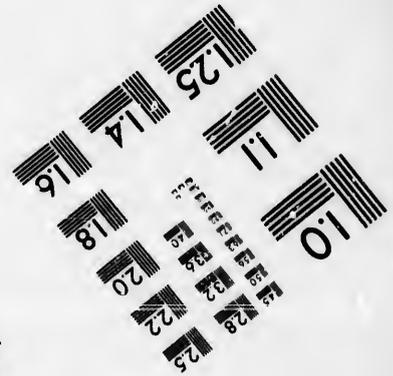
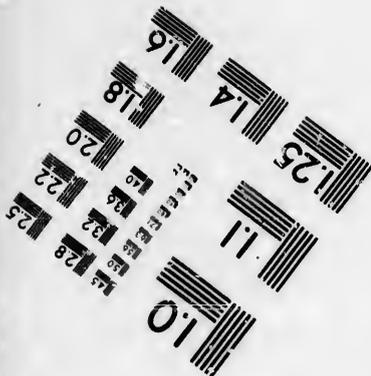
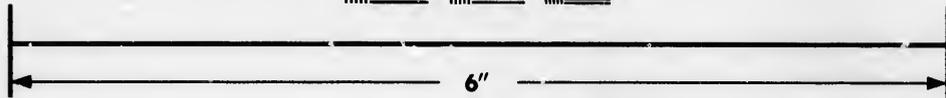
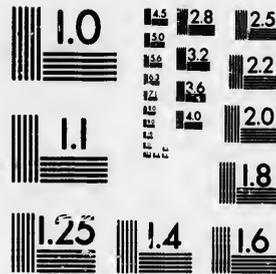


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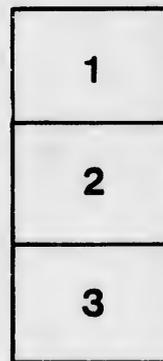
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A COMPLETE COMPOSITION BOOK.

Published by E. A. TAYLOR & CO.

PREFACE.

The little book here presented embraces certain features which, it is believed, will recommend it to such teachers as desire to give their pupils a thorough training in the art of composition.

1. *Directions for pupils* in reference to choosing a subject, collecting facts, and composing, revising, copying and folding compositions.

2. *Suggestions to teachers.* Attention is called to methods of instruction, and hints are given as to the best method of using different parts of the book.

3. *Rules for punctuation and the use of capitals.* These rules are stated in terms so simple and clear that pupils will readily comprehend them. The *illustrations* are pointed and give force to the rules.

4. *Business forms, letters, notes of invitation, etc.* These will simplify instruction in this important direction, and be valuable to pupils for frequent reference.

5. *A method of correcting compositions.* The most direct means of training pupils to use correct and choice language is to thoroughly criticise their work. But pupils are inclined to pay little attention to corrections; and the labor of correcting compositions for an entire class is so great that teachers frequently excuse their pupils from writing. The method of correcting developed in this book removes these difficulties by throwing the work largely upon the pupil. Symbols are used to indicate those rules of grammar and rhetoric most frequently violated. The teacher inserts the symbols in the margin of the composition, and the pupil, by referring to the rules or principles indicated, comprehends the criticisms of the teacher, and is enabled to correct his own errors—an exercise of as much value as writing the composition.

6. *Subjects for compositions.* These are arranged under appropriate heads, and suggestions are given indicating a general plan for treating each particular grade of subjects. The *figures of rhetoric* are also defined and illustrated.

7. *Teachers will appreciate the advantage of combining two books in one,* thus enabling pupils to purchase a book, answering the purposes of both a rhetoric and blank composition book, at a slight advance on the expense of an ordinary blank book.

It is hoped that the *compact rules* covering the whole ground of ordinary criticism, and the *system of signs* for calling attention to errors, will, to a considerable extent, reduce the work of the pupil, and the critical labor of the teacher to rule and method, and make composition writing more interesting and profitable.

DIRECTIONS FOR PUPILS.

1. Choose a subject about which you know something, or in regard to which you have opportunities of acquiring information.

2. Select your subject at least one week before writing your composition.

3. Read whatever you can find bearing on the subject, and take notes.

4. Talk about the subject with your teachers and friends, and note down their opinions and suggestions.

5. Think about the subject, and make a memorandum of such thoughts as you intend to put in the composition. It is the only sure way of keeping them.

6. Write an analysis of your subject; that is, determine how you will treat it, and arrange the headings in their proper order. Hand the analysis to your teacher for criticisms, suggestions or revision.

7. Write your composition. Express your thoughts in simple language, following the heads of the analysis, and developing each in turn.

8. Revise your composition.

a. Cut out all superfluous words and sentences.

b. Rewrite all sentences that are awkwardly expressed.

c. Add such sentences and ornaments of rhetoric as are needed to perfect the composition.

d. Read over your composition carefully with reference to spelling, capitals and punctuation.

9. Copy your composition.

a. Select paper of the same size as this book.

b. Rule fine lines with a pencil from top to bottom of each page, and at the same distance from the left hand edge of each page as those in this book.

c. Write the subject of the composition a few lines from the top edge of the first page, and equally distant from the right and left hand edges.

d. Begin the first line of each paragraph on the perpendicular line farthest from the edge, and all other lines on the perpendicular nearest the edge, leaving the ruled margin for the teacher's criticisms.

e. Read over your composition carefully after it is copied, and correct any mistakes that still remain.

10. Fold your composition.

a. Lay your composition on the desk before you in a position to be read.

b. Carry the lower edge of the paper up till it exactly meets the upper edge, and press the folded edge.

c. Again carry the lower edge up till it exactly meets the upper edge, and press the folded edge.

d. Draw the right-hand end of the composition down towards you, turn the composition over, keeping the same end toward you, and write your full name across the upper end.

SUGGESTIONS TO TEACHERS.

1. *Composition writing* should receive as constant attention as reading or spelling. Ask pupils to write only what they know, and assist them in each new and difficult step. Pupils will consider the work as pleasant as any school task if it receives the same attention.

2. Encourage pupils to gather information before attempting to write. Tell them what to read. Talk with them about their subjects, and give them thoughts. Insist on the necessary quotation marks, but attach no disgrace to their use.

3. It will not be of much advantage to the pupils to simply memorize the *rules for punctuation and the use of capitals.* Each should be made the subject of special instruction, and illustrations should be collected by the pupils, or original ones composed. The *figures of rhetoric* need to be studied in the same way.

4. The method of correcting compositions, as presented on pages 5, 6 and 7, will, if followed, lessen the drudgery of the teacher and discipline the pupils.

The system for signs for rhetorical errors are intended more especially for advanced classes. The principles given should receive careful attention.

5. *First attempts at composition writing* should be made in the teacher's presence, and with his assistance. The *suggestions given in connection with the lists of subjects* will assist in grading the work. In the more advanced classes pupils may be referred to the directions in the previous column, which give the *method pursued by most writers* in preparing essays, orations, sermons, etc.

6. *There are advantages* in writing both the original composition and the copy in this book on adjacent pages. Reserve the first page for an index of subjects. Write the original compositions on the left-hand pages continuously, and copy the compositions as corrected on the corresponding right-hand pages. This enables the teacher to determine by a glance from one page to the other whether the pupil has made the necessary corrections.

PUNCTUATION.

THE PERIOD [.].

RULE 1.—Insert a period after *every complete sentence* that is not an exclamation or a question.

Brevity is the soul of wit.
A soft answer turneth away wrath.
A merry heart maketh a cheerful countenance.

RULE 2.—Insert a period after *every abbreviated word, and every title or heading.*

Amt. Capt. Co. Col. Cr. Do. Doz. Dr. Esq. Gen. Gov. Hon. Mr. N. B. Prof. Supt. U. S. Viz.
The Hanging of the Crane. By H. W. Longfellow. Boston: James R. Osgood & Co.

Part 1. Exercises for Printing and Writing.

THE COMMA [,].

RULE 3.—Insert a comma after each word in a *series of words* alike in grammatical construction.

Hamilton, Porter, and Spencer, are high authorities in Philosophy.
Bryant's poetry is always heartful, bright, and vigorous.
Reputation, virtue, happiness, depends greatly on the choice of companions.
Arithmetic, Grammar, Geography, History, are my principal studies.

a. If the last word of the series is preceded by a conjunction, the comma is not inserted after it.

Hamilton, Porter, and Spencer are high authorities in Philosophy.
The sun, moon, planets, and stars are all in motion.
French, Latin, and Drawing are my principle studies.

b. If the words in the series are severally connected by a conjunction, the comma is not inserted after any of them.

Hamilton and Porter and Spencer are high authorities in Philosophy.
The earth and the air and the water teem with life.
The king was a brave and pious and patriotic man.

c. If only one word follows the series, a comma is not inserted after the last word.

The king was a brave, pious, patriotic man.
It was a dark, dismal, desolate region.
Rhetoric is an important, useful, interesting study.

d. If the series is composed of pairs of words, insert a comma after each pair.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

Liberty and union, now and forever, one and inseparable.
Poverty and distress, desolation and ruin, follow a civil war.

RULE 4.—Insert a comma after each phrase or clause in a *series of phrases or clauses* alike in grammatical construction.

Regret for the past, grief for the present, and anxiety for the future, are plagues that trouble most men.

Speak as you mean, do as you profess, and perform what you promise.

RULE 5.—Insert commas to separate from the rest of the sentence *parenthetical words, phrases, and clauses.*

True eloquence, indeed, does not consist in mere speech.
Aristocracy is, in fact, the embodiment of pride.
The ship leaps, as it were, from billow to billow.
There is, it must be admitted, something attractive in such dreamy speculations.

RULE 6.—Insert a comma or commas to separate from the rest of the sentence *adverbs and adverbial phrases* when they are used as connectives, or to modify, not single words, but phrases or clauses.

On these facts, then, I then rested my argument.
I proceed, thirdly, to point out the better method.
Lastly, let me repeat what I stated at the beginning of my lecture.
His statements were, for the most part, in accordance with the facts.

RULE 7.—Insert a comma or commas to separate from the rest of the sentence a *relative clause* which simply explains the antecedent.

Thompson, who was blessed with a good memory, always recited his lessons perfectly.
Avoid rudeness of manners, which must hurt the feelings of others.
The girl was much attached to her teacher, who loved her dearly.

a. If the relative clause restricts the meaning of the antecedent, no comma is inserted.

The man who is faithfully attached to religion is worthy of confidence.
The printing-press is the lever which moves the world.
Turn not back from the good path on which you have entered.

RULE 8.—Insert commas to separate *words or phrases contrasted* with each other.

Strong proofs, not many words, produce conviction.
Measure your life by acts of goodness, not by years.
The student who understands a lesson, not the one who memorizes it, should be marked perfect.

RULE 9.—Insert a comma or commas to separate from the rest of the sentence a *word or clause denoting a person or thing addressed.*

Scholars, you must study your lesson.
Thank you, sir, for your attention.
I rise, Mr. President, to a point of order.
Allow me to suggest, my good friend, that you attend to your own business.

RULE 10.—Insert a comma to separate an *absolute clause* from the rest of the sentence.

The shower being over, we departed on our journey.
To confess the truth, I am to blame for the accident.
Generally speaking, his conduct has been honorable.

RULE 11.—Insert a comma to separate a *dependent clause* from the one on which it depends.

Dare to do right, whatever evil may surround you.
Make men intelligent, and they become good citizens.
Be studious and diligent, and you will become learned.

RULE 12.—Insert a comma before a *quotation* closely connected in grammatical construction with the preceding words.

Remember, "Of two evils, the less is always to be chosen."
A common remark is, "Time and tide wait for no man."
An important lesson is, "Learn to think and to discriminate."
The subject of the composition was, "Always speak the truth."

RULE 13.—Insert a comma after a *subject and its modifiers* only when it is necessary to prevent ambiguity.

To be proud and inaccessible, is to be timid and weak.
He who teaches, often learns more than his pupil.
He who stands on etiquette merely, shows his own littleness.
The streams of small pleasure fill the lake of happiness.

RULE 14.—Insert a comma or commas to separate, from each other, and from the rest of the sentence, *nouns, personal pronouns, and phrases, when in apposition.*

Scott, the great novelist believed in Christianity.
I, a friend, will be with you soon.
The pupils of the school, bright boys and girls, were attending to their studies.
Hope, the balm of life, soothes us under every misfortune.

RULE 15.—Insert a comma *where a word is understood*, unless the connection is very close.

Conversation makes a ready man; writing, an exact man.
Labor brings pleasure; idleness, pain.
The young are slaves to fashion; the old, to custom.

GENERAL RULE.—Insert commas when they will *prevent ambiguity*, or help to *present more clearly the thought* contained in the sentence.

THE SEMICOLON [;].

RULE 16.—Insert a simicolon to separate *two clauses* of a sentence *connected by for, but, and,* or an equivalent word, if one is complete in itself and the other added for the sake of contrast or explanation.

Some persons make a long story short; but most persons make a short story long.
Make a proper use of your time; for the loss of it cannot be regained.
Modesty is one of the chief ornaments of youth; and it is always recognized with pleasure.

RULE 17.—Insert a semicolon to separate *the members of a sentence* when either member is composed of parts separated by commas.

It is the first point of wisdom to avoid evils; the second, to make them beneficial.

From toil he wins his spirit's light,
From busy day the peaceful night;
Rich, from the very want of wealth,
In heaven's best treasures, peace and health.

RULE 18.—Insert semicolons to separate *successive clauses* that have a common dependence on one principal expression.

The greatest man is he who chooses the right with invincible resolution; who resists the sorest temptations from within and without; who bears the heaviest burdens cheerfully; who is calmest in storms, and most fearless under menace and frowns; and whose reliance on truth, on virtue, and on God, is most unflinching.

RULE 19.—Insert semicolons to separate *short sentences* that are slightly connected in thought or construction, and together form a compound sentence.

Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you.
Touch not; taste not; handle not.
Wisdom is the principal thing; therefore get wisdom; and with all thy getting get understanding.

RULE 20.—Insert a semicolon before *the adverbs as* and *namely* when they precede an example or specification of particulars.

When a parenthetical expression is short, the marks of parenthesis may be omitted, and commas used instead; as, "Every star, if we may judge by analogy, is a sun in a system of planets."
We have three great bulwarks of liberty; namely, schools, newspapers, and the ballot-box.

THE COLON [:].

RULE 21.—Insert a colon after a *clause complete* in itself, if *followed without a conjunction*, by some remark, inference, or illustration.

Never flatter people: leave that to such as mean to betray them.
Study to acquire the habit of thinking: no study is more important.
Yes: you can do it; you have done it.
Good temper is like a sunny day: it sheds a brightness over everything.

RULE 22.—Insert a colon to separate *the principal members of a sentence*, if either of them contains clauses separated by a semicolon.

Be of good cheer: it is I; be not afraid.
As we perceive the shadow to have moved along the dial, but did not see it moving; and it appears that the grass has grown, though nobody ever saw it grow; so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance.

RULE 23.—Insert a colon before a *quotation, speech, or series of particulars*, if formally introduced by the preceding sentence.

Remember this precept: "Do unto others as you would that others should do unto you."

Mr Chairman: I could not feel otherwise than highly complimented, etc.
The following were the important points in his argument: 1. Whatever, etc.; 2. Whatever, etc; 3. Therefore, etc.

THE INTERROGATION POINT [?].

RULE 24.—Insert an interrogation point after *every direct question*, whether it requires an answer or is put in an interrogative form for the sake of emphasis.

Have you studied your lesson?
To purchase heaven, has gold the power?
Can gold remove the mortal hour?
In life can love be bought with gold?
Are friend-ship's pleasures to be sold?

THE EXCLAMATION POINT [!].

RULE 25.—Insert an exclamation point after *every sentence, clause, phrase, or word*, intended to convey strong emotion.

Would that we had maintained our humble state, and continued to live in peace and poverty!
Bah! that's the third umbrella gone since Christmas. What were you to do! Why, let him go home in the rain, to be sure.

RULE 26.—Insert an exclamation point after *every interjection*. If the interjection forms a part of a sentence, clause, or expression, insert the exclamation point after the entire expression.

Oh! nothing is further from my thoughts than to deceive you.
Oh that all classes of society were both enlightened and virtuous!
When, O my countrymen! will you begin to exert your power?

THE DASH [—].

RULE 27.—Insert a dash *where the sentence breaks off abruptly*, or where there is a sudden turn in the thought.

If you will give me your attention, I will show you—but stop! I do not know that you wish to see.
Was I here ever—but I scorn to pursue the subject further.
He sometimes counsel takes—and sometimes saunt.

THE PARENTHESIS ().

RULE 28.—Inclose in a parenthesis *expressions* occurring in the body of a sentence, and *nearly or quite independent* of it in meaning and construction.

Consider (and may the consideration sink deep into your hearts!) the fatal consequences of a wicked life.
While they wish to please, (and why should they not wish it?) they disdain dishonorable means.

QUOTATION MARKS [" "].

RULE 29.—Inclose in quotation marks *expressions and passages belonging to another*, introduced into one's own composition.

Plato, hearing that some asserted he was a very bad man, said, "I shall take care so to live that nobody will believe them."

A quotation within a quotation requires only single marks.

Some one has said, "What an argument for prayer is contained in the words, 'Our Father which art in Heaven.'"

THE APOSTROPHE ['].

RULE 30.—Insert an apostrophe in a word *where a letter or letters are omitted*. The apostrophe is also used to denote the possessive case.

'Tis for it is; I'll for I will; o'er for over; don't for do not.
A friend's advice. The sun's rays. The miners' strike.

THE HYPHEN [-].

RULE 31.—Insert a hyphen to separate *the parts of a compound word*, and, at the end of a line, when one or more syllables of the last word are carried to the beginning of the next line.

Good-natured; twenty-one; glass-house; one's-self.

The hyphen should never be used to divide a syllable at the end of a line.

CAPITALS.

RULE 1.—Begin with a capital *the first word of every sentence.*

Be wise to-day; 'tis madness to defer.
The air bites shrewdly; it is very cold.
Men should be truthful, as well as boys.

RULE 2.—Begin with a capital *the first word of every line of poetry.*

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

RULE 3.—Begin with a capital *the first word of every clause, in a series of clauses, when they are separately numbered.*

Happiness depends very much upon five things: 1. Good health; 2. A reasonable amount of wealth; 3. The honor and esteem of friends; 4. Social enjoyment; 5. Domestic happiness.

RULE 4.—Begin with a capital *the first word of every quotation, precept or question, if introduced in a direct form.*

[(Direct.) Longfellow says, "Learn to labor and to wait."
(Indirect.) Longfellow says that we should "learn to labor and to wait."
(Direct.) Remember the old maxim: "Honesty is the best policy."
(Indirect.) Remember that "honesty is the best policy."
(Direct.) The question is, "Why do you not attend to your work?"
(Indirect.) I desire to know why you do not attend to your work.

RULE 5.—Begin with a capital *every proper name.*

America, Europe; England, France, Germany.
New York, Boston, Chicago; London, Paris, Berlin.
Bryant, Curtis, Holland.

RULE 6.—Begin with a capital *words derived from proper names.*

German, French, Irish, Grecian, Italian, American.
The Christian religion. The Spanish language. The Augustan age of English literature.

RULE 7.—Begin with a capital *all appellations of God and of Jesus Christ, and generally pronouns relating to God and Christ.*

Jehovah, Lord, Creator, the Eternal, the Almighty, the Supreme Being.
The Messiah, the Saviour, the Redeemer; Holy One, Prophet, Master.
These are Thy glorious works, Parent of good.
Almighty! Thine this universal frame.
Thus wondrous fair: Thyself how wondrous then.

RULE 8.—Begin with a capital *titles of honor and respect.*

My dear Sir, respected Friend, or Madam, dear Father, or Sister.
His Excellency the Governor-General of the Dominion of Canada.
His Worship the Mayor of Montreal.

RULE 9.—Write with capitals *the pronoun I and the interjection O.*

I cannot do as I would; so I must do as I can.
When, O men, countrymen! This, O men of Athens!

RULE 10.—Begin with a capital *common nouns when personified.*

Then shall be love, when genial Morn appears,
Like pensive Beauty smiling in her tears.

RULE 11.—Begin with a capital *names of religious denominations.*

The Protestants, the Catholics, the Methodists, the Presbyterians.

RULE 12.—Begin with a capital *the days of the week and months of the year.*

Sunday, Monday, Thursday, Friday, Sabbath.
January, March, May, July, September.

RULE 13.—Begin with a capital *the important words in the subject of a composition.*

Necessity is the Mother of Invention.
A Moonlight Walk at the Sea-side.
The Pen is mightier than the Sword.

RULE 14.—Begin with a capital *words of primary im-*

portance, if they indicate some great event or remarkable change in religion or government.

The Magna Charta, the Reformation, the Revolution, the Norman Conquest, the Rebellion.

RULE 15.—Begin with a capital *the words North, South, East and West, when they denote a section of country.*

He came from the North. He bought a farm in the South. Boston is east of Chicago. Boston is in the East and Chicago in the West.

NOTES AND LETTERS.

A NOTE OF INVITATION.

Mrs. Brown requests the pleasure of Mr. and Mrs. Smith's company, on Tuesday evening, the 19th inst., at eight o'clock.

76 Remsen St.

A NOTE ACCEPTING.

Mr. and Mrs. Smith accept with pleasure Mrs. Brown's kind invitation for Tuesday evening, the 19th inst.

116 Pierrepont Street.

ANOTHER FORM.

Mr. and Mrs. Smith's compliments and acceptance for Tuesday evening, April 19th.

March 30, 1876.

A NOTE DECLINING.

Mr. and Mrs. Smith regret that it will not be in their power to accept Mrs. Brown's kind invitation for Tuesday evening, the 19th inst.

116 Pierrepont Street.

ANOTHER FORM.

Mr. and Mrs. Smith's compliments and regrets for Tuesday evening, April 19th.

March 30, 1876.

[The answers to notes of invitation are not always strictly formed like the above. The following may be used:—]

With many thanks to Mrs. ——— for your kind invitation, Mr. ——— begs leave to express his regret that previous engagements will prevent him from participating in the festivities of Monday evening next.

London, Feb. 6, 1876.

Mr. ——— regrets that his engagements compel him to decline the polite invitation of Mrs. ——— for the evening of Feb 8.

Toronto, Feb. 4, 1876.

A BUSINESS NOTE.

London, Ont, March 22, 1876.

Messrs. Adam Stevenson & Co., }
Toronto, Ont. }

Gentlemen:

Enclosed I send you \$3.50, for which you will please to send me, for one year, your excellent Magazine "The Canadian Monthly"

Very truly yours,

GEO. ROBINSON.

SUPERScription OF ENVELOPES.

Miss Lewis,

Present.

Politeness of Miss Clark.

H. J. Walker, Esq.,

Toronto,

Ont.

Introducing Mr. G. A. Brown.

BUSINESS FORMS.

1. A BUSINESS LETTER.

London, Ont, Jan. 20, 1876

J. J. DINSMORE, ESQ.,
25 St. Paul St., Montreal.

Dear Sir,—Your communication of the 18th inst. is rec'd,
and in reply, etc.....

Yours truly,
GEO. THOMPSON & Co.

2. A BUSINESS LETTER.

25 St. Paul St.,
MONTREAL, Feb. 20, 1876

Gentlemen,—

Your favor of the 20th ult. came to hand in due time. I
delayed answering it, etc.....

Yours respectfully,
J. J. DINSMORE.

To GEO. THOMPSON & Co.,
London, Ont.

3. PROMISORY NOTE.

\$2500 $\frac{50}{100}$ NEW YORK, Jan. 25, 1876.
Sixty days after date, I promise to pay John Roberts &

Co., or order, Two Thousand Five Hundred $\frac{50}{100}$ Dollars,
value received.

S. THOMPSON & Co.

4. A BANK CHECK.

No. 437. LONDON, FEB. 25, 1876.

The Canadian Bank of Commerce,

Pay JOHN ROBERTS & Co., or order,

One Thousand Five Hundred $\frac{50}{100}$ Dollars.

\$1500 $\frac{50}{100}$ S. THOMPSON & Co.

5. RECEIPT.

\$1500 $\frac{50}{100}$ LONDON, ONT., Feb. 25, 1876
Received of S. Thompson & Co. One Thousand Five
Hundred $\frac{50}{100}$ Dollars, the same to apply on note dated Jan.
25, 1875.

JOHN ROBERTS & Co.

CORRECTING COMPOSITIONS.

1. MECHANICAL ERRORS.

SIGNS to be placed in the margin of the composition by the teacher for the purpose of calling attention to errors and indicating corrections to be made by the pupil.

¶.—Begin a new paragraph. Place this mark before the first word of the new paragraph.

No ¶.—Do not begin a new paragraph at this point.

∧.—Insert at this point what is left out. Write or indicate in the margin what is to be inserted.

?.—Is this true? Does it express the correct idea? Draw a line under the doubtful word or expression.

O.—Omit; leave out. Draw a line under what is to be left out.

Tr.—Transfer. Inclose in a parenthesis what is to be transferred, and connect it by a line with a caret (∧) inserted at the point to which the transfer is to be made.

Gr.—An error in Grammar. Draw a line under the word or words in which the error is found.

Sp.—An error in spelling. Draw a line under the word that is misspelled.

P.—An error in Punctuation. If the error consists in the use of a wrong mark, draw a line under it. If it consists in the omission of a mark, insert a caret (∧) at the point where the mark should be. Attention may be called to the rule violated by writing after P. the number of the rule; as, P. 1. P. 2, etc. If necessary to give the pupil still more assistance, write in the margin the correct mark of punctuation.

Cap.—This letter should be a capital. Draw a line under the letter that is incorrect.

No Cap.—This letter should not be a capital. Draw a line under the letter that is incorrect.

ILLUSTRATION.

A pupil hands in the following composition to be corrected.

NEW YORK.

Cap. *The country round New York is surpassingly and exquisitely beautiful. The climate as I have already*
 Sp. *intimated is somewhat of the very warmest.*
 P. | O. *intimated is somewhat of the very warmest.*
 No ¶ *What it would be without the sea-breezes which*
 Gr. *comes from its beautiful bay, I will not throw myself*
 Tr. *into a fever (or my readers) by inquiring. ¶ The tone*
 ¶ | P. 17 *of the best society in this city is like that in Boston, here*
 ? *and there, it may be, with a greater diffusion of the*
mercantile spirit, but generally polished and refined, and
 most A *always hospitable.*

The teacher, after marking the corrections, as indicated in the above, returns it to the pupil whose work it is to rewrite the composition and correct the errors. The signs in the margin direct him to make the following corrections:

Cap.—to write N and Y, in New York, with capitals;
 Sp.—to spell correctly the word underlined;
 P.—to insert the proper punctuation marks at the points indicated by the carets;
 O.—to leave out the word "very";
 No ¶—not to begin a paragraph;
 Gr.—to correct the grammatical error in the word underlined;
 Tr.—to transfer the words inclosed in the parenthesis to the point indicated by the caret and the line;
 ¶—to begin a new paragraph;
 P. 17—to insert in the place of the punctuation mark underlined the one required by Rule 17;
 ?—to use a word that will express more exactly the idea than the word "diffusion" does;
 A—to insert the word "most" at the point indicated by the caret.

The pupil, after making the corrections in accordance with these directions, hands in the following corrected composition. The pupil should also hand in a written statement giving reasons for corrections.

NEW YORK.

The country round New York is surpassingly and exquisitely beautiful. The climate, as I have already intimated, is somewhat of the warmest. What it would be without the sea-breezes which come from its beautiful bay, I will not throw myself or my readers into a fever by inquiring.

The tone of the best society in this city is like that in Boston; here and there, it may be, with a greater infusion of the mercantile spirit, but generally polished and refined, and always most hospitable.
 DICKENS.

2. RHETORICAL ERRORS.

Important principles to be observed; and signs to be made in the margin for the purpose of calling attention to errors.

PURITY.

Pu.—The sentence against which this is placed contains a word or expression that is not pure English.

1. Do not use words which are colloquial, except when narrating a conversation; as, *I'd, wouldn't.*
2. Do not use words which are so new as not to have been adopted by writers of good reputation; as, *enthusie.*
3. Do not use foreign words or expressions when the meaning can as well be expressed in English; as, *hauteur, dernier resort.*

PROPRIETY.

Pro.—This sentence contains a word or expression that is contrary to good usage.

1. Avoid all slang expressions; as, *quick as a wink, like split.*
2. Be careful to discriminate between words derived from the same root; as, *gliding, glancing.*

CLEARNESS.

C.—This sentence contains words, or an arrangement of words or clauses, that render the meaning doubtful or difficult of comprehension.

1. Avoid long sentences, and the too frequent use of "and."
2. Parts of a sentence most closely connected should be placed near each other.
3. Avoid technical terms.

STRENGTH.

S.—The sentence against which this is placed contains an arrangement of words or expressions that fails to make the strongest impression on the reader.

1. Do not end a sentence with a preposition, or an unimportant word.
2. If a sentence has two members, place the shorter and weaker member first.
3. Avoid digressions from the main topic and long sentences in parentheses.

HARMONY.

H.—The sentence against which this is placed contains words, or an arrangement of words and clauses, whose sound is not pleasing to the ear.

1. Avoid the use of words containing a series of unaccented syllables; as, *inhospitableness.*
2. Avoid the use of words that cause a recurrence of the same sound; as, *in an inelegant way.*
3. Avoid a succession of short sentences, and also a succession of long ones.

PRECISION.

Pre.—This sentence contains a word that does not precisely express the writer's meaning.

1. Be careful to discriminate in the use of synonyms; as, *defend, protect; strict, severe; need, want.*

ILLUSTRATION.

A pupil hands in the following composition to be corrected. The teacher underlines the rhetorical errors and calls attention to the principles violated by the use of signs in the margin.

SUNRISE AT SEA.

Pu. 1. *Much has been said of the sunrise at sea; but it can't compare with the sunrise on shore, nor, like the latter, enthuse the soul.*

Pu. 2. *It lacks the accompaniments of the songs of the birds, the awakening hum of men, the glancing upon the trees, the hills, the house-tops, and the spires, of the first beams, to give it life and spirit.*

Pre. 1. *But there is something in the first gray streaks, stretching along the eastern horizon and lighting upon the trees, way the waves raised by yesterday's storm, which com-*

C. 2. *bines with the illimitableness and unknowable depth of the sea, and gives you a feeling of loneliness and dread, and nothing else in nature can give it.*

H. 2. *The pupil, after making the corrections indicated, hands in the following corrected composition:*

S. 3. *much has been said of the sunrise at sea; but it can't compare with the sunrise on shore, nor, like the latter, enthuse the soul.*

H. 1. *It lacks the accompaniments of the songs of the birds, the awakening hum of men, the glancing upon the trees, the hills, the house-tops, and the spires, of the first beams, to give it life and spirit.*

C. 1. *But there is something in the first gray streaks, stretching along the eastern horizon and lighting upon the trees, way the waves raised by yesterday's storm, which com-*

H. 1. *bines with the illimitableness and unknowable depth of the sea, and gives you a feeling of loneliness and dread, and nothing else in nature can give it.*

C. 1. *The pupil, after making the corrections indicated, hands in the following corrected composition:*

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SUNRISE AT SEA.

Much has been said of the sunrise at sea; but it cannot compare with the sunrise on shore, nor, like the latter, enkindle the soul. It needs, to give it life and spirit, the accompaniments of the songs of the birds, the awakening hum of men, the glancing of the first beams on the trees, the house-tops, the spires, and the hills.

But there is something in the first gray streaks, stretching along the eastern horizon, and throwing an indistinct light on the face of the deep, which combines with the boundlessness and unknown depth of the sea, to give, as nothing else in nature can, a feeling of loneliness and dread.

FIGURES OF RHETORIC.

1. SIMILE.

A **Simile** is the formal comparison of one thing to another that resembles it only in certain particulars. The comparison is usually denoted by *like, as, or so.*

True friendship is like sound health, the value of it is seldom known until it is lost.
The morning dew sparkled like diamonds.

2. METAPHOR.

A **Metaphor** is an implied similarity. The name, act, or attribute of one is given directly to the other.

Bis is a bitter sweet, and the fine colors of the serpent by no means make amends for the poison of his sting.
Friendship is no plant of hasty growth.

3. SYNECOCHE.

A **Synecoche** is the name of a whole given to a part, or the name of a part given to a whole. The name given to the thing always implies something more or less than is actually true.

Ten thousand were on his right hand.
The king abdicated his throne.

4. METONOMY.

A **Metonymy** is the name of one thing given to another so related to it that the name of the one suggests the other.

Gray hairs should be respected.
The pen is mightier than the sword.

5. HYPERBOLE.

An **Hyperbole** is an expression that represents something as better or worse, greater or less, than is actually true.

A rescued land
Sent up a shout of victory from the field
That rocked her ardent mountains.

6. IRONY.

Irony consists in stating something in a manner so as to be understood as meaning precisely the opposite.

They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error. Yes, they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice, and pride.

7. APOPHASIS.

Apophasis is the pretended suppression or omission of what is actually being stated. This figure is also called **Paralipsis** and **Omission**.

I will not call him villain, because it would be unparliamentary; I will not call him fool, because he happens to be Chancellor of the Exchequer.

8. ANTITHESIS.

Antithesis consists in bringing into contrast unlike things for the purpose of making the expression more striking.

Night brings us cloths, but morning ushers in the light.
The vanity of time and its honors; the impotence of eternity and its glories.

9. EPIGRAM.

An **Epigram** is a brief statement which gives force and point to a thought by a peculiar use of words.

The wish is father to the thought.
The easiest way of doing a thing is to do it.
Sommer has set in with its usual severity.
He is a man of principle in proportion to his interest.

10. INTERROGATION.

Interrogation consists in putting opinions in the form of questions for the purpose of expressing them more positively.

Who shall regenerate us from the love of Christ? Shall tribulation, or distress, or persecution, or famine, or nakedness, or peril, or sword?

11. EXCLAMATION.

An **Exclamation** is an expression of emotion or surprise in the form of exclamatory sentences and interjections.

Oh! that I could return once more to peace and innocence!
A horse! a horse! my kingdom for a horse!

12. APOSTROPHE.

An **Apostrophe** is a sudden change or turn in the thought by which the object is directly addressed, instead of being spoken of in the third person.

Death is swallowed up in victory. O Death! where is thy sting? O Grave! where is thy victory?

13. PERSONIFICATION.

Personification consists in attributing life and action to an inanimate object, or intelligence to an inferior creature.

Memory looks back, with vain regrets and tears,
While lingering o'er the urn of wasted years.
The waves danced in the sunlight of the morning.

14. VISION.

Vision consists in representing past events as occurring at the present moment, and imaginary scenes or objects as actually present.

Soldiers! from yonder pyramids, forty centuries look down upon you!
Now dawns the morning of the Reformation.

15. CLIMAX.

A **Climax** is a series of words, clauses, or sentences, arranged in a manner to make the deepest impression by placing the weakest first, and the stronger ones in order.

It is a crime to put a British citizen in hot bed; it is the height of guilt to scourge him; little less than parricide to put him to death; what name, then, shall I give to the act of crucifying him?

SUBJECTS FOR COMPOSITION.

1. FAMILIAR OBJECTS.

The subjects under this head are intended for first attempts at composition-writing. The teacher should talk about the subject, prepare a set of questions, or write a model composition for the purpose of interesting the pupils. Children in the lower classes, if properly encouraged, will regard exercises in composition as the most pleasant part of school work.

Letters.	Mosquitoes.	Lakes.	Kites.	Monkeys.
Mountains.	Carpets.	Squirrels.	Rivers.	Gons.
Flies.	Cities.	Matches.	Frogs.	Villages.
Knives.	Grasshoppers.	Bridges.	Pins.	Oysters.
Farms.	Houses.	Birds.	Gardens.	Barns.
Horses.	Flowers.	Fences.	Dogs.	Clouds.

2. AMUSEMENTS.

If the pupils are not familiar with the particular amusement assigned as a subject, the teacher, or one of the class, should explain how it is conducted.

Croquet.	Fishing.	Blind Man's Buff.
Marbles.	Hunting.	Hide and Seek.
Ball.	Sailing.	Pussy in the Corner.
Authors.	Dancing.	Snap the Whip.
Proverbs.	Skating.	Who has got the Button?

3. IMAGINARY SKETCHES.

Imagination in children is very active, and when unrestrained by facts, their compositions are original and interesting. Imaginary sketches, however, should be required only to such an extent as may be necessary to give confidence in expressing their thoughts.

The History of a Tree; a Pin; a Brick; a Picture; a Clock; a Table; a Book; a Knife; a Ring, etc.
A Trip to the Moon. A Thousand Years hence. A Talk with Robinson Crusoe. A Journey through the Earth. After the Battle. A World without Water. A Library. What I intend to do Vacation.

4. REPRODUCTIONS.

The following methods of training pupils to reproduce thoughts of another may be profitably employed; others will get themselves to the experienced teacher.

1. Read a short selection to the class and require the pupils to state in their own language the important thoughts.
2. a. Assign a choice selection for the class to study.

b. Require them to reproduce the substance of the selection, imitating the style, without referring to the book.

c. Let the teacher compare, or require the pupils to compare their compositions with the original for the purpose of noting defects.

d. Require the pupils to rewrite and perfect their compositions.

These lessons will afford the teacher the most favorable opportunity of instructing the class in punctuation, in the use of concise and grammatical language, and, more especially, in the use of different expressions for the same thought.

The reading books will furnish abundant material for selections.

5. TRANSLATION OF POETRY TO PROSE.

This exercise cultivates a variety of expression and thought, and calls attention to figurative language. The selections may be simple or difficult, according to the advancement of the class.

Arrange the words and clauses differently, introduce new words and sentences, and make such changes as will destroy the rhyme and measure.

The Ride of Paul Revere.	Selections from Thomson's Seasons.
The Village Blacksmith.	Parts of Hiawatha.
Maud Muller.	Parts of Cowper's Task.
The Old Year and The New	Many of Bryant's Poems.
Bligen on the Rhine.	Selections from Tennyson.
The Song of the Shirt.	Selections from Whittier.
The Closing Year.	Selections from Shakspeare.
The Thunder Storm.	Selections from Reading-books.

6. INTERPRETATION OF PROVERBS.

Let the teacher explain what the proverb means, and require the pupils to reproduce the explanation and give several applications; or require the pupils to give both the explanation and applications. Other proverbs may be added to the following list:

Look before you leap.	A rolling stone gathers no moss.
Strike while the iron is hot.	Necessity is the mother of invention.
Appearances are deceitful.	Use soft words and hard arguments.
Think before you speak.	It takes two to quarrel.
Patience removes mountains.	A new broom sweeps clean.
Honesty is the best policy.	Darkness is darkest just before day.
No pains, no gains.	

7. DESCRIPTIONS.

Compositions under this head may be made the means of giving a class much interesting and valuable information.

Require each member of the class to describe some different bird, fish, quadruped, or insect; a different occupation, trade, or factory; or a different river, railroad, valley, or mountain. Send the class to a picture gallery, and require each to describe a different picture.

In every class the pupils are familiar with different objects, and each should be required to describe that with which he is especially acquainted. Pupils are encouraged to give descriptions, if they feel that they are at the same time giving information.

8. LETTER-WRITING.

Different forms of letters, notes, etc., are given on pages 4 and 5. These should be carefully studied with reference to form and punctuation. Especial attention should be given to instruction in business letters, business forms, letters of introduction, letters of friendship, notes of invitation, and notes of apology.

The most practical and efficient method of instruction in letter writing is to require pupils to write letters and notes of different forms, and direct them to the teacher. After the letters and notes have been criticised and rewritten, the teacher may distribute them to different pupils and require the proper answers.

9. IMAGINARY SKETCHES BASED ON HISTORICAL EVENTS.

School histories contain mere outlines, and one of the best exercises in composition is to require the pupils to fill up the more important and interesting by giving in detail all of the minor points as they may suppose them to have occurred.

Burning of Moscow. The First Crusade. Bonaparte on St Helena. Battle of Marathon. The Landing of Columbus. The Landing of the Pilgrims.

HISTORICAL AND BIOGRAPHICAL SKETCHES.

Require pupils to write out in their own language the more important parts of lessons in history.

Require pupils in the more advanced classes to consult his-
tories and encyclopedias and prepare sketches of great persons
and events.

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The following list will suggest others:

Augustus.	Washington.	War of the Roses.
Constantine.	Lincoln.	Battle of Waterloo.
Charlemagne.	Newton.	The First Steamboat.
Cromwell.	Socrates.	The First Telegram.
Columbus.	Napoleon.	Battle of Thermopylae.

11. ARGUMENTS.

One of three methods may be pursued in argumentative compositions.

1. The student may present one side of the question.
2. The student may present the arguments on both sides of the question, and draw a conclusion.
3. Two students may write on the same subject and discuss it by answering each other's arguments.

Is the pen mightier than the sword?
Is the mind of woman inferior to that of man?
Do savage nations possess a right to the soil?
Is a lawyer justified in defending a bad cause?
Is private education better than public?
Is it probable that the planets are inhabited?
Will our government endure for a thousand years?
Is private life preferable to public life?
Should judges be elected by the people?
Ought woman to vote?
Is the existence of political parties beneficial to Canada?

12. ESSAYS.

The student should first prepare and submit for revision an outline of the essay. The teacher is thus enabled to arrange the different parts in their natural order, and make such suggestions at the beginning as will enable the student to treat the subject in a comprehensive manner.

Ambition.	Shopping.	The Power of Habit.
Ancestry.	Calling.	The Tendencies of the Age.
Description.	Talking.	Know Thyself.
Revenge.	Laughing.	A Mother's Influence.
Cruelty.	Teasing.	Advantages of Order.
Farseverance.	Flattery.	The Village Belle.
Reverence.	Solitude.	The Village Hero.
Wishes.	Company.	Superstitious Signs.
Promises.	Cooking.	Fashionable Follies.
Punctuality.	Lying.	They say.
Adversity.	Mountains.	Life of a Soldier.
Customs.	Festivals.	Life of a Sailor.
Titles.	Chivalry.	Life of a Farmer.
Happiness.	Honor.	Life of a Merchant.
Luxury.	Honesty.	The Fine Arts.
Riches.	Echo.	Speak the Truth.
Poverty.	Mirrors.	Idleness and Industry.
Musical.	Newspapers.	Objects and Obstacles.
Poetry.	Dreams.	Intent and Accident.
Patriotism.	Novelties.	No and Yes.
Contentment.	Curiosity.	Theory and Practice.
Humility.	Fashion.	Tact and Talent.
Benevolence.	Gossiping.	Courage and Rashness.
Generosity.	Freedom.	Labor and Genius.
Honor.	Circumstances.	The Fickleness of Fortune.

The Tendency of the Age.
Make Hay while the Sun shines.
Our Duties to School Companions.
One Good Turn Deserves Another.
Penny Wise and Pound Foolish.
The Advantages of Early Rising.
Every Cloud has a Silver Lining.
The Effects of a Pleasant Word.
The Ideal and the Real.
Paddle your own Canoe.

Is Personal Merit or Powerful Friends the most to be desired?
The Importance of Forming Habits of Close Observation.
Where there's a Will, there's a Way.
The Difference between Ancient and Modern Ideas of Liberty.
Has Civilization been more effectually Promoted by War, Commerce or Missionary Enterprises?

Cut your Coat according to your Cloth.
A Uniform System of Weights and Measures for all Nations.
How Blessings Brighten as they take their Flight.
Importance of Forming Good Habits.
The Diffusion of Scientific Knowledge among the People.
Every One is the Architect of his own Fortune.
Education—Physical, Intellectual and Moral.
A Method for Arranging the Materials of a Composition.
Ancient and Modern Civilization Compared.
The Good Old Times are no Better than the Present.
Prospects for Young Men in the different Learned Professions.
The Reciprocal Influence of Literature and Morals.
Arbitration as a Means of Settling Difficulties between Nations.
Women should receive the same Wages as Men, for the same Work.
The same Education for Young Men and Young Ladies.

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