderstood. 12. Are there no tears to be shed but of my shedding? 13. The roan flew on at a staggering pace. 14. He that was never acquainted with adversity has seen the world but on one side. 15. Oft they thought him sinking, but then again he rose. 16. The bag-pipes played "The Gathering of the Clans." 17. The gathering swallows twitter in the skies. 18. Never let me hear that brave blood has been shed in vain. It sends a roaring voice down through all time.

**EXERCISE 2.**—Point out the participles that occur in "The Rambler." Describe the function and relation of each.

**III.—Written Composition.** 1. Imitate the description of the Rambler, in a description of one of the following:—1. The Idler. 2. The Dreamer. 3. The Observer. 4. The Busybody. 5. The Tell-Tale.

2. My Best Friend.

3. Describe one of these types of city life.



Pupils may substitute, if they prefer, a similar study of some village or country type.

4. Describe national types :—1. The Canadian. 2. The American. 3. The Indian. 4. The Eskimo. 5. The Japanese.

5. Describe :—1. The Witch. 2. The Witch of Endor. 3. Fairies. 4. Brownies.

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## LESSON LVI.

I.—**Oral Composition.** Study this description of Ichabod Crane in "The Legend of Sleepy Hollow."

The gallant Ichabod now spent at least an extra half hour at his toilet, brushing and furbishing up his best, and indeed only suit of rusty black, and arranging his looks by a bit of broken looking-glass that hung up in the school-house. That he might make his appearance before Miss Van Tassel in the true style of a cavalier, he borrowed a horse from the farmer with whom he was

domiciliated, a chol'eric old Dutchman, of the name of Hans VAN Ripper, and, thus gallantly mounted, issued forth like a knight-errant in quest of adventures.

The animal he bestrode was a broken-down plough-horse, that had outlived almost everything but his viciousness. He was gaunt and shagged, with a cwe neck and a head like a hammer; his rusty mane and tail were tangled and knotted with burrs; one eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it. Still he must have had fire and metal in his day, if we may judge from the name he bore of Gunpowder. He had, in fact, been a favourite steed of his master's, the choleric Van Ripper, who was a furious rider, and had infused, very probably, some of his own spirit into the animal; for old and broken down as he looked, there was more of the lurking devil in him than in any young filly in the country.

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

By Washington Irving. From "The Legend of Sleepy Hollow" in "The Sketch-Book." The whole story should be read.

**I.** Suggest other suitable titles for the passage. Give a suitable title to each paragraph. Is the description of inward character or outer appearance? What is the plan of the description? In what manner are the details introduced? What sentence summarizes the description? Are there any humorous touches to the description? What kind of figure does the writer succeed in making of Ichabod?

**II.—Words.—Tense.** Verbs are able to express by inflection or by phrasal forms (with auxiliaries), the time or state of completedness of the action or state they signify.

I *write* every week to my mother. I *am writing now*.

I *wrote* last week. I *have written* the letter.

I *shall write* to-morrow. The letter *will be written*.

This function of the verb is called *tense* (i.e. time; French *temps*, Latin *tempus*—time).

**Tenses of the Verb.** The various tenses are nothing but the various times or states of completedness of the action or state asserted by the verb.

**I.** The action or state is of the present time—the verb is in the **present tense**.

I *see* the book on the table. I *am* busy.—  
*Momentary action or state.*

I *am writing* a letter.—*Progressive action.*

I *see* better with spectacles.—*Habitual action.*

I *leave* for —— to-morrow.—*Present for future.*

The enemy *advance, cross* the ridge, *charge*, and the day was won—the present for past—  
for vivid style.—*Historical present.*

2. The action is just completed—the verb is in the present perfect tense.

*I have written* my letter. *I have been* at the concert.

3. The action is of the past time—the verb is in the past tense.

*I wrote* the letter. *I was* at home yesterday. The Dominion of Canada *was established* in 1867.

4. The action was completed before another action happened—the past perfect tense.

*I had written* my letter before you came. *I had been* home before you saw me.

5. The action is still to be done—the verb is in the future tense.

*I shall write* the letter. *I shall become* better.

6. The action will be completed before another action will be done—the future perfect tense.

*I shall have written* my letter before they arrive.

NOTE.—The auxiliaries of the future tenses are *shall* and *will*. The usual conjugation of the future is—

*I shall* go, thou *will* go, he *will* go. We *shall* go, you *will* go, they *will* go.

But there are niceties of usage that depend on subtle differences of meaning. It should be noted that *shall* denotes futurity with obligation; *will* denotes futurity with intention, *will*. To denote mere futurity *shall* therefore is used with the first person, *will* with the second and third :—

*I shall* go even if I do not wish to go. Shall I go, or shall I stay?

He *will* go, I am sure. Will he go, do you think? He *shall* go, I will make him.

We *shall* go at ten o'clock. Shall you go earlier? (Anticipating the answer, I shall or shall not.)

We *will* go and you shall not stop us. Will you let us? (Anticipating the answer, We will or will not.)

The same usage applies to conditional sentences :—

*I should* go even if I did not want to. Should you?

*I would* go if I could. Would you?

He *should* go, though it cost him his life. Should he not?

He *would* go, in spite of all we could say. Would he not?

When the idea of will is expressed by *like* or *be glad*, etc., the use of *will* in the first person is unnecessary :—

*I should like* to go (= *I would go*) if I knew who were going.

**The Progressive Forms for Tense.** To indicate the action in progress there are phrasal forms (made by the verb *to be* and the present participle) called **progressive tenses**.

*I am writing* (present progressive); *I have been writing* (present perfect progressive); *I was writing* (past progressive), etc.

NOTE.—Forms or phrases to indicate tense are used also in the subjunctive mood:—  
(present) If he *be* here; (past) if he *were* here; (conditional past) If I *saw* him, I *should tell* you; (conditional perfect) If I *had seen* him I *should have told* him; (progressive) If he *were writing* letters, etc.

**Voice.** There are two forms of assertion for transitive verbs.

1. If we look at the doer of the action and assert his action, we say:—

*John cuts* the wood. *Harry broke* the window. *Dogs will chase* cats. This is the **active voice**.

2. But if we make the assertion about the object of the action, we say:—

The wood *is cut* (by John). The window *was broken* (by Harry). Cats *will be chased* (by dogs). This is the **passive voice**.

The form of the transitive verb—whether active or passive—is called its **voice**.

**Tense Forms in the Passive Voice.** The tenses run through the passive voice as through the active voice.

My letter <i>is written</i> . (present passive)	My letter <i>has been written</i> . (present perfect passive)
My letter <i>was written</i> (past passive)	My letter <i>had been written</i> (past perfect passive)
My letter <i>will be written</i> . (future passive)	My letter <i>will have been written</i> . (future perfect passive)

**EXERCISE 1.**—Make sentences that have to do with (i) the present time, (ii) the past time, (iii) the future time, etc.

**EXERCISE 2.**—Make sentences that show action or state in progress in (i) the present time, (ii) the past time, etc.

**EXERCISE 3.**—Make sentences that show the agent doing something (i) in the present time, (ii) in the past time, etc.

**EXERCISE 4.**—Make sentences about the object of the action (i) in the present time, (ii) in the past time, etc.

**EXERCISE 5.**—Tell the time (or state of completedness) of the action expressed by the verbs in the following. Name the tense of each:—1. Take your bow, O Hiawatha; take your arrows, jasper-headed. 2. Hiawatha seized his magic mittens made of deer skin. 3. Last night the moon had a golden ring, but to-night no moon we see. 4. I shall make thee glorious by my pen. 5. They have seen better days. 6. He who commands his own spirit will conquer a city. 7. The mill will never grind with the water that is past. 8. A thousand suns will shine on thee. 9. The storm has ceased to blow. 10. The land, properly speaking, belongs to these two—to Almighty God, and to all his children that have ever worked well on it. 11. I had no sooner said this than I repented. 12. Out of the day and night a joy has taken flight. 13. I know not what I was playing nor what I was dreaming then. 14. The poetry of earth is ceasing never. 15. When we grow old we shall be seeking rest.

**EXERCISE 6.**—Point out the tenses of the verbs in the following. Tell whether the voice is active or passive:—1. He leaves the world to darkness and to me. 2. The

fiery fight is heard no more. 3. Not a drum was heard. 4. What is done, is done. 5. Our voices keep tune and our oars keep time. 6. Mercy is twice blest. It blesseth him that gives and him that takes. 7. They are never alone that are accompanied by noble thoughts. 8. Bees are sometimes drowned (or suffocated) in the honey which they collect. 9. With fire and sword the country round was wasted far and wide. 10. In Scarlet Town where I was born, there was a fair maid dwelling. 11. The music in my heart I bore long after it was heard no more. 12. A lovelier flower on earth was never seen. 13. Beauty born of murmuring sound shall pass into her face. 14. How soon Lucy's race was run! 15. Can a father see his child weep and not be with sorrow filled? 16. Where honour shall call him, there he will be found.

**EXERCISE 7.**—Point out the verbs in the description of Ichabod Crane. Tell the tense of each and the voice of the transitive verbs.

**III.—Written Composition.** 1. Describe Ichabod Crane as he went courting.

2. 1. Santa Claus. 2. Mrs. Grundy. 3. Father Time. 4. Fussy People. 5. "I told you so." 6. The People who Read a Newspaper. 7. The People I Like at ——. 8. The People on a Car or Train.

3. Canadian Types :—1. The Coureur-de-Bois. 2. The Voyageur. 3. The Habitant. 4. The Pioneer. 5. The United Empire Loyalist.

4. Describe a character in a book you have read :—1. Sam Weller ("Pickwick Papers"). 2. Micawber ("David Copperfield"). 3. The Village Preacher ("The Deserted Village"). 4. Ivanhoe.

5. Your favourite character in all the books you have read.

## LESSON LVII.

**I.—Oral Composition.** Study of characterization—historical characters. Discussion of a description of—

## MARY STUART, QUEEN OF SCOTS.

**Introduction:**—The immense influence of Mary of Scots on the minds of all an influence based on her personal charm, her mind, her tragic history.

**Description:**—(i) **CHARM OF PERSON:**—Brow open and regal; eyebrows, regular, graceful; hazel eyes, which seem to utter a thousand histories; the nose, with Grecian precision of outline; the mouth, well-proportioned, sweetly formed, designed to speak nothing but delight; the dimpled chin; the stately swan-like neck; a countenance the like of which we know not to have existed in any other character moving in that high class of life. (See Scott, "The Abbott," chap. XXI.)

(ii) **MENTAL CHARACTERISTICS:**—Hardly inferior in intellectual power to Elizabeth herself; but in fire and grace and brilliancy of temper high above her. Loved voluptuous refinement; lounged for days in bed, rising only at night for dances and music. Frame of iron, incapable of fatigue; could gallop ninety miles. Loved adventure; wished she were a man "to know what life it was to lie all night in the field, or to watch in the causey with a Glasgow buckler and a broadsword." Grace of manner, generosity; warmth of affection; frankness; sensibility; gaiety; poetry. As politician—astute and far-reaching, stern and intense. (See J. R. Green, "Short History of the English People.")

(iii) **TRAGIC HISTORY** :—Early widowhood in France; return to Scotland and exile; imprisonment in England; devotion to her; execution.

**Conclusion** :—Deepening spell of her name on succeeding times.

I. Discuss the arrangement of details in this analysis of Queen Mary.

**II.—Words.—Mood of the Verb.** Compare the manner or mode in which the thought is expressed in the following :—

(i) John *writes* a letter. (ii) *Write* a letter, John.

(iii) Though John *should write* a letter, it would not reach her.

The difference in the thought here is not a difference of tense, or voice, or person, or number. What is the difference? These statements reflect the mood or attitude of mind of the speaker toward the thought. He thinks of it (i) as a fact, or (ii) as a command, or (iii) as a supposition. The verb, then, has a manner or mode of expressing the way the speaker regards the thought, and the forms that show his mode are called **moods**.

**1. The Indicative Mood.** When the speaker looks on the assertion or question as one of fact he uses the indicative mood of the verb.

John *writes* a letter. *Does* he *write* it now?  
*Is* he here? He *was* here and *will be* here again.

**2. The Imperative Mood.** When the speaker looks on the thought as a command or entreaty, he uses the imperative mood of the verb.

*Write* a letter, John. *Be* here at ten. *Let us go*.

3. **The Subjunctive Mood.** To indicate that the speaker thinks of the statement not as a reality, but as uncertain, untrue, wished for, or contingent, he uses the subjunctive mood of the verb.

*Were* he here he would tell me. Unless he *come*, I cannot go.

4. The verb forms used to express the supposition of a condition and its conclusion are frequently spoken of as **the conditional mood.**

If he *were* here he *could* tell me. If they *should come* they *would be* welcome.

5. There are other verbal groups sometimes spoken of as **the potential mood.**

He *can go* ; they *could go*.

He *must go* ; he *ought to go*.

These are strictly moods (indicative, subjunctive, as it may be) of the verbs *can*, *must*, *ought*, combined with the infinitive of another verb.

6. **The Infinitive Mood.** When we use the verb word to express an action or state without limitation of person or number, the verb is in the **infinitive** (i.e., *unlimited*) mood.

*To write* is easy, but it is difficult *to write* well. I saw him *go*. He *can go* if he likes.

The infinitive mood is used :—1. With auxiliary verbs to make tense phrases.

He *will write* (future). If I *should write* (conditional), etc.

2. It may be (like a noun) the subject or object of a verb.

To *write* letters well is not easy. He tries to *write*.

NOTE 1.—Observe that though a verb in the infinitive mood has here the value and use of a noun, it retains its verb character in being able to have an object and to be modified by an adverb.

NOTE 2.—“To” sometimes used with the infinitive was originally a preposition. When the infinitive is subject it becomes a mere **sign of the infinitive**. Sometimes it has distinct prepositional force: He did it to (= in order to) please you.

NOTE 3.—Sometimes the verb takes the form *-ing* while retaining its verbal power as respects object and modifier. This is the **gerund**:

*Writing* letters well is not easy.

The form in *-ing* may become a noun in its relationship to other words.

The *writing* of letters is not easy.

It is then a **verbal noun**.

**Forms of the Infinitive.** The infinitive has two tense forms:—

(i) the **simple (present) infinitive** and (ii) the **perfect (or past) infinitive**.

Example—(i) to write, to sing, to be seen (passive).

Example—(ii) to have written, to have sung, to have been seen (passive).

**Means of Indicating Mood.** 1. To indicate mood we may use the inflections of the verb.

John *runs*. *Run*, John.

If thou *fall* I fall too. Thou *fallest*.

If I *were* he I should not do it.

This absence of the inflection *-(e)s*, *-(e)st* with the singular subject indicates the imperative or subjunctive use of the verb.

NOTE 1.—The verb *to be* shows other relics of inflectional forms for mood. If I *be*. If he *be*. If I *were*. If he *were*.

NOTE 2.—With verbs other than *to be* the subjunctive form is almost extinct. We seldom say, If John *run* he will win—but rather use the indicative, If John *runs* he will win—or the verb-phrase, If John *should run* he would win.

2. In place of inflections we use helping verbs (auxiliaries), which join with the infinitive verb to make phrasal forms for the modes of the verb.

*Let us go.* (An imperative phrasal form for, *Go we.*)

Though he *should run.* (A subjunctive phrasal form for, Though he *ran.*)

EXERCISE 1.—Some pupils suggest verbs, others make statements or questions of fact; others commands, others suppositions, using the verbs suggested.

EXERCISE 2.—Point out the verbs in the following. Tell how the thought of the sentence is looked at by the speaker. Name the mood:—1. Many are called but few are chosen. 2. The commonwealth of Venice in their armoury have this inscription: "Happy is that city which in time of peace thinks of war." 3. Who will stand on my right hand and keep the bridge with me? 4. Our deeds determine us as much as we determine our deeds. 5. A blind man leaned against a wall—"This is the boundary of the world," he said. 6. Though he slay me, yet will I trust him. 7. Learn to labour and to wait. 8. The greatest event in the history of the United States has been the war between the Northern and the Southern States, which began in 1861 and lasted until 1865. 9. One person I have to make good—myself. 10. In 1792 monarchy was abolished and France became a republic. 11. Men must work, though storms be sudden and waters deep. 12. Ring out the thousand wars of old; ring in the thousand years of peace. 13. If you had plenty of money—money enough and to spare—what would you do with it? Tell me. 14. The trees are loaded with apples. 15. Venice was

founded in the fifth century. 16. Why was America not named after Christopher Columbus? 17. It was thought, at one time, that the continent of America was first reached by Amerigo Vespuccio. 18. The Crusades were undertaken to win back Jerusalem from the infidels.

19. If all the world were apple pie  
And all the sea were ink,  
And all the trees were bread and cheese,  
What should we do for drink?

**III.—Written Composition.** 1. From your outline, describe the character of Mary Queen of Scots.

2. Describe any other historical character:—1. Queen Elizabeth. 2. Oliver Cromwell. 3. Queen Victoria. 4. Napoleon. 5. Wellington. 6. Abraham Lincoln. 7. Gladstone.

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CHAPTER X.—EXPOSITORY COMPOSITION.

LESSON LVIII.

**I.—Oral Composition.** Discussion of exposition. Industrial processes.

HOW FLOUR IS MADE.

Flour is the substance of grains of wheat finely ground and bolted. Other cereals are used to make flour, but the flour made from them is termed rye flour, buckwheat flour, corn-meal, etc. Flour is made in a flour-mill, which in Europe is frequently run by wind-power, but in America usually by water or steam power.

There are, as the definition shows, two processes, the grinding and the bolting. There is, however, a preliminary process—the cleaning of the wheat. It is, therefore, first passed through a machine where a blast of air blows out the dust and the chaff. Then comes

the grinding. The wheat is run into a funnel-shaped box called a hopper. Through the small opening at the bottom of the hopper it drops, little by little, between the mill-stones. The mill-stones have sharp-edged grooves cut in them, and as the upper turns upon the lower, the grain is ground to powder between them. The stones are boxed in to keep the flour from being wasted, and a blast of air blows between them, which both takes out the flour as fast as it is ground, and cools the stones that would otherwise grow too hot from the friction of grinding. In large modern mills steel rollers have taken the place of mill-stones.

The next process is bolting. From the stones the flour goes to be sifted. The sifting machine, called the bolt, looks like a long barrel. It is really a frame, covered on the outside with wire or silk gauze, with regular meshes. One end of it is slightly lower than the other, and its gauze cover, which is very fine at the higher end, grows coarser and coarser towards the lower end. The bolt is made to turn around very fast, so that when the meal enters it, it is flung against and through the gauze—the finest sifting through at the top and the coarser kinds farther down. As it passes through the gauze, it is received into various boxes, until at the lower end nothing but the bran, or ground hulls is left. This meal, thus ground and sifted, is now flour.

**II.—Principles of Exposition.** There is a special kind of description that deals with the general and the abstract. Description of the general and abstract is called **exposition**. If we described Aunt Mary making bread, it would be description; if we tell how bread is made, it would be exposition. If we pictured Napoleon,

it would be a description ; if we defined military genius, it would be exposition. In exposition we seek then, to show the general method of doing anything, the nature or meaning of a general principle or quality, the general plan on which things are laid out and made.

An exposition deals with the abstract and the general, it is not apt to be interesting, though it serves highly useful purposes. Our arithmetics, geometries, grammars, cook-books are expositions. Many sermons are expositions of religious truth or doctrine, or of aspects of human nature. In short, almost all instruction involves exposition.

1. Has the exposition "How Flour is Made," a plan or outline? Is that plan or outline easily grasped by the reader? Is it followed closely by the writer?

2. What is the sequence of details followed by the writer? Is it a natural and simple one? Is the development of the subject full, progressive, well-rounded?

3. Are the words used simple and clear? Are the sentences clear and free from ambiguity? Are they for the most part short?

4. Are the foregoing characteristics helpful in exposition?

**Words.—Kinds of Conjunctions.** 1. The expressions connected may be of equal or co-ordinate value. (See p. 19).

(John is here) *but* (Mary has gone home).—  
*Co-ordinate principal clauses.*

(He ran) *and* (caught the train).

The weather is (cold *and* stormy).—  
*Co-ordinate adjectives.*

The day is hot (*because there is no wind*) *and* (*because the sky is cloudless*).—  
*Co-ordinate subordinate clauses.*

Conjunctions that signify such relationship are **co-ordinate conjunctions**.

**NOTE.**—Co-ordinate conjunctions may be **copulative** (and, moreover, etc.); **adversative** (but, yet, however, nevertheless); **causal** (therefore, so, hence, consequently, etc.); **alternative** (or, either . . . or, neither . . . nor); **correlative** (both . . . and, not only . . . but also).

2. The expressions connected may be of different value—one may be subordinate to the other.

*Say that you will come. John went because Mary stayed.*

Conjunctions that signify such relationship are **subordinate conjunctions**.

**NOTE.**—Among subordinate conjunctions note the **adverbial conjunction** (or **conjunctive adverb**) (see p. 180), which not only connects clauses, but indicates relations of time, place, cause, or comparison (when, where, because, as, than).

**Parsing.** By **parsing a word** is meant giving a full grammatical description of the word to be parsed. This involves the statement of:—

1. The part of speech (and class).
2. The significance of its inflections or phrasal form.
3. Its relation in the sentence.

The order of parsing is as follows:—

**NOUN:** Its kind, gender, number, case, and construction in the sentence.

**PRONOUN:** Its kind, antecedent, person, number, gender, case, construction in the sentence.

**ADJECTIVE:** Its kind, degree, construction in the sentence.

**VERB:** Its kind—simple or phrasal—weak or strong—transitive or intransitive; (if transitive) its voice, active or passive; mood, tense, number, person, construction in the sentence.

**ADVERB:** Its kind, degree, construction in the sentence.

**PREPOSITION** ; Its kind ; the words it connects ; the character (as part of speech) of the phrase it introduces.

**CONJUNCTION** : Its kind ; the clauses (principal or subordinate) or words it connects.

**INTERJECTION** : Its character as a mere ejaculation or word used as an interjection.

*Exercise in analysis and parsing should be pursued steadily as a review of the study of the grammar of the sentence.*

**EXERCISE 1.**—(i) Tell the kind of sentence each of the following is. (ii) Distinguish the principal from the subordinate clauses there may be, and point out the conjunction (or relative pronoun) that shows the relation. Point out any co-ordinate clauses there may be, and tell the conjunction that shows the relation:—1. Lead us not into temptation, but deliver us from evil. 2. The mountains look on Marathon, and Marathon looks on the sea. 3. There's little to earn and many to keep, though the harbour bar be moaning. 4. A child should always say what's true and speak when he is spoken to. 5. I have not loved the world, nor the world me (Byron). 6. Thou shalt not be afraid for the terror by night, nor for the arrow that flieth by day. 7. All birds have glad hearts, unless you rob their nests. 8. So teach us to number our days that we apply our hearts unto wisdom. 9. As soon as the Princess heard this she began to cry ; but it was of no use, for her promise must be kept. 10. I know not what course others may take ; but, as for me, give me liberty or give me death. 11. You can never be sure which flowers are fairies, but a good plan is to walk by, looking the other way, and then turn round sharply.

**EXERCISE 2.**—Make sentences that contain all the parts of speech.

- III.—Written Composition.** 1. Tell how one of the following is got : 1. Coal Oil. 2. Coal. 3. Silk.
2. Tell how one of the following is made :—1. Leather. 2. Iron. 3. Steel. 4. Cotton. 5. Paint. 6. Illuminating Gas. 7. Soap. 8. Yeast. 9. Candles. 10. Cider. 11. Vinegar.
3. Tell 1. How Baskets are Woven. 2. How Carpet is Woven? 3. How My Shoes Were Made. 4. How a Book is Printed. 5. How a Book is Bound.

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### LESSON LIX.

#### I.—Oral Composition. How Things are Made.

##### HOW BREAD IS MADE.

To make a sweet, light, crusty loaf of bread is a rare accomplishment, but quite possible for anyone who is patient and careful. You may make bread from the flour of various cereals—rye, oats, barley, maize, wheat,—but wheat flour is the best because it contains the right proportion of gluten to make a spongy loaf.

The utensils you need for making bread are a measuring cup, a teaspoon, a large spoon, a large knife, a double boiler, a mixing-bowl, a sieve, a board for kneading, and a baking-pan.

The materials needed to make one loaf of fair size are—

1 cup of milk, or of milk and water (half and half).	3 teaspoonfuls of butter.
1 teaspoonful of sugar.	1 yeast cake.
1 teaspoonful of salt.	3 cups of flour.

First comes the mixing. Scald the milk in the double boiler. This will kill the bacteria that might make the bread sour or otherwise injure the flavour. Remove the double boiler from the fire. Take one-quarter cup of the

hot milk, and, as soon as it is lukewarm, break up and dissolve in it the yeast cake. If you put the yeast into the milk when it is hot, you will kill the yeast plant, and your bread will not rise. Pour the rest of the milk into the mixing bowl, and add and stir in the sugar, salt, butter (or other shortening). Sift the flour and measure three even cupfuls. When the hot mixture has become lukewarm, stir in the milk containing the yeast. Add two cupfuls of flour and vigorously beat the mixture to put air into the sponge, and aid the growth of the yeast plant. Then add as much of the third cup of flour as may easily be stirred in, and stir till it is too thick to mix with the spoon. Then flour your board and turn the sponge out on it.

Now comes the kneading. Toss the sponge first with the knife until it is firm enough to work with the hands. Then shape it into a piece a little longer than wide. Knead it by drawing the long end of the dough towards you, till it almost meets the edge near you, then press the folded edge down firmly with the hard part of the palm just next the wrist. Turn the sponge quarter-way round, and repeat the kneading process until the texture is firm and smooth, and the dough cracks in the working. If you are swift and skilful this will take less than five minutes. In kneading, keep the fingers and the hollow of the hands free from dough; have the board well floured, and flour the part of the hand used in kneading. Keep the rough edges of the dough on top. When the dough sticks to the board, free it with a sharp knife. In kneading you will nearly finish the third cup of flour.

Now comes the rising. Wash and grease the mixing-bowl. Put in the sponge, cover it with a lid or with a

folded cloth; put the bowl in a warm place, and allow the sponge to rise till it doubles in bulk. In a temperature of ninety-eight degrees (*hot* summer heat) it should rise in an hour. In a cooler temperature it will take longer. In winter you can get the higher temperature by setting the bowl in a pan of warm water. But never put the bowl in water, or elsewhere, too warm for the hand, and never let the dough get cool (below sixty-five degrees), or you will kill the yeast plant. Take the dough, when doubled in bulk, turn it out again upon the slightly floured board, and mould it into a roll a third longer than the baking-pan. Keep the seamy side down. Turn a bit under at each end, so as to ensure, when baked, a well-shaped loaf. Grease the baking-pan and put the dough into it. Set the pan in a warm place as before, cover it and let it stand till the loaf has doubled in size.

Now it is ready to be baked. The oven should be hot enough so that in the first quarter of an hour the bread should begin to brown, in the second quarter it should turn a rich golden shade, in the third quarter it should finish baking and shrink from the pan all around. Remove it from the oven, cool the loaf by placing it across the open pan, in fresh, pure air. If the higher temperature is maintained in the rising, the whole process between the mixing and the finished loaf will take three hours.

Following these directions with patience and care, you should attain that rare accomplishment—make a loaf of bread, golden brown in colour, with a deep, rich, crisp crust and an even, porous, white centre—pleasant to look at and delicious and wholesome to eat.

—By Mary Louise Furst.

**II.—Principles of Exposition.** As the main purpose of exposition is instruction, it is essential that style in exposition should be clear and, as far as possible, simple.

1. The exposition should develop according to a well-laid plan or outline, with introduction, body, and conclusion. The subject should be analyzed into its parts and then built up in the exposition into a whole.

2. The subject of the exposition should be stated early, and each paragraph should be clearly introduced by its topic-sentence.

Here are some characteristic expository openings:—

“I shall attempt to determine what we are to understand by Letters or Literature, in what Literature consists, and how it stands relatively to Science.” (J. H. Newman, “Literature.”)

“Man’s sociability of nature evinces itself, in spite of all that can be said, with abundant evidence by this one fact, were there no other: the unspeakable delight he takes in Biography.” (Thomas Carlyle, *Essay—Biography.*)

3. There should be orderly progress and coherence in the details that build up the exposition.

4. The treatment should be as concrete as its nature permits. Abstract ideas may be expressed through concrete images:—

(i) By **examples**, as when we define courage by showing what certain men of illustrious courage did.

(ii) By **comparison and analogies**, with well-known objects; as when we explain the form of a bolt (p. 224) by comparing it with a barrel; or as when Addison

shows the difference between cheerfulness and mirth by a comparison between sunlight and lightning.

**NOTE.**—It is sometimes helpful in defining terms, especially abstract terms, to state what the object is not, thus the field of the term is made restricted and so more definite.

**III.—Written Composition.** 1. Tell how to make well one of the following:—1. Tea. 2. Coffee. 3. Porridge. 4. Omelet. 5. Ice-Cream. 6. Yorkshire Pudding. 7. Devonshire Cream. 8. Butter. 9. Cheese.

2. Tell how Clothes should be washed: cottons, woollens; soaping, washing, wringing, drying, hanging up; effect of air and sunshine on clothes.

3. Tell how to do well one of the following:—1. Sweep and Dust a Room. 2. Wash Dishes. 3. Iron Clothes. 4. Make a Dress. 5. Trim a Hat. 6. Knit a Stocking. 7. Get Air and Sunlight into the House. 8. Furnish the Living Room. 9. Dye Clothes.

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### LESSON LX.

**I.—Oral Composition.** Discussion of processes of nature.

#### HOW TO MAKE BULBS BLOOM.

It has been said that a good Dutch bulb will defy the efforts of the stupidest of amateur gardeners to keep it from blooming; and while it must be admitted that even a bulb will succumb to persistent bad treatment, it is quite true that with moderate care any one may have an early display of hyacinths and crocuses.

A bulb is really a bud, needing for its development only heat and moisture. For winter flowering get good bulbs in September or October and plant them in ordinary pots. They require a loose, dry, and somewhat

rich soil. The bulbs may be planted very closely, as they will grow only upward and downward, and will not expand sideways. To insure good drainage bits of broken pottery should be put in the bottom of the pot. Plant the bulbs firmly, but do not cover them entirely with earth.

When first planted they should be kept in a cool, dark place, and watered very sparingly, care being taken however that they never become perfectly dry. This will insure a strong growth of roots, and after some six weeks of darkness they should be placed in a warm sunny window and given a more generous supply of water.

There is a long list of flowering bulbs to choose from, but on the whole the hyacinth gives the most satisfactory result for window culture, though jonquils are often a great success, as are, sometimes, crocuses and tulips.

1. Suggest any other suitable title for the exposition. Give brief titles for each paragraph. Show how the exposition develops. Show the order in which the details are brought forward. Is there a good opening sentence? A good closing sentence?

2. Examine the exposition in the light of the principles, p. 231.

3.—Tell the class orally how some other flower or plant is made to grow.

**II.—Principles.—Simplicity.** For all practical purposes the best style of writing is a simple style. Write as you speak. Use familiar words in easy familiar sentence forms made forcible by natural illustrations.

**1. Simple Words.** Do not seek after pretentious words. Prefer the short familiar word to the long learned one. The finest passages in the Bible and Burns and Wordsworth are written in words familiar to any child.

**EXERCISE 1.**—Examine the following list and use one or the other expressions in a sentence of your own construction. Try the effect of each.

building	edifice	choose	select
church	sacred edifice	die	expire
farmer	agriculturist	give	donate
fire	conflagration	go	proceed
foot	extremity	go to bed	retire
hole	cavity	grow young	rejuvenate
house	residence	happen	transpire
leg	lower limb	lie	prevarication
man, person	individual	live	reside
meal	repast	part	section
saleswoman	saleslady	recover	recuperate
servant	domestic assistant	settle	locate
shop	emporium	stop	arrest
tombstone	monumental marble	think	calculate
tree	denizen of the forest	throw down	precipitate

**2. Concrete Words.** It is easier to think of grass than of vegetation, of a boy than of boyhood, to cite Nelson than to explain valour and patriotism. The simple style uses the concrete term rather than the abstract. By using concrete terms, by homely allusions, we keep before the mind definite, familiar images.

This is our life *from the cradle to the grave.*

If I forget thee, O Jerusalem, *may my right hand forget her cunning.*

See Lesson XLIV, p. 158.

**3.—Easy Sentences.** The simple style requires easy and familiar sentence structure. Have your sentences, therefore, short rather than long and involved. If any sentence you have written seems, when you read it aloud, to have parts that hang heavy, it is a bad sentence. Shorten such a sentence by cutting down the detail, or make it over into several short sentences. Let the movement of your sentences seem as if you were speaking, and speaking easily and frankly.

**EXERCISE 1.**—Express in simple style these pretentious sentences:—1. Poets are often born in indigent circumstances and die in similar conditions. 2. Render her all the assistance that lies in your power. 3. He assisted me by imparting the information of the nearest way to my destination. 4. He was aggrieved by the remarks you expressed. 5. My friend's parental abode is contiguous to mine. 6. That comedy has not vitality enough to keep it from putrefaction. 7. At seven o'clock the assembled guests sat down at the festive board, where the viands were spread in the most appetizing way. 8. It is difficult to make a decision concerning apples when they have all reached a decomposed state. 9. Our readers will receive with regret the intelligence that our esteemed townsman, Dr. Hodge, was yesterday the recipient of severe injuries through being precipitated from his horse. The equine exhibited signs of trepidation at the railway crossing, and when a train suddenly put in an appearance, it took flight, and the Doctor sustained some severe contusions, from which, however, he is recuperating, to the universal satisfaction of all.

**EXERCISE 2.**—Point out in what different respects "How to Make Bulbs Grow" is simple in its style.

**III.—Written Composition.** 1. Tell from memory (using your plan of the exposition) How to Grow Hyacinths. Or, 2. Potatoes. 3. Lettuce. 4. Celery.

2. How a Plant Grows: germination, roots, stem, leaves, flowers, seed, distribution of seed.

3. Tell how to lay out a Flower Garden. (Draw a plan. Show the flowers and shrubs you would have.) 2. Or, A Vegetable Garden. 3. How to lay out a Baseball Field, or a Tennis Court, or a Croquet Lawn.

4. Tell how we could make our School-House beautiful.

5. How to make a Hedge—the best kinds of shrubs to plant; the planting; the care.

6. 1. Tell how to play Tom-Tom-Pull-Away, or Prisoner's Base, or Forfeits, or Charades. 2. Or, How to catch Speckled Trout, or to fish for Clams or Lobsters.

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## LESSON LXI.

**I.—Oral Composition.** Study of exposition of How Things are Made.

### MAKING A CART-WHEEL.

Does not every one know the charms of watching the creation of a cart-wheel? First you see the wheelwright choosing, with the most serious counsel of his men, a block of wood from the heap of blocks piled up by the wall in his shed. That is to be the nave or hub or centre of a cart wheel. There! the selection is made. The man is busy upon it: shaving it, boring it for the axle, cutting holes all round, or, as he calls it, making *mortises* for the spokes. Next he is busy shaving and

sloping the spokes, squaring the ends to fit the mortises, and then, the very next time you pass, the spokes are sticking into the nave like the rays of a great star.

See! the man is now busy cutting a number of bent pieces of wood ; these he calls the fellies, and when they are put together and stuck upon the spokes, you see that they make the circle of the wheel, and it wants nothing but the tire, or iron rim, that runs all around the wheel.

Well, it is ten to one but you meet the blacksmith trundling this rim like a great hoop up the street as you come home. I have done so many a time, and then I was all on the alert to be present at its putting on. A huge fire of wood is blazing in the yard ; a secret pit is opened in the shop floor, by the removal of some boards that concealed it. It is a long and narrow pit, now filled with water, and a stump is set up on either side of it. When the tire is exactly fitted to the wheel, it is thrown into the fire and presently is red-hot. Then with great tongs it is dragged forth, and applied to the wheel, which is laid flat on the ground. The men with hammers stand ready to beat it down to its place, and amidst smoke and flame and clanging blows the work is done. Up the wheel is snatched and hurried to the pit on the floor ; an axle is thrust through it, and laid upon the stumps ; and the wheel is spun round, fizzing, hissing, and steaming in the water, and sending out a pungent smell that with the reek and steam fills and darkens the place. So the busy and exciting achievement is accomplished.

*Adapted from William Howitt's "The Boy's Country Book."*

I. Draw up a plan or outline of the exposition. What are the main parts of the process. Point out where each part is treated.

2. Study the ways and expressions by which the writer has made his exposition concrete, personal, and picturesque.

3. Examine the exposition in the light of the principles of exposition, p. 231.

4. Tell the class how some other familiar object is manufactured.

**II.—Principles.—Clearness.** Clearness in style means that the reader can see straight through the words to the meaning the writer intends. To be clear the writer must watch these elements:—

1. **The Plan.** All parts of the composition should develop according to a well-arranged plan or outline. Each necessary detail must be there and in its place.

2. **Bearing of Words.** The references of nouns and pronouns to their antecedents, and of adjectives to the words they modify must be unmistakeable.

3. **Construction of Sentences.** Sentences must be well constructed and properly punctuated. Too many modifying words are an especial cause of obscurity.

4. **Bearing of Sentences.** The relation of sentences to each other must be made clear either by position or by references (by means of conjunctions, adverbs, and repetitions). The use of topic sentences, coherence of details, etc., give clearness to the paragraph.

**EXERCISE I.**—Study, from the point of view of clearness, the topic sentence, the conjunctions, adverbs, repetitions, in this:—

“Plenty of life in the farmyard | *though* this is *the drowsiest time* of the year just before hay-harvest; *and* it is *the drowsiest time* of the day *too*, *for* it is close upon three by the sun. *But* there is always a *stronger* sense of *life* when the sun is brilliant after rain; *and now* he is

pouring down *his* beams, and *making sparkles* among the wet straw, and *lighting up* every patch of vivid green moss on the red tiles of the cow-sled."

**5. Precise Use of Words.** Words must be used with their precise meanings. Often several words have a more or less common meaning—hence are called **synonyms**—but they have shades of differences that must be observed. Study the differences, for example, between—

allude, mention	old, ancient, antique, antiquated,
annual, perennial	aged, venerable
balance, rest, remainder	persuade, convince, influence, in-
between, among	duce
blame, censure, condemnation	seeming, apparent, evident, obvious
centre, middle	trouble, unhappiness, sorrow, grief,
character, reputation	anguish, misery
know, understand, perceive	workman, artisan, mechanic, ma-
	chinest, operator, employee

Often words have a similarity in sound, but a great difference in use and meaning,—lie, lay; sit, set; rise, raise.

**6.—Purity of English.** The words we use must be English and such as are used by most good speakers of our own time. Avoid, therefore, words and quotations taken from foreign languages. Avoid English words that have passed out of use, or are used only in dialect, or by illiterate or vulgar. Avoid the slang of the street.

**EXERCISE 2.**—Make the following sentences clearer:—

1. He lacks tact, and tact is more necessary than ambition for success.
2. We ask for nothing so much as riches.
3. Win success through industry, for it is a better friend than fortune.
4. If only Julia knew how to sing!
5. He died from the wound, which was

frightful. 6. The Roman emperors prosecuted the Christians. 7. He told us we could see how he did it if we watched hard. And we did. 8. The garden, contiguous to the house, was a mass of luxurious verdure. 9. Rising from out the bracken they saw Roderick's men suddenly before them. 10. The master told his servant that he would be the death of him, if he did not take care what he was about and mind what he said. 11. Every lady in this land has twenty fingers on each hand four and twenty on hands and feet and this is true without deceit.

**EXERCISE 3.**—Point out the words—conjunctions, adverbs, repetition—that show clearly the bearing of the sentences in "Making a Cart-wheel."

**III.—Written Composition.** 1. Tell, from memory, how a cart-wheel is made.

2. Explain how a chair is made. Tell of the wood used, the purpose and construction of each of its parts. Tell of chief varieties. Accompany the exposition with drawings.

3. Explain the plan of a Stove or Range and the meaning of its parts. Make a plan to go with the exposition.

4. Tell how a good Roof is built; the best materials to use, the merits of each.

5. 1. How to catch Mice or Moles. 2. To set a Bear Trap. 3. To build a Proper House for Chickens or Pigeons. 4. How to build a Boat. 5. Tell how to make an Electric Battery—dry or wet. 6. Tell how to equip and put up an Electric Bell. 7. To build an Ice-boat.

## LESSON LXII.

I. **Oral Composition.** Study of conciseness in style.

II. **Principles.—Conciseness.** One great virtue in speech is conciseness—saying all we need to say as briefly as it can be said. If we say more than we need to say we are **prolix**. If we use more words than we need in saying it, we are **verbose**.

To be concise we must realize clearly what must be said, and say that, in words that are straightforward and few. Make every sentence have a point. Guard against unnecessary words. Study the means of condensation.

**Means of Conciseness.** 1. Use expressive words instead of circumlocutions. Compare the gain in conciseness in—

They appointed the Prince of Wales *to act in the King's place*. They appointed the Prince of Wales *Regent*.

*The men and women working in the factories* went on strike. The *operatives* struck.

It was so hot *we could scarcely breathe*. The heat was *stifling*.

2. Strike out unnecessary detail of fact or verbosity of expression.

Compare—

"I have discovered, my friend Copperfield," said Mr. Micawber, "not in solitude, but partaking of a social meal in company with a widow lady and one who is apparently her offspring."

I found my friend Copperfield dining with a widow and her son.

3. Use figures of speech for the brief picturesque way in which they suggest much meaning. Popular proverbs

show the truth of the principle that brevity is the soul of wit.

Make hay while the sun shines. Hard words break no bones.

EXERCISE 1.—Show, by explaining the full meaning, the conciseness of the following:—1. Love me, love my dog. 2. Handsome is that handsome does. 3. It is a long lane that has no turning. 4. Soft words butter no parsnips. 5. Misery loves company. 6. As the twig is bent the tree is inclined. 7. A wise son maketh a glad father. 8. It never rains, but it pours. 9. Penny wise, pound foolish.

EXERCISE 2.—Express simply and concisely:—1. Mr. Micawber in his early years had to contend against the pressure of pecuniary difficulties. 2. Throughout life he was burdened by his pecuniary obligations. 3. But he prevailed upon Mrs. Micawber to plight her faith at the Hymeneal altar. 4. His longevity, he would remark, was at all times extremely problematical. 5. But his children were in the enjoyment of salubrity. 6. Overcome by embarrassments, he bade adieu to the modern Babylon, accompanied by the individual linked by strong associations to the altar of his domestic life.

EXERCISE 3.—Substitute single words for the circumlocutions on the following:—1. The children were born on farms that lay near each other. 2. There they lived until the closing period of life. 3. What does this amount to, all the amounts being put together? 4. The boy felt a sudden sense of danger when he saw the one who was to contend against him appear. 5. People of other countries cannot vote here unless they have had the rights of citizenship conferred upon them. 6. The

mustard and the daisy are plants that complete their life in a year. 7. To remove the contents from the can cut along the line marked. 8. They pushed the boat into the water and soon left behind the island surrounded with rocky shores. 9. He made his home in the outskirts of the city where the view of the country pleased him better than streets and brick walls. 10. The message was stopt on the way and never reached its destination.

Exercises of this nature should be used to develop the pupil's vocabulary.

**III.—Written Composition.** 1. Explain:—1. The system of Signals on a railway, or on a steam-boat. (Make drawings to illustrate). 2. The Principle of the Steam Engine. Or, 3. the Common Pump. 4. The Electric Current. 5. The Gas Engine. 6. A Rifle. 7. A Dynamite Blast. 8. A Flying Machine. 9. X-Rays. 10. Wireless Telegraphy. 11. How the Eye Sees. 12. How the Ear Hears.

2. Explain:—1. The Rainbow. 2. The Turning of the Leaves in Autumn. 3. The Appearance of the Sky at Sunset. 4. Moonlight and the Phases of the Moon. 5. A Spring of Water.

3. 1. The Transformations of Water—ice, evaporation, fog, cloud, rain, snow, frost. 2. Frost—dew, vapour, cold—effect on windows, trees, grass, water—snow-flakes, their beauty. 3. Why Spring Comes to the Earth.

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## LESSON LXIII.

I.—**Oral Composition.** Oral study of the exposition of abstract terms.

## LABOUR AND GENIUS.

The prevailing idea with young people has been the incompatibility of labour and genius. It would be extremely profitable to draw up a short and well-authenticated account of the habits of study of the most celebrated writers with whose style of literary industry we happen to be most acquainted. It would go very far to destroy the absurd, and pernicious association of genius and idleness, by showing that the greatest poets, orators, statesmen, and historians—men of the most brilliant and imposing talents—have actually laboured as hard as the makers of dictionaries and the arrangers of indexes. Why those have been superior to other men is that they have taken more pains than other men.

Gibbon was in his study every morning, winter and summer, at six o'clock. Mr. Burke was the most laborious and indefatigable of human beings. Pascal killed himself by study. Cicero narrowly escaped death by the same cause. Milton was at his books with as much regularity as a merchant or an attorney; he had mastered all the knowledge of his time. So had Homer. There are instances to the contrary; but, generally speaking, the life of all truly great men has been a life of intense and incessant labour. They have commonly passed the first half of life in the gross darkness of indigent humility—overlooked, mistaken, contemned, by weaker men,—thinking while others slept, reading while others rioted, feeling something within them that told them that they should not always be kept down among

the dregs of the world ; and then, when their time was come, they have burst out into the light and glory of public life, rich with the spoils of time, and mighty in all the labours and struggles of the mind. Then do the multitude ery out, "A miracle of genius!" Yes, he *is* a miracle of genius, because he is a miracle of labour.

—By Sydney Smith. Abridged from "A Lecture on the Conduct of the Understanding," Part I.

1. Tell what the writer tries to show in this exposition. What method of exposition does he take? What instances of the concrete and the picturesque can you find in the exposition.

2. Try the passage in the light of the principles of exposition, p. 231.

EXERCISE I.—Tell the class the difference between the synonyms in section 5 of Lesson LXI.

II.—Principles.—Figures of Speech. Frequently writers seek for expressions more picturesque or more emphatic than a plain statement, and use a device of style known as a **figure of speech**. The figure of speech is not a plain literal expression. When we say—

You can't *put old heads on young shoulders*.—  
or,

He was a fine old English gentleman, his face  
*as red as a rose*, his hand *as hard as a table*,  
and his back *as broad as a bullock's*.—

there is no intention of taking the words in their literal, matter-of-fact meaning. They are variations from literal expression for the sake of greater effect. They have enough of truth in them to be accepted for truth, but they present that truth in a simpler, more striking, more picturesque way than it would be by the literal expression. They are figures of speech.

EXERCISE 2.—Give the literal expression of the thoughts stated here. Show the effect of the figures used:—1. That boy can run like a deer. 2. Now we are out of the frying-pan into the fire. 3. Accept a thousand thanks for your kindness. 4. It is an ill wind that blows no man good. 5. That man was a burning and a shining light. 6. Rule, Britannia, rule the waves. 7. He that toucheth pitch shall be defiled therewith. 8. When you return good for evil you heap coals of fire upon the wrong doer. 9. Man proposes; God disposes. 10. Young blood must have its fling, lad, and every dog his day. 11. Washington was the Father of his Country; Wellington, the Iron Duke; Napoleon, the Man of Destiny.

1. **Figures Founded on Contrast.** Just as we print black letters on white paper, so we put a mental contrast beside the object to intensify its force. Note the contrast and its effect in—

United we stand; divided, we fall.

Do noble deeds, not dream them all day long.

This figure is called **antithesis** or **contrast**.

NOTE 1.—The contrast may be between two united but literally contradictory terms  
It was a *cruel kindness*. It was a *pious fraud*.

This particular kind of antithesis is called **oxymoron** (ox i mo' ron).

NOTE 2.—When we say but little, to imply much by contrast—That man is no fool (i.e., he is able)—the figure is called **litotes** (lit' o tēz). The usual form of litotes is, as here, to deny the opposite.

2. **Figures of Resemblance.** Another class of figures depends on *resemblance*.

1. The resemblance is expressed:—

They were all at work, *busy as bees*, and *happy as crickets*.

Edinburgh seems to sit *crowned* with her castle

*like a very queen of romance*.

I wandered *lonely as a cloud*.

This is called **simile** (sim' i lē).

2. Or, the resemblance is implied :—

The *meteor* flag of England. Cromwell's *Iron-sides*.

At Aerschot *up leaped* of a sudden the sun.

The rank is but *the guinea's stamp*,

The man's *the gowd* (gold) for a' that.

This is called **metaphor** (*met' ah for*).

NORR.—When the thing compared is treated as a person, this special metaphor is called **personification**.

*Rule, Britannia, rule the waves.*

*Can Flattery soothe the dull, cold ear of Death?*

NORR.—When the thing personified is addressed, it is **apostrophe** (*ah pos' trō fē*).

*Ye banks and braes o' Bonnie Doon!*

3. **Figures of Association.** Another class of figures depends on the *relation of parts or association*.

1. We may wish to call vivid attention to the *significant part* of the object spoken of.

Nelson had a fleet of sixty *sail* (*i.e.*, ships).

Give us this day our daily *bread* (*i.e.*, food).

The wealth of a *Rothschild or an Astor* (*i.e.*, one of the class of very rich men).

This is called **synecdoche** (*sin ek' dok ē*).

2. Or, we may use something significant associated with the object.

When I am *gray-headed* (*i.e.*, old) O God, forsake me not!

*Kind hearts* are more than *coronets* (*i.e.*, social rank). Read *Shakspeare*.

This is **metonymy** (*mē ton' eh mē*).

NORR.—There is peculiar form of association by which the adjective is taken from the person and attached to the object associated. He lay upon his *fevered* couch. This is **transferred epithet**.

**EXERCISE 3.**—Point out the figurative expressions in the following. State the idea they convey. Show how the figure makes the expression of the thought simpler,

or more forcible, or picturesque, than the literal:—1. All we, like sheep, have gone astray. 2. You are a rolling stone that gathers no moss. 3. It matters not to have been born in a duck-yard, if one has been hatched from a swan's egg. 4. The heroine was a Queen Elizabeth in brain and a Mary Stuart in spirit. 5. Twilight is the sweetest, ripest hour of the day. 6. Venice sat in state, throned on her hundred isles. 7. Walk by the light of experience. 8. October's gold is dim. 9. The desert shall rejoice and blossom as the rose. 10. The mountains look on Marathon and Marathon looks on the sea. 11. Those green-robed senators of mighty woods, tall oaks. 12. Death loves a shining mark. 13. Sleep and his brother Death. 14. The Englishman believes in roast beef. 15. A Daniel come to judgment! I read that in Shakspeare. 16. It is better to dwell in the corner of the housetop, than with a brawling woman and in a wide house. 17. A great empire and little minds go ill together. 18. Generosity is catching.

19. I a light canoe will build me  
That shall float upon the river,  
Like a yellow leaf in Autumn.
20. O sweet and far, from cliff and scar (steep rock)  
The horns of Elfland (of echoes) faintly blowing.
21. This fortress built by nature for herself;  
This precious stone set in a silver sea;  
This blessed plot, this earth, this realm, this England.
22. What is the flag of England? . . .  
The dead dumb fog hath wrapped it—the frozen dews  
have kissed;  
The naked stars have seen it, a fellow star in the mist.

EXERCISE 4.—Point out and show the use of any figures in "Genius and Labour."

**III.—Written Composition.** 1. Show how genius is an infinite capacity for work.

2. Expound the differences between 1. Order and Disorder. 2. Truth and Falsehood. 3. Good Times and Bad Times.

3. Show the value to mankind of:—1. Fire. 2. Rain. 3. Steam. 4. The Railway. 5. The Newspaper. 6. The Telephone.

#### LESSON LXIV.

**I.—Oral Composition.** Class study of the exposition of an abstract term—Patriotism. Discuss the nature of each part of the exposition and make appropriate sentences for each. See that each paragraph has a topic sentence.

##### PATRIOTISM.

1. **Opening or Introduction.** Definition of the term (cf. Latin *patria*, one's country). (General topic sentence). Purpose of this exposition to show origin and influence of Patriotism.

2. **Body:** (1) *Origin* of patriotism in the ties of home, of life, living, of the history of one's country—these go to make up love of country.

(2) *Power of Patriotism*:—exposition by examples—Leonidas, Regulus, Tell, Wallace, Nelson, etc.

(3) *Value of Patriotism*:—in war; in peace.

(4) *Honour paid to Patriotism*:—famous burial-places, monuments and pictures; poems and history; grateful memory of the nation.

3. **Conclusion.** Summary of the preceding exposition, ending with an application to Canada—its right to the love of Canadians.

**EXERCISE I.**—Draw up the plan or outline of the exposition.

**II.—Principles.—Figures of Speech. 4. Figures Based on Manner of Expression.** Some figures depend for effect upon the way the thought is expressed—on the repetition of words or on the order of words.

1. There is heaping up of detail.

And out of the house the rats came tumbling,  
Great rats, small rats, lean rats, brawny rats,  
Grave old plodders, gay young friskers,  
Fathers, mothers, uncles, cousins,  
Cocking tails and pricking whiskers, etc.

This is **amplification**.

2. There is the arrangement of parts, like steps in a ladder, in the order of increasing importance.

*I came, I saw, I conquered.* (Caesar's message home to the Senate.)

*Sink or swim, live or die, survive or perish, I give my hand and my heart, to this vote.*

This is the figure of **climax**.

NOTE.—The opposite is the effect of the change of the expected climax by the sudden addition of a term of much lower degree.—*Die and endow a college—or a cat.* This is **anticlimax**.

3. The expression may be repeated.

*Blow, blow, thou winter wind.*

When shall return the glory of your prime?

*No more, ah, never more!*

This is **repetition**.

NOTE.—The repetition of a letter for the sake of effect—*Ye banks and braes o' bonny Doon*—is **alliteration**.

4. The statement may take the form of a question when we expect no answer.

*Who is here so base that he would be a bondman?*

If any, speak, for him have I offended.

This is **interrogation**.

5. The statement may take the form of an exclamation.  
O, what a fall was there, my countrymen!

This is **exclamation**.

6. There is an immense overstatement or understatement.

Augustus found Rome of brick and left it of marble.  
We proclaim independence, and carry on war  
with that object, while these cities burn, these  
pleasant fields whiten and bleach with the bones  
of their owners, and these streams run blood.

This is **hyperbole** (*hī per' bō lē*).

7. The sentence may be so constructed that the parts  
have a certain symmetry.

Handsome is that handsome does.

Good to begin well, better to end well.

This is **balance**.

NOTE 1.—Balance is usual when contrasts are expressed.

NOTE 2.—Balanced expression, often aided by alliteration, is frequent in the pithy, popular, wise sayings called **proverbs**.

NOTE 3.—When the construction is repeated in several sentences, because all have a common bearing, it is called **parallel construction**.

8. The expression may be brief, pungent, sententious.

Man never is, but always to be, blest.

God helps those that help themselves.

This is the **apophthegm** (*ap' ō them*). When it has a personal bearing it is called **an epigram**.

9. The expression may mean one thing literally and suggest another and very different one.

We have had no rain, water is scarce, and the  
milkman has had to raise the price of milk.

I do not consult physicians, for I hope to die  
without them.

This is **irony**.

NOTE.—The particular cases above are **inuendoes**. When bitter and personal, irony becomes **sarcasm**.

10. The expression bears two senses with little or no change of sound.

My hat and wig will soon be here,  
They are *upon the road*.—"John Gilpin."  
Matrimony is a *matter o' money*.

This is the pun.

EXERCISE 2.—Point out the nature and value of the figure in each of the following:—1. Open rebuke is better than secret blame. 2. It is better to rub out than to rust out. 3. None but the brave deserves the fair. 4. Can I see another's woe and not be in sorrow too? 5. Blood is better than bone. 6. Freeze, freeze, thou bitter sky. 7. Will all great Neptune's ocean wash this blood clean from my hand? 8. How are the mighty fallen! 9. A wit with dunces and a dunce with wits. 10. Better is a dinner of herbs where love is than a stalled ox and hatred therewith. 11. All Arabia breathes from yonder box. 12. She never slumbered in her pew—but when she shut her eyes. 13. To the dry grass and drier grain, how welcome is the rain! 14. Short accounts make long friends. 15. Can the leopard change his spots? 16. There is a time to weep and a time to laugh; a time to mourn and a time to dance.

17. I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood.

18. Was this ambition?  
Yet Brutus says he was ambitious.  
And Brutus is an honourable man.

19. Here thou, Great Anna, whom these realms obey,  
Dost sometimes counsel take, and sometimes tea.

20. There is a pleasure in the pathless woods,  
There is a rapture on the lonely shore,  
There is society where none intrudes—  
By the deep sea, and music in its roar.

21. Government is simply a great hangman. Government ought to do nothing except by harsh and degrading means. The one business of government is to handcuff, and lock up, and scourge, and shoot, and stab, and strangle. It is odious tyranny in a government to attempt to prevent crime by informing the understanding and elevating the moral feeling of a people.

**III.—Written Composition.** 1. Following the outline of the oral study, write an exposition of Patriotism.

*This and many of the succeeding themes may be cast, if preferred, in the form of a speech.*

2. Show similarly the meaning of—1. Our Country.
2. Our Flag. 3. The British Flag. 4. The Cross.
3. Tell the meaning and purpose of—1. Arbour Day.
2. Dominion Day. 3. Labour Day. 4. Thanksgiving Day. 5. Christmas. 6. Sunday.
4. What is Charity? (Bible, 1. Corinth. xiii). 2. What is Mercy? (Shakspeare, "Merchant of Venice," Act IV),
3. What is the true Wealth of a Nation? 4. The Duty of Being Happy. 5. Fame. 6. Work.
5. Examine into the nature of some sayings:—1. Love me, love my dog. 2. Whatever is is right. 3. The voice of the people is the voice of God. 4. Love your neighbour as yourself.
6. The Purposes of Punctuation in Writing.
7. The Purpose of Figures of Speech.
8. The Books I Like to Read.

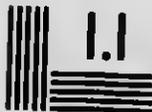
*Tell what you like to find in the books you read,—characters and scenes,—and what books you find these in.*

9. 1. "O world, as God has made it, all is beauty!" Exposition by examples. 2. The Power of Habit.
3. What Makes a Man? 4. What Makes a Nation Great?



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## CHAPTER XI.—ARGUMENTATION.

## LESSON LXV.

**I.—Oral Composition.** Discussion of argumentation and oral arguments.

**II.—Principles of Argumentation.** When we express the reasons why we believe or do not believe a certain statement, we make **an arguement**, and the method of argument is called **argumentation**. Argumentation is a reasoned exposition, leading to a conclusion about the truth of a proposition. The general principles of exposition apply to argumentation, but there is a special process peculiar to argumentation, called **reasoning**. Reasoning can be inductive or deductive.

**Reasoning.—Induction and Deduction.** There are two methods of reaching a reasoned conclusion. If a new fact or a new principle has to be established, we collect enough particular instances and infer the principle that underlies them. For example, out of countless instances of the tendency of bodies to move towards each other (*e.g.*, the apple to the earth, the asteroid to the earth), we *lead on to* or *infer* the principle of gravitation. This process is **induction**.

If there is a general principle already accepted as true, and we can show our proposition as a particular instance of this principle, we can then *deduce* the truth of the particular proposition. For instance:—All objects in the universe attract each other. The moon and the earth are objects in the universe. Therefore the moon and the earth attract each other. This is called **deduction**.

**Process in Deduction. 1. The Proposition.** It is first necessary in reasoning to know the point at issue. That is **the proposition**. It is made up of two parts or **terms**. Examples of propositions are:—

1. All men (term) are mortal (term).
2. Girls (term) should-learn-to-swim (term).
3. Whipping of children should be abolished.
4. Telling a lie is unmanly.
5. The Chinese should be excluded from Canada.
6. Sunday newspapers are harmful.
7. The public school fits a boy for life better than private teachers.
8. Canada should be independent.
9. Democratic government is better for the nation than aristocratic government.

Take the proposition—Girls should learn to swim.

**2. The Major Premise.** We now state a proposition the truth of which will be accepted and under which the proposition may be brought. For example—

Girls should (i) learn what will develop their physical powers.

or, (ii) learn what will give them courage and self-control.

or, (iii) know how to protect themselves from the danger of drowning.

This proposition is called **the major premise** of the argument.

**3. The Minor Premise.** The next process in reasoning is to bring the point at issue under the accepted principle of the major premise. We therefore say or show that—

Swimming (i) develops the physical powers of girls.

or, (ii) trains them for courage and self-control.

or, (iii) protects them from danger of drowning.

This special proposition is called **the minor premise**.

**4. The Conclusion.** When we have brought our proposition under the head of the accepted principle, we now regard it as proved. It follows inevitably—

Therefore girls should learn to swim.

This is called the **Conclusion**.

**Syllogism.** All the parts—*proposition, major premise, minor premise, conclusion*—make up a **syllogism**.

**Brief.** The brief statement—outline or plan—of an argument is called a **brief**.

**Refutation.** The proposition advanced may not be true. By a similar process of argument either premise may be shown to be false and the counter proposition is established. This is called the **refutation** of the proposition.

**NOTE.**—There are special methods of proof. When you go forward directly with arguments in favour of your proposition, it is **direct proof**. When you refute the proof of the opposite proposition, it is **indirect proof**. You may ironically assume the truth of a proposition, and push it to an impossible extreme where its fallacy is obvious. This is **reducing to an absurdity**. You may show that an opposite conclusion from yours involves alternatives and whichever of these is taken you prove erroneous—the **dilemma**. You may take all possible conclusions to the proposition and show the fallacy of one after another of these, till only your own conclusion is left standing as satisfactory—the **method of residues**.

**EXERCISE 1.**—State propositions similar to those in § I. Show how the proposition might be proved inductively or deductively.

**EXERCISE 2.**—Debate in syllogistic form the propositions in I, or others similar.

**EXERCISE 3.**—Show how the inductive method would be used to show:—1. Going to school is helpful to character and success. 2. Industry is the thing most necessary to success. 3. Dogs have reasoning powers.

**EXERCISE 4.**—Point out the fallacy in each of the following:—1. Boys should not swim because boys are sometimes drowned while swimming. 2. The cat will

not go on a cold stove because she has sometimes gone on a hot one. 3. All Englishmen love roast beef. Americans are not Englishmen. Therefore Americans do not love roast beef. 4. It took a great man to write the plays of Shakspeare. Bacon was a great man. Therefore Bacon wrote the plays of Shakspeare. 5. All authors are mortal. Shakspeare is immortal. Therefore Shakspeare was not an author. 6. All flesh is grass. All grass is green. Therefore all flesh is green. 7. The flesh is frail. Fat men have most flesh. Therefore fat men are the greatest sinners. 8. All men are animals. All horses are animals. Therefore all men are horses. 9. Necessity is the mother of invention. Bread is a necessity. Therefore bread is the mother of invention. 10. The better the day the better the deed. 11. That isn't my fault, I am made that way.

**III.—Written Composition.** 1. Write out the argument for the proposition that Girls should learn to swim.

2. Write out the argument for or against one of the other propositions, p. 255.

3. State in simple terms the reasons Burns gives in his poem to prove that "A man's a man for a' that."

4. Write Paul's defence of himself (Acts xxvi).

5. 1. Which is the happiest land? 2. Which is the happiest period of life? 3. Which is the strongest motive in human life? 4. Which is the more valuable to mankind, history or poetry? 5. Which helps a man more, painting or observation? 6. Which is preferable, town or country life? 7. Is poverty due to the individual or the social state? 8. What occupation is most essential to mankind? 9. Which is the most useful tree? 10. Should women vote?

Interest in argumentation and its value will be increased by using sides—the method of debate—in the handling of the topics, both in oral and written work.

## CHAPTER XII.—PERSUASION.

## LESSON LXVI.

**I.—Oral Composition. Discussion of Persuasion.**

Pure argument is essentially intellectual, but men are moved more strongly through their whole nature than through the intellect alone. Argument may "beat down your opponent's arguments and put better in their place" (Dr. Johnson); but people may not be moved to action, however convinced. They must be touched more deeply. Action springs out of our whole nature—our feelings, associations, aspirations, and desires for love, money, power, honour, fame. If these are touched, we are moved to sympathy and co-operation. That is the reason for **persuasion**. Oratory has, as its object, not convincing, so much as persuading. To persuade, you must please; you must convince; you must touch the motives that actually determine human action.

Study the elements of persuasion in Lincoln's speech at Gettysburg.

**LINCOLN'S GETTYSBURG ADDRESS.**

Spoken by Abraham Lincoln, as President of the United States, at the dedication of the National cemetery on the battle-field of Gettysburg, Pa., November, 19, 1863.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those

who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from the honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

1. State as briefly and plainly as possible the fundamental thought of the passage.

2. State briefly the historical fact upon which Lincoln's first statement is based. Show how he has expressed that fact to make it bear upon his main thought. Show the simple argument underlying the speech.

3. Develop step by step the coherence of the thoughts of the speech. Show how the speech is climacteric. Show the basis of the appeal Lincoln makes. Show to what end the speech persuades. Show how pathos and majesty contribute to the persuasion of the address.

**II.—Qualities of Style.—Force.** It is the aim of a writer or speaker not only to be clear and if possible simple, but to be forcible ; to make what he says tell. He wants his reader not merely to understand what he says, but to feel it and remember it. Force in writing comes pre-eminently from strength of thought—the freshness and vigour of the message expressed. It depends also on the way in which every thought is expressed. Force seeks the expression suited to it, and modifies the writer's style in every aspect.

In expressing the very same thought, there are weak ways and there are strong ways.

If Cassio had said,—“I have lost my reputation,”—he would have expressed a thought simply and clearly, but without any special force. What he did say was,—

“Reputation, reputation, reputation! I have lost my reputation!”

That was forcible.

**1. Amplification.** Force dwells upon the idea, by repetition or amplification of details.

Blow, blow, thou winter wind.

The dogs did bark, the children screamed, upflew the windows all.—“John Gilpin.”

**2. Emphasis by Sentence Stress.** Every sentence of any length shows varying degrees of emphasis (stress of the voice) on its parts. Mark the important words in any sentence. They are stressed.

(i) Those' people', I should say, have pleasant' homes'.

(ii) I' say', those people have pleasant' homes'.

Note how in (i) we slip the phrase when it is unimportant into the middle of the sentence, and note how in (ii) we put it first (or last) if it is emphatic.

For the **opening** of the sentence is a favourite place for the emphatic word, as it is the first part heard.

*Life'*, I know not what thou art. *Ruin'* seize thee, ruthless king.

But the **close** of the sentence is also emphatic, for we can prepare for it and it is the last heard.

Her children rise up and call her *blessed'*.

Some sentences use both emphatic places.

*Peace'* hath her victories no less renowned than *war'*.

*Lay* the proud usurper *low* !

*Tyrants'* fall in every foe,

*Liberty's* in every *blow* ;

Let us *do'* or *die'* !

It follows, then, if the beginning and the end are emphatic places in the sentence, that the middle of the sentence is naturally unemphatic. Note, therefore, how naturally the less important words fall into the middle of the sentence.

To arms ! To arms ! *Sir Consul* ; Lars Porsena is here.

Golden lads and girls all must

*As chimney-sweepers*, come to dust.

NOTE 1.—If we complete a sentence with unemphatic members the sentence is called **loose**.—The two men sat upon the hill *outside the village*, *one beautiful June day*.

The loose structure is the easy, simple form of the long sentence.

NOTE 2.—When the modifying clauses are put forward early and the stress falls at the close of the sentence (at the *period*), the sentence is **periodic**.

When death, the great Reconciler, has come, it is never our tenderness that we repent of, but our severity'.

The long sentence, when emphasis is needed, is apt to be periodic.

**3. Emphasis of Unusual Order.** We notice the unusual. Any break, anything unusual, in the grammatical order of the sentence, gives emphasis to the part in an

unusual place. Compare the effect of the unusual and the usual order in—

Great and wonderful are Thy works'. (Thy works are great and wonderful.)

Escape you cannot. (You cannot escape.)

Sometimes we find the emphasis from an unusual order joined with the sentence stress to give very forcible expression.

*Flash'd'* all their sabres *baré'*. (All their bare sabres flashed.)

*Loud'* roared the dreadful thunder.

4.—**Force by Figures of Speech.** Sometimes the thought that seeks emphatic expression finds it in question (see p. 250) or exclamation (see p. 251) rather than in ordinary assertion.

What's in a name? (There is nothing in a name.)

Give me liberty or give me death! (I should rather die than not be free.)

My direct quotations.

And everyone cried out "*Well done!*"

As loud as he could brawl.—"John Gilpin."

Force may seek to intensify the thought by **contrast**, (p. 246), and **climax**, (p. 250).

5.—**Emphasis in the Paragraph.** The principle of emphasis in the sentence holds in the paragraph. The opening sentence, unless plainly introductory, holds our attention. It can interest us in the paragraph to follow, of which it should give a forecast or prelude. Hence the opening sentence is usually **the topic sentence**. So, too, the last sentence of the paragraph is emphatic.

It should be the summary or conclusion.

In oratory, the closing paragraph is called the **peroration**.

**EXERCISE 1.**—Render each of these sentences more emphatic by repeating the word or phrase to be made stronger, or by amplifying it, or adding a contrast:—

1. Freeze, thou bitter sky.
2. I chatter as I flow.
3. Truth is so difficult (add contrast).
4. "Come back, Horatius!" loud cried the fathers all. "Back, Lartius, Herminius, ere the ruin fall."
5. It is for this rare, precious quality of truthfulness that I delight in many Dutch paintings, while....(contrast).
6. As the horse ran away, there was a scene of confusion in the street (amplify).
7. Such a pleasant cottage it was, with its....(amplify).

**EXERCISE 2.**—Alter the order of parts in the following sentences to secure better stress on the parts that should be emphasized.

1. Brave Horatius then spake out.
2. The whip goes crack! and we go off.
3. Earth praises God with her thousand voices.
4. A thing of beauty is forever a joy.
5. The rebel rides no more on his raids.
6. Gentleness makes a man when it weds with manhood.
7. The principal thing is wisdom, therefore get wisdom.
8. He did well whatever he did.
9. The road was a cattle-track that I followed.
10. These are Clan-Alpine's true warriors, and I am Roderick Dhu, Saxon.
11. You are a snob if you are ashamed of your poverty and blush for your calling.
12. The wind—a gale from the north-east—blew colder and louder.

**EXERCISE 3.**—Study Lincoln's Speech for force, looking at the five forms in which force usually affects style.

**III.—Written Composition.** Modelling your composition on Lincoln's Speech, write a suitable address:—

1. At a celebration of Dominion Day.
2. At the unveiling of a statue to Columbus, Cartier, or Frontenac, or to Shakespeare, Burns, or Scott.
3. At the setting up of a tablet to mark the landing of Jacques Cartier at Esquimaux Bay; or, Champlain's founding of Quebec; or Champlain's discovery of Lake Ontario; or Breboeuf's discovery of Lake Erie.
4. At the opening of a school named after some great man.

### LESSON LXVII.

**I.—Oral Composition.** The study of Henry V's Speech before Agincourt.

Henry V marching toward Calais found 50,000 French on the bank of the Somme, blocking his path. His men were few—about 10,000—and starving. The intrepid spirit of the king lives in Shakspeare's interpretation of his words before the battle, when his state was desperate. Agincourt was fought on October 25, 1415, and proved a glorious victory for the English.

*Earl of Westmoreland*:—O that we now had here  
But one ten thousand of those men in England  
That do no work to-day.

*King Henry V*:—What's he that wishes so?  
My cousin Westmoreland? No, my fair cousin: 5  
If we are marked to die, we are enow<sup>1</sup>  
To do our country loss; and if to live,  
The fewer men, the greater share of honour.  
God's will! I pray thee, wish not one man more.  
No, faith, my coz, wish not a man from England. 10  
God's peace! I would not lose so great an honour,  
As one man more, methinks, would share from me,  
For the best hope I have. O, do not wish one more!  
Rather proclaim it, Westmoreland, through my host,  
That he which hath no stomach to this fight, 15  
Let him depart; his passport shall be made,  
And crowns for convoy put into his purse.

<sup>1</sup> enough.

We would not die in that man's company  
 That fears his fellowship to die with us.  
 This day is called the feast of Crispian,<sup>1</sup> 20  
 He that outlives this day and comes safe home,  
 Will stand a tip-toe when this day is named,  
 And rouse him at the name of Crispian.  
 He that shall live this day and see old age,  
 Will yearly on the vigil feast his neighbors, 25  
 And say, "To-morrow is Saint Crispian."  
 Then will he strip his sleeve and show his scars,  
 And say, "These wounds I had on Crispian's day."  
 Old men forget ; yet all shall be forgot,  
 But he'll remember with advantages 30  
 What feats he did that day. Then shall our names,  
 Familiar in his mouth as household words,—  
 Harry the king, Bedford and Exeter,  
 Warwick and Talbot, Salisbury and Gloucester,—  
 Be in their flowing cups freshly remembered. 35  
 This story shall the good man teach his son ;  
 And Crispin Crispian shall ne'er go by,  
 From this day to the ending of the world,  
 But we in it shall be remembered,  
 We few, we happy few, we band of brothers ; 40  
 For he to-day that sheds his blood with me  
 Shall be my brother ; be he ne'er so vile,  
 This day shall gentle his condition :  
 And gentlemen in England now a-bed  
 Shall think themselves accursed they were not here, 45  
 And hold their manhood cheap whilst any speaks  
 That fought with us upon Saint Crispin's day.  
 Shakspeare, "Henry V.," Act iv, Scene iii.

I. What calls forth Westmoreland's wish? What is  
 the appeal that Henry makes to his leaders? Why is it  
 a great appeal? Tell, point by point, how the appeal is  
 embodied in the speech.

<sup>1</sup> Crispin and Crispian were brothers, who went as Christian missionaries to France,  
 and supported themselves by shoemaking. They were beheaded for their faith A.D.  
 287. Their day is the 25th of October.

2. Show how the appeal is personal, concrete, and picturesque throughout.

3. Point out all the elements of force—all phases—to be found, passage by passage, throughout the speech.

**II.—Qualities of Style.—Modulation.** Every sentence that departs from the simple grammatical order of the sentence does so for a reason. The reason may be to get a greater clearness, or force, or symmetry, or it may be to get a better fitting of the sentences into one another. This last aspect—the fitting of one sentence into one another so that the thought of one sentence flows on easily into the next is termed **modulation**. The expectancy roused by one sentence is satisfied in the next. We go from thought to thought, clearly, safely, as on stepping-stones. In general only familiarity with good writing, especially when read aloud, helps us to master this quality of style.

Read the following aloud to feel the smoothness of adjustment in the whole. Then study the form of each sentence after the first to see how the sentence has been formed to give modulation.

1. When we plant a tree, we are doing what we can to make our planet a more wholesome and happier dwelling place for those who come after us, if not for ourselves. As you drop the seed, as you plant the sapling, your left hand hardly knows what your right hand is doing. But nature knows, and in time the power that sees and works in secret will reward you openly.

2. I know I do not exaggerate the scantiness of my resources or the difficulties of my life. I know that if a shilling were given me by Mr. Quinion at any time, I spent it on a dinner or a tea. I know that I worked

from morning until night, with common men and boys, a shabby child. I know that I lounged about the streets, insufficiently and unsatisfactorily fed. I know that but for the mercy of God, I might easily have been, for any care that was taken of me, a little robber or a little vagabond.

—By Charles Dickens. From "David Copperfield."

3. "Now, I can turn my eyes toward the mill again, and watch the unresting wheel, sending out its diamond jets of water. That little girl is watching it, too. She has been standing on just the same spot, at the edge of the water, ever since I paused on the bridge; and that queer white cur with the brown ear seems to be leaping and barking in ineffectual remonstrance with the wheel; perhaps he is jealous, because his playfellow in the beaver bonnet is so rapt in its movement.

"It is time the little playfellow went in, I think; and there is a very bright fire to tempt her,—the red light shines out under the deepening gray of the sky. It is time, too, for me to leave off resting my arms on the cold stone of this bridge. . . . Oh! my arms are really benumbed. I have been pressing my elbows on the arms of my chair, and dreaming that I was standing on the bridge in front of Dorlcote Mill, and seeing it as it looked one February afternoon many years ago."

—By George Eliot. From "The Mill on the Floss."

**EXERCISE I.**—Read aloud the sentences of Henry V's speech to bring out the modulation, balance, symmetry of the sentences. Point out instances of modulation in the form and arrangement of the sentences.

**Symmetry.** The sentence, like any other tool, should be well-balanced. Every good writer has a feeling for

the phrases of his sentence, their weight, their movement, their adjustment. Good sentences show a certain symmetry of structure and a rhythm of movement.

1. The symmetry of construction may be only in simple words.

Forgive and forget.

2. It may be in whole phrases.

He had come there *to speak to her*, and *speak to her* he would.

3. It may extend to whole clauses.

All the brothers were valiant, and all the sisters virtuous.

Symmetry of construction in words, phrases, or clauses is called **balance** (see p. 251), and a sentence with symmetrical construction is called a **balanced sentence**.

4. It may be found in successive sentences in the paragraph, when the successive sentences have a common bearing.

*Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness: that put bitter for sweet, and sweet for bitter! Woe unto them that are wise in their own eyes, and prudent in their own sight! Woe unto them that are mighty to drink wine, and men of strength to mingle strong drink: which justify the wicked for reward, and take away the righteousness of the righteous from him!*

This is called **parallel construction** in the paragraph.

The sense for modulation, for balance, for rhythm, is the chief source of the pleasing music of good prose, called **melody**. The composition, as we say, runs smoothly or reads well.

EXERCISE 2.—Point out instances of symmetry or contrast in each of the following. Try each sentence without contrast, and note the difference in the force:—

1. The worse the carpenter, the more the chips.
2. The paths of glory lead but to the grave.
3. I naturally hate the face of a tyrant. The farther off he is removed from me, the better pleased am I.
4. Truth forever on the scaffold, wrong forever on the throne.
5. The poorer the guest, the better pleased he is at being well treated.
6. We thought her dying when she slept and sleeping when she died.
7. A Christmas frost had come at midsummer; a white December storm had whirled over June; ice glazed the apples, drifts crushed the glowing roses; on hay-field and corn-field lay a frozen shroud! Lanes which last night blushed full of flowers, to-day were pathless with untrodden snow; and the woods, which twelve hours since waved leafy and fragrant as groves between the tropics, now spread, waste, wild, and white as pine forests in wintry Norway.

EXERCISE 3.—Study the following to see how the sentences show symmetry or force or both:—1. Blow, blow, thou bitter wind. 2. A living dog is better than a dead lion. 3. O where and O where is your Highland laddie gone? 4. Talent is that which is in a man's power; genius is that in whose power a man is. 5. Charity beareth all things, believeth all things, hopeth all things, endureth all things. 6. It is better to be eaten to nothing with a rust than to be scoured to nothing with a perpetual motion (Falstaff).

7. Thrice looked he at the city ;  
Thrice looked he at the dead ;  
And thrice came on in fury,  
And thrice turned back in dread.

8. One Sunday I went with Titbottom a few miles into the country. "Thank God," exclaimed Titbottom suddenly, "I own this landscape." "You?" returned I. "Certainly," said he. "Why," I answered, "I thought this was part of Bourne's property!" Titbottom smiled. "Does Bourne own that sun and sky? Does Bourne own the golden lustre of the grain or the motion of the wood? Does Bourne own that sailing shadow there? Bourne owns the dirt and fences; I own the beauty that makes the landscape."

9. O Caledonia stern and wild,  
Meet nurse for a poetic child;  
Land of brown heath and shaggy wood,  
Land of the mountain and the flood,  
Land of my sires.

EXERCISE 4.—Point out the elements of symmetry in Henry V's speech before Agincourt.

**III.—Written Composition.** 1. Write out in good prose the speech of Henry V at Agincourt.

Picture the situation and condition. Then give the speech in the first person.

2. Write out as if you were making the speech:—  
1. The address of Henry V to his soldiers before Harfleur ("Henry V," Act III, Sc. i). 2. The speech of Brutus to the citizens of Rome, or in briefer form, Mark Antony's ("Julius Cæsar," Act III). 3. Shylock's defence of himself ("Merchant of Venice," Act III), or Portia's plea for mercy (Act IV).

3. Study and write out more briefly:—1. Chatham's speech against War on the American Colonies. 2. Laurier's Eulogy of Gladstone.<sup>1</sup>

4. Write a speech on the (supposed) news of an armed invasion of Canada, by the Japanese or other foreign nation.

<sup>1</sup> In Marty's "Principles and Practice of Oral Reading."

5. Write a speech in favour of some school improvement—library, garden, decoration, etc. ; or some school organization,—foot-ball, literary society, etc.

6. 1. The Appeal a Tired Clock made to Father Time. 2. A Plea for Kindness to Animals.

7. Turn the following into speeches :—1. "God Save the King." 2. "Rule, Britannia." 3. "The Maple Leaf."  
4. "Work for the Night is Coming." 5. Longfellow's "Psalm of Life."

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CHAPTER XIII.—SPECIAL QUALITIES OF STYLE.

LESSON LXVIII.

I.—**Oral Composition.** Discussion of the Picturesque in style.



**II.—Principles of Picturesqueness.** One of the charms of a good style is the fresh vivid images it presents to the mind. This picturesqueness of style shows itself in various ways.

1. Concreteness is one aspect of the picturesque. See Lesson XLIV, p. 158.

2. It may be that the writer feels vividly the colour of objects and adds touches that light up the description. Study this little picture of

#### A FARM HOUSE.

“They were thinking of their gray farmhouse, high on a long western slope, with the afternoon sun full on its face, the old red barn, the pasture, the shaggy woods that stretched far up the mountain side.”

3. It may be that the speaker feels especially the spell of some concrete objects about which are associated the deepest emotions—the house, the cradle, the flag. A sudden vivid concrete picture of such an object may create a powerful impression. Study this passage:—

#### THE COLOURS OF THE REGIMENT.

The subjugation of the robber tribes of the Cutchee Hills was one of the most noteworthy exploits of Sir Charles Napier's work in India. They dwelt secure and unsubdued in a deep valley, surrounded by precipitous mountains, traversed only by two or three dizzy mountainous roads. That mountain side had to be scaled. It was out of reason to order men on a service so perilous. Only volunteers could do it.

Now the Sixty-fourth Bengal Infantry had recently mutinied; they were in disgrace; their colonel had been

cashiered, their flag, the centre and glory of the regiment, taken away from them. A hundred men of this disgraced regiment volunteered. Napier's eye kindled as he saw them step from the ranks. "Soldiers of the Sixty-fourth, your colours are on the top of yonder hill!"

4. It may be that the writer has the dramatic imagination and can see and represent the persons in significant scene and action. Study this picture—the concreteness of scene and actions; note the dramatic method used.

#### THE SONG OF THE JEWS IN CAPTIVITY.

By the rivers of Babylon, there we sat down, yea we wept, when we remembered Zion. We hung our harps on the willows in the midst thereof, for they that carried us away captive required of us a song, saying, Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning.

**III.—Written Composition.** 1. Study the picture at the head of the Lesson. Imagine the story that would account for the scene. Develop picturesquely the details. Draw up a plan or outline. Write the story.

2. Develop the theme, draw up a plan or outline, and write a composition on one of the following:—1. Before the Rain and After the Rain. 2. Daybreak in the City (or in the Country.) 3. A Windstorm (on land or at sea). 4. A Marsh, or Swamp, or Forest, or Prairie.

3. Study the following picture. Write a narrative introduction to the scene. Then write a description of the room and the persons, noting all the details that are picturesque and significant.



4. 1. A Storm at Sea. 2. A Bull Fight. 3. The North Pole. 4. The Woods at Night. 5. What Goes on in the Woods. 6. Yesterday's Storm. 7. Monday Washday. 8. Ironing Day. 9. Moving Day. 10. Autumn Changes. 11. Moonlight on the Water. 12. The Country or the City after a Storm of Sleet and Ice.

5. 1. A Harvest Day in Manitoba. 2. A Visit to the "Evangeline" Country. 3. A Day in the Thousand Islands (or the Islands of the Georgian Bay). 4. Quebec. 5. Halifax. 6. Banff. 7. Vancouver.

6. Describe any house you have lived in and cared for.

7. Recollections of the Attic of our Old House.
8. Our School : its appearance ; its history ; its maintenance ; its purpose for me.
9. Describe the scene that follows—the home of John Howard Payne, who wrote "Home, Sweet Home."



### LESSON LXIX.

**I.—Oral Composition.** Discussion and study of Pathos and Humour.

**II.—Principles of Pathos.** Writing that appeals to the tender or sorrowful feelings has the quality of pathos. The writer takes those subjects that have in them the elements of sympathy and tenderness—the relations of playmates, comrades, lovers, the feelings of religion, of home, of country—and he treats them so as to touch our own feelings of tenderness and loving kindness. Or, he takes those elements of life that involve the sense of loss—the death or absence of those we love, exile from country, the passing away of great men and great ages, the ruins of great buildings, the decay of nations, the

inevitable changes in life itself. These are some of the griefs of humanity that give rise to the sorrowful feelings of pathos. The writer treating these things seeks some solution, some refuge, and he finds in the emotion of pity, tenderness, love, in whatever may assuage the pain of loss. The sense of loss is thus merged into a greater emotion that conquers the pain—the sense of love or peace, the magnanimity of spirit, the power of fate, the glory of a far-reaching view of human destiny.

Study the elements of pathos and how they are expressed in the following:—

1. Dickens describes the passing away of Mrs. Dombey at the birth of her son Paul:—

“The doctor gently brushed the scattered ringlets of the child aside from the face and mouth of the mother. Alas how calm they lay there; how little breath there was to stir them!

Thus, clinging fast to that slight spar within her arms, the mother drifted out upon the dark and unknown sea that rolls round all the world.”—“Dombey and Son.”

2. Gray describes the village churchyard:—

“Beneath those rugged elms, that yew-tree’s shade,  
Where heaves the turf in many a mouldering heap,  
Each in his narrow cell for ever laid,  
The rude forefathers of the hamlet sleep.”

3. Irving turns from Westminster Abbey as he sees it to the thought of how time might change it:—

“What, then, is to insure this pile which now towers above me from sharing the fate of mightier mausoleums? The time must come when its gilded vaults, which now spring so loftily, shall lie in rubbish beneath the feet;

when, instead of the sound of melody and praise, the wind shall whistle through the broken arches, and the owl hoot from the shattered tower—when the garish sunbeam shall break into these gloomy mansions of death, and the ivy twine round the fallen column, and the foxglove hang its blossoms about the nameless urn, as if in mockery of the dead. Thus man passes away; his name perishes from record and recollection, his history is as a tale that is told, and his very monument becomes a ruin!"—"Westminster Abbey," in "The Sketch-Book."

4. When Prospero had by his magic shown to Ferdinand and Miranda the masque of Juno and Ceres he dismisses the beautiful pageant. As it fades away he adds these words:—

"The cloud-capp'd towers, the gorgeous palaces,  
The solemn temples, the great globe itself,  
Yea, all which it inherit, shall dissolve,  
And, like this insubstantial pageant faded,  
Leave not a rack behind. We are such stuff  
As dreams are made on; and our little life  
Is rounded with a sleep."

—Shakspeare, "The Tempest," Act IV, Sc. i.

**Humour.** The realization in speech of the ludicrous, droll, amusing phases of life and thought makes humour. Humour shows itself both in the material the writer chooses to deal with, and in the treatment he gives to his topic. When humour is intellectual and brief, it is called **wit**. The **pun**, the **epigram**, the **lampoon**, the **parody** are forms of wit. Humour, proper, is apt to be diffused, genial, sympathetic; it loves while it laughs.

**EXERCISE I.**—Point out the wit or humour in the following:—1. The poet asks for bread and the world

gives him a stone. 2. My landlord has retired to Edmon-  
 ton on twenty-five pounds a year and one anecdote  
 (Lamb). 3. (After reading the inscriptions on tomb-  
 stones) "Sister, where are all the bad people buried?"  
 4. The miser wept to think what his funeral would cost.  
 5. We have to put up with our relations, like the nose  
 on our face, because it is our own flesh and blood.  
 6. The old lady had a face that betokened the perpetual  
 smack of lemon. 7. He retired to an attic to write, to  
 the company of an ink-well and a table. 8. The Chief  
 Justice.—"Your means are slender and your waste is  
 great." Falstaff.—"I wish it were otherwise. I wish  
 my means were greater and my waist slenderer."  
 9. "Ladies and gentlemen, as there is nobody here, I'll  
 dismiss you all. The performance will not be performed,  
 but will be repeated to-morrow night."

10. His death which happened in his berth,  
 At forty odd befell;  
 They went and told the sexton, and  
 The sexton toll'd the bell.

EXERCISE 2.—Point out each aspect of humour and  
 pathos in "The Cratchits' Christmas Dinner."

#### THE CRATCHITS' CHRISTMAS DINNER.

Up rose Mrs. Cratchit, Bob Cratchit's wife, dressed  
 out but poorly in a twice turned gown, but brave in  
 ribands which are cheap and make a goodly show for  
 sixpence; and she laid the cloth assisted by Belinda  
 Cratchit, second of her daughters, also brave in ribands;  
 while Master Peter Cratchit blew the fire, until the slow  
 potatoes, bubbling up, knocked loudly at the saucepan  
 lid to be let out and peeled.

Then in came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him; and his thread-bare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

Bob, turning up his cuffs, as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug with gin and lemons, while Master Peter and the two ubiquitous young Cratchits went to fetch the goose with which they returned in high procession.

Mrs. Cratchit made the gravy (ready beforehand in a little sauce-pan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple sauce; Martha dusted the hot plates: Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by breathless pause, as Mrs. Cratchit, looking slowly along the carving knife, prepared to plunge it in the breast; but when she did, and when the long expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah!

There never was such a goose. Its tenderness and flavour, size and cheapness, were the themes of universal

admiration. Eked out by the apple sauce and mashed potatoes, it was a sufficient dinner for the whole family, and the young Cratchits in particular were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone—too nervous to bear witnesses—to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose,—a supposition at which the two young Cratchits became livid! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating house and a pastry cook's next door to each other, with a laundress's next door to that! That was the pudding. In half a minute Mrs. Cratchit entered: flushed, but smiling proudly: with the pudding like a speckled cannon-ball, so hard and firm, blazing in half a quarter of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Everybody had something to say about it, but nobody said or thought it was at all a small pudding for so large a family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug was being tasted, and considered perfect, apples and oranges were put upon the table, and a

shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and Bob served out the hot stuff from the jug with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed:

"A Merry Christmas to us all, my dears. God bless us!"

Which all the family re-echoed.

"God bless us every one!" said Tiny Tim, the last of all.

By Charles Dickens. From "The Christmas Carol." The whole story may with advantage be read to the class.

**III.—Written Composition.—Pathos.** 1. Tell the story in one of the following poems:—1. "The Three Fishers" (Charles Kingsley). 2. "The Wreck of the Hesperus." 3. "The Charge of the Light Brigade." 4. "Incident of the French Camp" (Robert Browning). 5. "Lucy Gray" (Wordsworth). 6. "Excelsior" (Longfellow). 7. "The Lord of Burleigh" (Tennyson). 8. "The Lady of Shalott" (Tennyson). 9. "Lord Ullin's Daughter" (Campbell). 10. "Casabianca" (Mrs. Hemans). 11. "In the Tunnel" (Bret Harte). 12. Dickens in Camp" (Bret Harte). 13. "Little Boy Blue" (Eugene Field). 14. "The Reverie of Poor Susan" (Wordsworth). 15. "Auld Robin Gray" (Lady Lindsay).

2. 1. Sad Aspects of Life in a City. 2. The Country Churchyard. 3. The Last of the Old Year. 4. The Passing of the Indian. 5. The Boy of No Account. 6. An Abandoned Mill (or Farm, or Village).

3. Tell a short story suggested by the title "The Empty Saddle."

4. "A Day Off." Use the suggestions of this picture.



**Humour.** 5. Write in the spirit of "The Cratchit's Christmas Dinner," on one of the following:—1. How Santa Claus Got Ready for Christmas. 2. How — Got a Christmas Tree. 3. Why Santa Claus Came Late to the —. 4. Thanksgiving Day at —. 5. A Family Party. 6. An Adventure on Hallowe'en. 7. Winter Fun. 8. A Coasting (or Skating) Party.

6. 1. The Adventures of a Silver Quarter, or a Newspaper, or a Valentine. 2. The Reflections of a Street Lamp, or of a Mirror. 3. The Recollections of a Piano or of a Violin.

7. 1. Summarize, Sergeant Buzfuz's address, or the story of the Skating Party ("Pickwick Papers"). 2. Tell the story of "The Well of St. Keyne," (Southey). Or, 3. "John Gilpin" (Cowper).

## APPENDIX.

### SOME COMMON CONTRACTIONS.

- A.B.**, or **B.A.**, Lat. *Artium Baccalaureus*, Bachelor of Arts.
- A.D.**, Lat. *Anno Domini*, in the year of our Lord.
- ad lib.**, Lat. *ad libitum*, at pleasure.
- ad val.**, or **adv.**, Lat. *ad valorem*, according to value.
- A.M.** (A.M., or a. m.), Lat. *ante meridiem*, before noon.
- A.M.**, or **M.A.**, Lat. *Artium Magister*, Master of Arts.
- anon.**, anonymous.
- ans.**, answer.
- avdp.**, avoirdupois.
- Ave.**, Avenue.
- bbl.**, or **bls.**, hales or barrels.
- bl.**, bale or barrel.
- B.C.**, before Christ.
- bk.**, book, bank.
- B.Sc.**, Bachelor of Science.
- C.**, Lat. *centum*, hundred. Centigrade.
- cap.**, **chap.**, **ch.**, Lat. *caput*, chapter.
- C.E.**, Civil Engineer.
- Co.**, Company, County.
- C.O.**, Care of.
- C.O.D.**, Cash, or Collect, on delivery.
- cont.**, continued.
- cor.**, corner.
- cwt.**, hundredweight.
- D.C.L.**, Doctor of Civil Law.
- D.D.**, Doctor of Divinity.
- del.**, Lat. *delineavit*, drew (it).
- doz.**, or **dz.**, dozen.
- D.L.O.**, Dead Letter Office.
- D.V.**, Lat. *Deo volente*, God willing.
- 8vo.**, octavo.
- e.g.**, *exempli gratia*, for the sake of an example.
- Esq.**, Esquire.
- et al.**, Lat. *et alibi*, and elsewhere; *et alii*, and others.
- etc.**, Lat. *et cetera*, and so forth.
- et seq.**, Lat. *et sequentia*, and the following.
- ex div.**, **xd.**, without the dividend.
- f.**, following line, **ff.**, following lines.
- F.**, **Fahr.**, Fahrenheit.
- f.o.b.**, free on board.
- fol.**, folio.
- F.R.S.**, Fellow of the Royal Society.
- 4to**, quarto.
- Fr.**, French.
- H.M.S.**, His Majesty's Ship or Service.
- Hon.**, Honourable.
- h.p.**, horse-power.
- H.R.H.**, His Royal Highness.
- ib.**, or **ibid.**, Lat. *ibidem*, in the same place.
- id.**, Lat. *idem*, the same.
- i.e.**, Lat. *id est*, that is.
- I.H.S.**, Lat. *Iesus Hominum Salvator*, Jesus, Saviour of Men. (Really, IHS, ancient symbol for Jesus.)

- incog.**, Lat. *incognito*, unknown.  
**inst.**, instant, the present month.  
**J.P.**, Justice of the Peace.  
**lib.**, Lat. *liber*, book.  
**LL.B.**, *Legum Baccalaureus*,  
 Bachelor of Laws.  
**l., ll.**, line, lines.  
**Lat.**, Latin.  
**lb.**, Lat. *libra*, pound, **lbs.**, pounds.  
**M.**, Lat. *meridies*, noon. *mille*,  
 thousand.  
**M.**, Fr. *Monsieur*, Mr. **MM.**, plural.  
**Messrs.**, Fr. *Messieurs*, gentlemen,  
 sirs.  
**M.D.**, Lat. *Medicinz Doctor*,  
 Doctor of Medicine.  
**Mfg.**, Manufactory.  
**Mfr.**, Manufacturer.  
**Mgr.**, Manager.  
**Mgr.**, or **Monsig.**, Monseigneur.  
**M.L.A.**, Member of the Legisla-  
 tive Assembly.  
**M.P.**, Member of Parliament.  
**M.P.P.**, Member of the Pro-  
 vincial Parliament.  
**Mr.**, Mister.  
**Mrs.**, Missis (= Mistress).  
**MS.**, manuscript, **MSS.**, manu-  
 scripts.  
**N.B.**, Lat. *nota bene*, take notice.  
**Nem. con.**, Lat. *nemine contra-*  
*dicente*, no one contradicting,  
 unanimously.
- O.K.**, approved, all correct.  
**p., pp.**, page, pages.  
**Ph.D.**, Lat. *Philosophie Doctor*.  
 Doctor of Philosophy.  
**pinx.**, Lat. *pinxit*, painted (it).  
**P.M.** (P.M., or p.m.), *post meridiem*,  
 after noon.  
**P.O.**, Post Office.  
**P.P.C.**, Fr. *Pour prendre congé*,  
 to take leave.  
**pron.**, pronounced.  
**pro tem.**, Lat. *pro tempore*, for the  
 time being.  
**prox.**, Lat. *proximo*, in the next  
 month.  
**P.S.**, Lat. *post scriptum*, postscript.  
**q.e.d.**, Lat. *quod erat demonst-  
 randum*, which was to be proved.  
**q.v.**, Lat. *quod vide*, which see.  
**R.F.D.**, Rural free delivery.  
**R.R., Ry.**, Railroad, Railway.  
**sculp.**, Lat. *sculpsit*, engraved (it).  
**sp.**, spelled.  
**St.**, Saint, Street.  
**stet.**, Lat. *stetit*, let it stand (proof  
 correction).  
**tr.**, transpose.  
**izmo.**, duodecimo.  
**ult.**, Lat. *ultimo*, in the last month.  
**vid.**, Lat. *vide*, see.  
**vol.**, volume.  
**viz.**, *videlicet*, that is to say.

## GEOGRAPHICAL ABBREVIATIONS.

- Ala.**, Alabama.  
**Alta.**, Alberta.  
**Alas.**, Alaska.  
**Ariz.**, Arizona.  
**Ark.**, Arkansas.  
**B. C.**, British Columbia.  
**Cal.**, California.  
**Cantab.**, of Cambridge.  
**C. B.**, Cape Breton.  
**Col., Colo.**, Colorado.  
**Conn.**, Connecticut.  
**D. C.**, District of Columbia.  
**Del.**, Delaware.  
**Den.**, Denmark.  
**E.**, East.  
**Eng.**, England.  
**Fla.**, Florida.  
**Fr.**, France.  
**Ga.**, Georgia.  
**Ger.**, Germany.  
**I., Ida.**, Idaho.  
**Ill., Illa.**, Illinois.  
**Ind.**, Indiana.  
**Ind. T.**, Indian Territory.  
**It.**, Italy.  
**Kan., \*Kans., Kas.**, Kansas.  
**Ken., \*Ky.**, Kentucky.  
**La.**, Louisiana.  
**Lab.**, Labrador.  
**Man.**, Manitoba.  
**Mass.**, Massachusetts.  
**Md.**, Maryland.  
**Me.**, Maine.  
**Mich.**, Michigan.  
**Minn.**, Minnesota.  
**Miss.**, Mississippi.  
**Mo.**, Missouri.  
**Mont.**, Montana.  
**N.**, North.  
**N. B.**, New Brunswick (Canada),  
 North Britain (or Scotland).  
**N. C.**, North Carolina.  
**N. Dak.**, North Dakota.  
**Neb., \*Nebr.**, Nebraska.  
**Nev.**, Nevada.  
**New M.**, New Mexico.  
**Nfd.**, Newfoundland.  
**N. H.**, New Hampshire.  
**N. J.**, New Jersey.  
**N. S.**, Nova Scotia.  
**N. Y.**, New York.  
**O.**, Ohio.  
**Ont.**, Ontario.  
**Ore., Oreg.**, Oregon.  
**Oxon.**, of Oxford.  
**Pa., Penna.**, Pennsylvania.  
**P. E. I.**, Prince Edward Island.  
**Phila.**, Philadelphia.  
**P. Q.**, Province of Quebec.  
**R. I.**, Rhode Island.  
**S.**, South.  
**Sask.**, Saskatchewan.  
**S. C.**, South Carolina. \*  
**S. Dak.**, South Dakota.  
**Tenn.**, Tennessee.  
**Tex.**, Texas.  
**U. K.**, United Kingdom of Great  
 Britain and Ireland.  
**Va.**, Virginia.  
**Verm., Vt.**, Vermont.  
**W.**, West.  
**Wash.**, Washington (State).  
**W. I.**, West Indies.  
**\*Wis., Wisc.**, Wisconsin.  
**W. Va.**, West Virginia.  
**Wyo.**, Wyoming.

\* Official.



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