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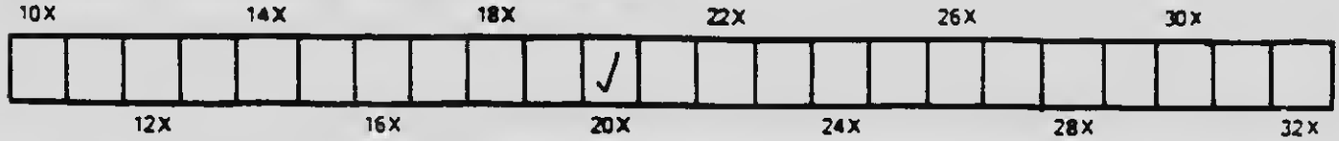
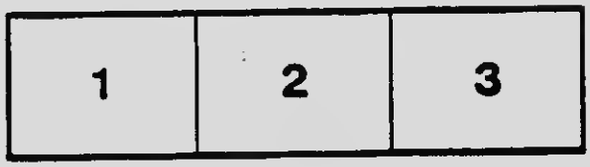
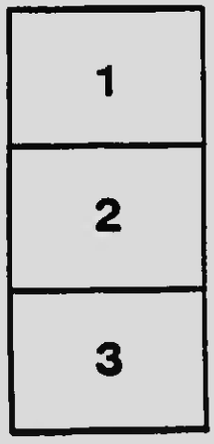
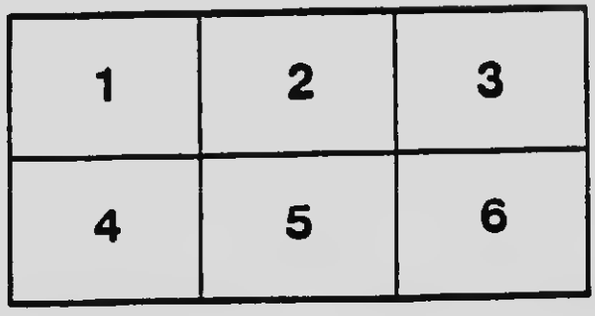








Kaiserliches Kiffen
Tirol

PUBLIC SCHOOL
COMPOSITION

Authorized by the Council of Public Instruction
for Nova Scotia

TORONTO
THE COPP CLARK COMPANY, LIMITED

A Supreme Effort. Painting by Chas. Pattein. (Copyright, 1900.) By arrangement with Messrs. Prang, Clement, et Cie. 21 [illegible] Ave., New York City.

Frontispiece. ILLUSTRATION TO STU[illegible]AL (p. 34).

TABLE OF CONTENTS

THE PUBLIC SCHOOL COMPOSITION

PART I

GRADES IV AND V—SENIOR II AND JUNIOR III

STUDY I

Watering the Horses. Photographic study by E. J. Rowley.

I.—Oral Composition.—1. TELL ABOUT THIS PICTURE,—ALL THAT YOU SEE IN IT.

2. Tell, in turn, SOME DIFFERENT THING FOR WHICH A HORSE IS USEFUL.

3. Let several pupils tell AS MANY THINGS AS THEY CAN FOR WHICH THE HORSE IS USEFUL.

4. Name the classes of men who use horses and tell what they use them for; *e.g.*, The doctor uses his horse to . . . .

5. Tell about the different kinds of horses and what each kind is used for.

6. To which class of men is the horse most necessary?

II.—Written Compositions.—1. Write down all the things horses do for the farmer.

2. Tell what horses do for people in a city.

3. Imagine yourself in the place of a horse and tell what master you would prefer to work for, and why.

STUDY II

I.—Oral Composition. Study this picture.

In Summer: Farm Scene, Ontario. Photographic study by E. J. Rowley.

1. Tell in a few words what this picture shows.
2. Name all the objects you can see in the picture.

3. State what colour each object would probably be in nature.

4. Say something about each object you see.

For example: The tree leans over the creek.

5. Tell a story about cows.

1. Why we keep cows. 2. What they eat. 3. Different kinds of cows. 4. Bringing home the cows. 5. A pet cow

II.—The Sentence. In writing, notice two things: First, NOTE HOW TO MARK THE BEGINNING OF A SENTENCE.

The cows stand in the water. They have been drinking the water. When the day is hot, cows like to go to a creek.

What is the use of the **capital letters** here?

Second, NOTE HOW TO MARK THE END OF A SENTENCE.

Cows like running water. "So-boss!" cried the boy.

What is the use of the **period** (.) here?

Do you see the red cow? Where is she standing?

What is the use of the **interrogation mark** (?) here?

III.—Written Compositions.—1. Write about cows.

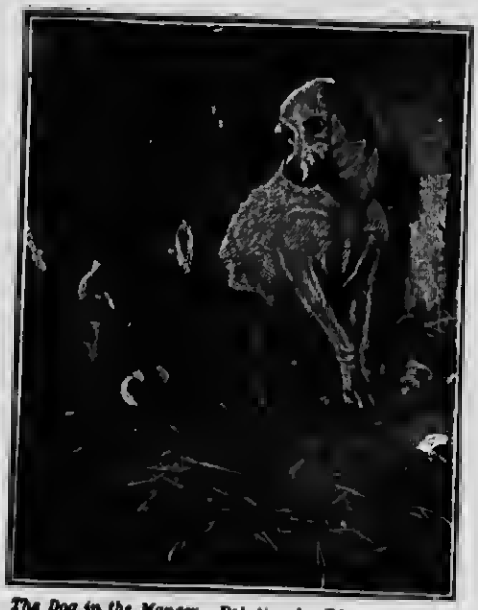
(i) Tell how you saw cows drinking at a creek or feeding in a pasture field or stable—what they looked like and what they were doing.

(ii) Then tell the different things for which cows are useful.

2. Tell the story you can see in the picture, ***Third Reader***, facing p. 122.

STUDY III

I.—Oral Composition. Study this picture.



The Dog in the Manger. Painting by Edwin Douglas.

1. What part of the stable is shown in the picture? Where is the dog? What is his name? What kind of dog is he? What is his disposition? 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?

What would be a good title for this story?

2. Tell the whole story.

3. **Invention.**—Substitute other animals for the dog and the cow, and tell a similar story.

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

II.—Titles. Note how the titles of stories are written.

The Story of Jack the Giant-Killer.

The Sleeping Beauty.

How the Elephant Got his Trunk.

1. How do we mark the first word, and all the important words, of titles of stories?

2. How do we mark the end? (Some prefer no mark.)

EXERCISE.—Write the titles of five stories you know. See that the proper words are written with capitals.

III.—Written Compositions.—1. Write a good title for the story in the picture above. Then write the story.

2. Tell the story of the Dog and the Shadow.

3. Write in briefer form the story of "Fortune and the Beggar" (*Third Reader*, p. 2).

STUDY IV

I.—Oral Composition. Study this story.

THE LION AND THE MOUSE

It was a cold night. A shivering mouse saw a lion sleeping and crept close to him to get warm. But the lion awoke. "What are you doing here?" he roared, and seized the frightened mouse. The mouse told him how cold he was, and begged to be let off. The lion let him go. "I will remember your kindness," said the mouse.

One night the lion was caught in a net. He roared with pain and rage. The little mouse heard him and crept up. "What can *you* do?" said the lion. But the mouse gnawed and nibbled, and at last nibbled through

the meshes of the net. "Many thanks for my life!" said the lion gratefully. "Little friends, I see, are not to be despised."

1. How many parts are there to this story? What is the first part about? What is the second part about? How are the sentences grouped to show the parts? Notice the place of the title on the page.

2. What does the whole story teach? Suggest another title that will tell what the story teaches.

3. Tell the story. Let two pupils personate the characters and render the story.

II.—Invention. 1. Suppose the characters were a horse and a dog. Some pupils will tell how the horse was kind to the dog; other pupils will tell what the dog did when the stable caught fire.

2. Suppose the characters in the story of "The Lion and the Mouse" were a rich boy and a poor boy. Some pupils will tell the story of how the poor boy helped the rich boy; other pupils will tell how the rich boy in return helped the poor boy.

III.—Written Compositions.—Write from memory,—

1. The story of "The Lion and the Mouse." Or,

2. The story of the Rich Boy and the Poor Boy.

Tell the story in two parts, and show the two parts by arranging the sentences in two groups.

Review what you write and see if you have written the title correctly and placed it properly on the page; then see if you have marked the opening of each sentence with a capital and the close of each sentence with its proper punctuation mark.

3. Tell the story of "Damon and Pythias." (*Third Reader*, p. 181)

STUDY V

I.—Oral Composition.—1. Each pupil will tell some DIFFERENT THING WHICH SOME DOG THAT HE KNOWS CAN DO.

2. Tell about the dog—the different breeds—all the things for which dogs are useful. Tell his chief use.

II.—1. Study this picture and tell about the sheep-dog.

Collie Dogs. (The Judgment of [illegible] graphische Gesellschaft. [illegible] Painting by Thomas Blinks. Copyright, 1897, by the Photographische Co., New York. [illegible] permission of the Berlin Photographic Co., New York.

2. Tell A STORY of your own dog or of any dog you have heard about. Write the story on the board.

III.—The Sentence. Select some object in the picture. Name it. Make a statement about it.

For example, *the shepherd*—The shepherd calls his dogs.

Or, *the dogs*—The dogs are watchful.

Each of these statements expresses a judgment about the shepherd, or the dogs, and is called **a sentence.**

What is the difference between the name of the object and the statement made about the object?

What is the work of the sentence?

EXERCISE 1.—Make sentences about the different things you see in the picture. Write them.

EXERCISE 2.—Make sentences about the different things you see in the class-room. Write them.

IV.—Written Compositions.—1. Tell about dogs in general (first group of sentences); then tell about the dog that you like best and why you like that kind (second group of sentences).

2. Write a story about a blind man's dog, or any other story that you know of a dog.

STUDY VI

I.—Oral Composition.—Short Forms. 1. Notice how in speaking we often use shortened forms of words.

How do you usually say?—

1. Tom can not swim.

2. Jane is the best writer in the school.

3. Who would like to go fishing?

4. I do not want to miss the game. Harry does not either.

5. Does not Jack know it is four o'clock? He does not.

2. Notice how these short forms are written:—

I'll (*I shall* or *I will*). I'm (*I am*). I can't (*can not*). He is'nt (*is not*). I don't (*I do not*). He doesn't (*does not*). They don't (*do not*). They'd (*they would*). I shan't (*shall not*). I won't (*will not*). They wouldn't (*would not*).

The mark for contraction (') *is called an* **apostrophe.**

Exercise.—In the following story what short forms are used by the speakers? Note how each is written. Write out the long forms.

II.—1. Study this story—

ALICE AMONG THE BIRDS.

"Well, who is *Dinah?*" said several of the birds to Alice. Alice replied eagerly, for she was always ready to talk about her pet. "Dinah's our cat. And she's such a capital one for catching mice, you can't think! And oh, I wish you could see her after the birds! Why, she'll eat a little bird as soon as look at it!"

This speech caused a remarkable sensation among the party. Some of the birds hurried off at once. One old magpie began wrapping itself up very carefully, remarking, "I really must be getting home; the night air doesn't suit my throat!" And a canary called out in a trembling voice to its children, "Come away, my dears! It's high time you were all in bed!" On various pretexts they all moved off, and Alice was soon left alone.

"I wish I hadn't mentioned Dinah," she said to herself in a melancholy tone. "Nobody seems to like her down here, and I'm sure she's the best cat in the world!"

2. Some pupils pretend to be the characters of the story and give the dialogue from memory; give it with action as if it were happening.

III.—Written Compositions.—1. Write the story of "Alice Among the Birds."

Make the characters talk; write correctly the short forms used in talk.

2. Write a story that begins, "Now the cat's away, we mice will play." Tell what the mice said and did and how the cat came back.

STUDY VII

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

Saved. Painting by Sir Edwin Landseer.

1. Name the objects you see in the picture.

2. Ask questions about the picture—the objects you see in it.

3. Now tell the story as you see it in the picture.

4. Listen to the story as told by other pupils, and add anything else that *you* see in the picture.

5. Review the full story, covering all the details.

6. Tell to the class any similar incident you know about the fidelity or the sagacity of a dog or other animal.

II.—Short Forms. (*Continued*) EXERCISE 1.—What short forms do you notice in these sentences? Give the long form:—

1. If you don't do your work, you've no right to play.
2. There's no dew left on the daisies and clover
3. If I were a flower, I'd hasten to bloom.
4. "Won't you come in, good folks?" she cried.
5. If I'm not so large as you, you're not so small as I.
6. He hasn't a notion of how children ought to play.
7. I'd change places if you'd be more comfortable.

2. If you were talking, what short forms would you probably use for the following?

1. What is your name? Can you not speak?
2. Let us play hide-and-seek. Will you not?
3. You would never believe how fast he would run.
4. May not I gather any of these berries?
5. You could not have seen much in that light.
6. I should not have liked it. He does not, I am sure.

III.—Written Compositions.—1. Write the story in the picture at the head of the Study (p. 10).

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 them. Make the story brief but interesting. Describe the rescue vividly, as if you saw it.

2. Write the story as if told by the dog.

3. Tell the story of John Maynard or Grace Darling.

4. Write the story of "The Burning of the 'Goliath'" (*Third Reader*, p. 52).

STUDY VIII

I.—Oral Composition. Study the following story—

THE WOLF AND THE LAMB.

A lamb was peacefully paddling in a brook. A wolf came to the stream and began drinking higher up. Seeing the lamb, he tried to find a pretext for pouncing on him. "What are you disturbing the water for?" he said harshly. The lamb, surprised at the unjust accusation, replied humbly, "Sir, I am drinking lower down. The water runs from you to me. I do you no harm."

"Rogue," said the wolf, "you are the sheep who spoke ill of me six months ago in my absence." The lamb replied, "I wasn't born then." "Then it was your brother," said the wolf. "I haven't any brother, on my honour," said the lamb. At these words the wolf, angry that his pretexts were of no use, cried, "Rascal, then it was your father, and it's all the same to me." Thereupon he seized the poor lamb and tore him to pieces.

1. Tell what the lamb was doing. Tell how the wolf came to the stream. Tell why the wolf wished to pick a quarrel with the lamb. What was his first charge against the lamb? How did the lamb answer it? The second? Why did the wolf give up seeking pretexts? What did he finally say and do?

2. Give a new title to the story that will tell, not the names of the characters, but what the story is about.

3. Point out in the story any short forms used in talking.

4. Let two pupils take the parts of the lamb and the wolf, imagine a part of the room is the stream, and tell and act the story.

II.—Quotation Marks (" "). 1. Notice how we indicate the words that are written exactly as they come from the lips of the speaker.

"*Why are you disturbing this water?*" he said.

The lamb replied, "*I wasn't born then.*"

"*Then it was your brother,*" said the wolf.

2. Note also that the comma (,) helps to mark off the quotation.

3. Note the punctuation when the exact words uttered include several sentences.

The lamb replied humbly, "*Sir, I am drinking lower down. The water runs from you to me.*"

NOTE.—Before a long quotation like this, the **colon** (:) may be used, or colon and dash (:—), instead of the comma. The lamb replied humbly:—"Sir, I am, etc."

4. Notice how you may interrupt the speaker's words.

"Rogue," *said the wolf,* "you are the sheep."

What words did the wolf say? What interrupts the writing of them? How do you mark the exact words of a speaker when another sentence interrupts them?

What is the work of quotation marks?

EXERCISE 1.—Write six sentences with quotations.

EXERCISE 2.—In each of the following, mark the exact words of the speaker by quotation marks:—

1. Don't be so sure of tl .t, said a husky voice close by

2. You are mistaken, my friend answered, you are barking up the wrong tree.

3. Courage, he said, and pointed to the land.

4. Said the ant to the elephant, Whom are you shoving?

III.—Written Compositions.—1. Write the story of the Wolf and the Lamb.

Be careful to give their speeches just as you think they were said and to mark them with quotation marks.

2. Let the wolf tell the story; give it in his words.

3. Suppose two boys were the characters; tell an appropriate story.

4. Tell the story of David and Goliath (*Third Reader*, p. 117).

STUDY IX

I.—Oral Composition.—Correct Forms of Words. Study these forms and repeat them aloud:—

I (we, you) do	I did	I have (had) done
I (we, you) come	I came	I have (had) come
I (we, you) see	I saw	I have (had) seen
I sing	I sang	I have (had) sung
I begin	I began	I have begun
I (we, you) go	I went	I have (had) gone
I rise	I rose	I had (had) risen
I eat	I ate, or eat (pronounced *et*)	I have eaten, or eat (pronounced *et*)
I write	I wrote	I have (had) written

EXERCISE.—Make a short sentence, using each form.

II.—Study the story of—

THE ANT AND THE GRASSHOPPER.

An ant and a grasshopper were neighbours in the same field. The grasshopper danced and (*sung*, *sang*) all day. The ant (*did*, *done*) nothing but work. "What is the matter, neighbour?" said the grasshopper. "You haven't (*sang*, *sung*) or danced all summer." "I am laying up

food for the winter," replied the ant. "If I should sit down now, I'd starve later. Better work too, or you will have trouble." The grasshopper chirped contemptuously and said, "Trouble (*don't, doesn't*) bother *me*. *I* sing and dance. Good-bye, Ant."

Well, winter (*came, come*) at last. The grasshopper (*sang, sung*) no more; he ate nothing, for the grass had (*gone, went*). But the ant was safe, she had laid in her scanty winter store. One day as she sat eating, the grasshopper (*come, came*) to her door. "Who's there?" said the ant, and rose. "It's I," said the grasshopper, "give me some food. I'm cold and hungry." "Oh, no," said the ant; "trouble (*doesn't, don't*) bother *you*. *You* dance and sing. Good-bye, Grasshopper."

1. Read the story above. Where two forms are printed read the right form.

2. What seasons are mentioned in the story?

1. Tell about the life of the ant and the grasshopper in summer. Give a title to this scene. What did the ant think when the grasshopper said, "Good-bye, Ant?"

2. How did the ant and the grasshopper come to meet a second time? What did the grasshopper think when the ant said, "Good-bye, Grasshopper?"

3. **Paragraph.**—Why is the story printed in two groups of sentences? Each of these groups is called a **paragraph.**

Note how the first word of each group, or paragraph, is placed on its line. Why is this?

4. **Invention.**—Imagine two boys or girls in place of the grasshopper and the ant; tell a similar story of them.

III.—Written Compositions.—1. Write the story of the Ant and the Grasshopper.

See that your title is properly written. Use the exact words of the speakers and mark them properly. Group your sentences in writing to indicate the parts of the story. Indent the first word in each group.

2. Tell a story of two characters, "Thriftless" and "Thrifty."

3. Tell a story that ends, "He laughs best who laughs last." Or, "Don't count your chickens until they are hatched."

STUDY X

I.—Oral Composition. Study this boy's letter.

Newmarket, Ontario,
October 20th, 1908.

Dear Bob,—

I want to tell you about my dog. I had a birthday last week and Daddy gave him to me for a birthday present. Aunt Mary gave me a book, too. It is called "The Wonders of the Heavens." I like the dog best. He is a black and white fox terrier. He is so small that he looks funny. So we call him Jumbo, after the elephant. But he is a smart dog. I don't kn where he got all his tricks. He shakes hands, sits up and begs, ..nd fetches things. He plays with me until I am tired. He never gets tired though. Aunt Mary says I ought to be reading about the Wonders instead of playing so much with Jumbo. But Daddy says, "Go along and play, sonny." I like Daddy. I like Aunt Mary, too, only not the same.

Come over on Saturday and see my dog. You'll like him.

Your loving cousin,

Tom.

1. Tell what this letter is about. Why did Tom write about his dog? Why will Bob like to read this letter? Show that the letter sounds like Tom's talk? Show that it reads like a letter from a boy to his chum?

2. Where did Tom write the letter? Where does he tell that in his letter? When did he write it? Where did he put the date? Where did he put the name of the person to whom he wrote? Where did Tom put his own name?

II.—The Friendly Letter. Study this form:—

(1) Heading.
(i) Address.
(ii) Date.

(2) Salutation.

(3) Letter.

(4) Complimentary Ending.

(5) Signature.

Newmarket, Ontario,
October 20th, 1908.

Dear Bob,—

.....
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.....

Your loving cousin,
Tom.

EXERCISE 1.—Rule a sheet, letter size. Commence and close a letter according to the form above.

EXERCISE 2.—Choose any subject you like and write a brief letter in the form of the above.

III.—Written Compositions.—1. Write a letter to a pupil in another school, telling him or her all about yourself:—your name; your age; where you live; where you go to school; your best friends; your pets. Ask the pupil to whom you write to reply.

Compare the form of your letter with that on p. 17.

2. Write a letter as if from the boy to his mother in the poem, *The Quest* (*Third Reader*, p. 43).

STUDY XI

I.—Oral Composition.—Study this letter of a girl to an older sister.

83 Liverpool Street,

Guelph, October 26, 1908.

My dear Dora,—

How are you? I am in bed, because I have a big bruise on my leg. We played Wild West yesterday, and I tumbled off my horse.—It was the big rocking-chair, you know.

The Fair has begun and we are to have visitors. Aunt Bess comes to-morrow with Caroline and Henrietta. I think my leg will be better. Father took William to the horse-show yesterday, and a dog came up to William and followed him home. We call him Jack, and he is going to stay with us. Mother plays with him, too.

Mother has been cleaning house, and the new room is a dream. It is to be your bedroom whenever you come home. Do come home soon and see

Your loving little

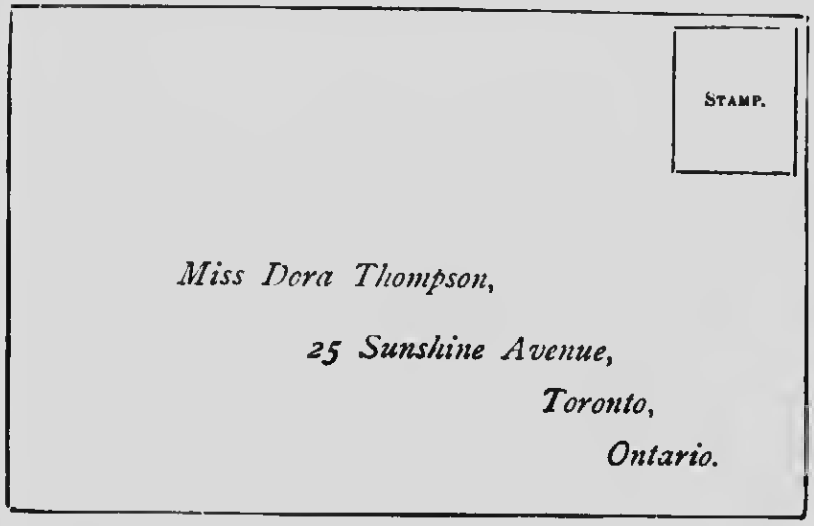
Sis.

1. What does Sis want to tell Dora? What does Dora want to hear in a letter from home? Point out in the letter what will interest Dora. Where does the letter show affection?

EXERCISE. (Oral.)—Suppose a pupil to be absent; compose a class letter to him; let each pupil compose a sentence in turn.

As the letter is being composed, write it in proper form on the board and in exercise books.

II.—The Address on the Envelope.—Sis addressed the envelope for her letter like this:—



EXERCISE 1.—Copy the letter, p. 18, and compare the placing of the parts with the diagram, p. 17.

EXERCISE 2.—Rule a space of envelope size and write in your own address. Compare the placing of the parts with the diagram above.

EXERCISE 3. Rule five such spaces and write in good form the names and addresses of five people you know.

III.—Written Compositions.—1. Write a letter to some one of the family who is away, giving news of home. Address the envelope.

First think of the different happenings that you wish to write about and arrange them in good order. Be sure to have something interesting in each thing you tell about.

2. Suppose you have been absent, write an interesting letter to your class, addressed to the teacher, telling what has happened to you.

3. Write to your grocer; order some articles of food.

STUDY XII

I.—Oral Composition. Tell about this picture.

A Country School-House. Photograph by L. S. Mills.

1. 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?

2. Is it like the school you go to? Where is your school? What is its shape?—its material?—its colour? etc.

II.—The Assertive Sentence. The sentence **tells** what we judge of somebody or something. (See p. 7.) When it tells something as a fact, it is an **assertive sentence.**

EXERCISE **1.**—Make assertive sentences completing :—

1. Our school is ..... (its colour, age, or place, etc.).
2. The school-yard is ..... (size, place, use, etc.).
3. The trees grow .....
4. The pupils bring ..... to the school.
5. We learn ..... at school.
6. Holidays are .....

EXERCISE **2.**—Tell in a sentence what you think about :—1. The school. 2. The bell. 3. Your school-mates. 4. Your object in coming to school.

EXERCISE **3.**—Make a sentence about :—1. The colour of the walls. 2. The number of the windows of the room. 3. The number of doors. 4. The place of the door. 5. The place of the black-board.

III.—Written Compositions.—1. Write a letter to a pupil in another school, telling about your school. Address the envelope.

Write down what you can about your school-house and yard, as if you saw them from the road. End by asking what his school is like.

Make a picture of your school-house, if you can, to go with your story.

Compare the form of your letter with that on p. 17.

2. Write a letter to a boy or girl living in another province—Montreal, Province of Quebec, or Winnipeg, Manitoba—telling him of the games you are now playing.

Note what you must write on the envelope (p. 19) in place of Ontario.

STUDY XIII

I.—Oral Composition. Study this picture.

A Critical Moment. Painting by L. Knaus.

1. 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? Did the geese get the slice of bread-and-butter or not? Did the girl run away? What did some one who saw the incident say?

2. What title shall we give the story in the picture?

3. Tell the story.

II.—The Sentence.—Its Parts.—The Subject. 1. Name something in the picture; then tell something that it is or does. For example:—

GEESE are greedy. The GIRL likes bread-and-butter.

What word, or part, of each sentence tells what we are speaking about?

Mark off this part in each sentence in this way :—

1. Geese | are greedy. Mary | likes bread-and-butter.

EXERCISE 1.—Make similar sentences about things in the picture and mark off the part in each sentence that tells what we speak about.

2. *The part of the sentence that tells what we are speaking about is called* **the subject.**

What is the work of the subject of the sentence?

EXERCISE 2.—Use the following words as subjects of sentences :—1. The house. 2. A pond. 3. The road. 4. Bread-and-butter. 5. A flock of geese. 6. A girl with a piece of bread-and-butter.

EXERCISE 3.—Point out in the following sentences :—

(i) The part that tells what we speak about ;

(ii) The part that tells what it is or does :—

1. Mary is crying. She is afraid of the geese.
2. The geese are after her bread-and-butter.
3. Her mother is in the house.
4. The little girl with the bread-and-butter holds up her hands.
5. The geese about her try to reach the bread.

EXERCISE 4.—Point out in the following sentences :—

(i) The part that tells us what we are speaking of;

(ii) What we 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 glides the canoe.
5. The stroke of the paddle is heard.
6. The leaves of the trees seem asleep.

III.—Written Compositions.—1. Write a title for and tell the story of the picture at the head of the Study.

Make the story interesting by telling of the girl's surprise and anxiety, and by adding a funny conclusion.

2. Tell of your adventure with some bird or animal.

STUDY XIV

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

Tennyson's Brook at Somersby. Photograph by Edwin Nainby.

1. Study the picture. Tell the class what you think is the story of the day's outing suggested by the picture.

2. Tell the class how you have 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 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 and clearly spoken.

II.—The Sentence.—Its Parts.—The Predicate.

1. Make a statement about:—1. The grass .... 2. The brook .... 3. The fish .... 4. The girl ....

What you say about the subject is called **the predicate.**

What is the work of the predicate?

2. What can you say about:—1. The girl. 2. The man. 3. The stream. 4. The bank. 5. Fish. 6. Fishing.

Tell the subject and the predicate in each sentence.

3. We can divide a sentence into two main parts—

The grass | is long. The old man | sits by the tree.

EXERCISE 1.—Mark off the subject from the predicate in the following sentences:—

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. By the grassy bank runs the stream.
6. The man and the girl walked home in the evening.

EXERCISE 2.—Point out (i) the subject and (ii) the predicate in each of the following sentences:—

1. A drop of ink may make thousands think.
2. The poet Burns made songs and ballads.
3. This little stone the old man put in his pocket.

4. Our little girls have read all about Cinderella and the Sleeping Beauty.

EXERCISE 3.—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 Compositions.—1. Write a free composition on some outing of your own by river or lake, etc.

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. When you have finished, review your story, and correct any errors in spelling, punctuation, capital letters. Observe these points of form:—

[*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. **Indention.**—Note that the first line of each paragraph has a wider margin on the left than the lines that follow. Imitate this in writing.

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

3. Tell the story of "The Argonauts." (*Third Reader*, p. 66.)

STUDY XV

I.—Oral Composition. Study this picture.

The Fairy-Book Painting by S. Giulio Rotta.

1. Tell about the old woman —where she lives, what she looks like, what she does. Tell about the little girl —where she lives, what she looks like, why she comes to see the old woman.

2. Close your books and try to tell about the old woman's kitchen as if you saw it.

Tell about any kitchen you know well. Speak as if you could see it.

3. Think of a story that the old woman might like to read to the little girl, and tell it to the class.

II.—The Sentence —Its Main Parts. (*Continued.*)

1. Name various objects in the picture, and use each as the subject of a sentence that tells what its shape or colour is. For example—*the apron*: —The woman's apron is blue.

2. Name various objects in the picture and use each name in the predicate of a sentence. For example—*apron*:—The old woman wears a big blue apron.

The Comma (,).—1. Notice where we pause a little in speaking sentences such as these—

My dear, I will read you a fairy-tale.

Will you come, children, and hear the story?

Which are the words that make the statement? What word or words are just a call or word of address?

In writing, how do you make clear the little separation of the word of address from the sentence?

EXERCISE 1.—Distinguish between:—1. Hurry up John: Hurry up, John. 2. Run and help, Mary: Run and help Mary. 3. Let us remain friends: Let us remain, friends.

2. Notice how the salutation of a letter is punctuated (see p. 17).

My dear John,

I received your kind letter.....

Why is it so written?

A dash is often added in the salutation of a letter:—

My dear John,—

EXERCISE 2.—Write the salutation and the opening line of three letters. See that each is properly placed and punctuated.

EXERCISE 3.—Write the following, adding the proper punctuation. 1. Wake up Dormouse. 2. Hurry up Kitty. Rover off with you. 3. Friend I do thee no wrong. 4. She is still dears the prettiest doll in the world. 5. Children dear was it yesterday? 6. Isle of Beauty fare thee well! 7. Rule Britannia! Britannia rules the waves.

III.—Written Compositions.—1. Write about the old woman and the little girl (at least two paragraphs).

Write the story that the old woman tells the little girl. (Write the sentences of this part in one paragraph.)

2. Or, write a letter to your teacher, telling her about any person you like to visit, where you go, and why you like to go there.

STUDY XVI

I.—Oral Composition. Study this picture.

Lakeside Pleasures—Humber Bay. Photographic study by E. J. Rowley.

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 day is it? What month? Is the sun shining? Do you see any shadows? What time of day is it? Of what colour is the sky?—the water?—the sand?

Who are those 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.—Correct Forms of Words. Notice that we must say—

This spade is mine (not *this here* spade). *That* shovel (not *that there* shovel). See *those* children playing (not *them* children). *These* shoes are mine; *those* are yours.

EXERCISE 1.—Fill in the blanks, using the right form:—1. See ——— trees yonder. 2. Won't you give me one of ——— stones in your pail? 3. ——— pebble is mine, ——— is ———, John. 4. ——— pebbles are mine, ——— shells are ———, Mary. 5. What big waves ——— are! 6. Look at ——— whitecaps!

2. Do you hear any of your schoolmates saying, "Have you *got* a knife in your pocket?" Should they not say, "Have you a knife in your pocket?"

Compare the meaning of—

Have you a spade? Have you got a spade yet? Have you your new shoes on? Have you got your new shoes?

EXERCISE 2.—Write sentences using *get*, *got*, with their real meaning.

III.—The Comma. (*Continued*) Notice the places where we pause in speaking sentences such as these:—

Mary, my sister, helps me play.

The children, brother and sister, always play by the shore.

What is the purpose of the words between the pauses? How, in writing such sentences, do you mark off these explanatory words?

EXERCISE 1.—Point out the explanatory words added in the following sentences. Write the sentences, giving the proper punctuation:—1. Tom ran and put the harness on Dobbin his horse. 2. We both jumped in Tom and I. 3. We called out to the other children Harry and Jane "Good-bye!" 4. We drove out along the road a muddy road that leads to Blankville the nearest station. 5. There I just caught my train the four o'clock express. 6. Here I am home again and glad to see everybody Mother and Aunt Mary and my dog Gyp.

EXERCISE 2.—Write sentences using similar explanatory words; punctuate these properly.

IV.—Written Compositions.—1. Suppose you had spent the day with a schoolmate by the water, tell what you both did and said. Give the exact words of your talk to each other and mark them with quotation marks.

2. Have you ever dammed up a little creek? Tell how you did it.

3. Tell about a steamboat trip to Hamilton, or to Niagara-on-the-Lake or to ——.

STUDY XVII

I. Oral Composition. Study this fable.

One autumn a flock of wild ducks were flying south. A frog saw them and croaked out to them, "Won't you take me with you?" "How can we?" asked the ducks; "you can't fly." "No," answered the frog, "I can't fly, but couldn't I hold on to a stick with my mouth? Two of

you could carry the stick in your bills, one at each end." The ducks agreed to try the plan, and they started south.

They had not gone far before they passed over a field where two men were working. "Look," said one of them, "do you see those ducks carrying that frog? I call that a clever trick." "Isn't it clever?" said the other. "Who thought of it, I wonder?" "I did," said the frog proudly. As he opened his mouth to speak, he lost his hold, and fell to the ground and was killed.

1. Tell about the frog's plan to migrate. Tell how it failed. Give a good title to each part. How are the separate parts indicated in writing? What does the whole story teach? Give a suggestive title for the whole story.

2. Explain the punctuation of the story—periods, quotation marks, and interrogation marks.

II.—The Sentence.—Assertive and Interrogative. We can express what we think as an assertion. (See pp. 7 and 21.)

Ducks fly south in autumn.

The frog doesn't leave its pond.

Such sentences are called **assertive.**

What is the work of the assertive sentence?

But we can also express what we think as a question.

Do ducks fly south in autumn?

Does the frog leave its pond?

Such sentences are called **interrogative.**

What is the work of the interrogative sentence?

Punctuation. Note that the interrogative sentence

is marked by an **interrogation mark** (?) also called a **question mark,** or **query.**

EXERCISE 1.—1. Point out the interrogative sentences in the fable.

2. Ask questions about wild ducks and their flight.

3. Ask questions about frogs and their habits.

EXERCISE 2.—Change the following assertive sentences into interrogative:—1. Wild ducks go south. 2. Frogs can't fly. 3. You are ready. 4. Little foxes spoil the vines. 5. I am my brother's keeper. 6. Our baseball nine won the match.

EXERCISE 3.—Change the following interrogative sentences into assertive:—1. Can you fly? 2. Isn't it clever? 3. Were there any pupils late this morning? 4. Can boys run faster than girls? 5. Which is the way for Billy and me?

EXERCISE 4.—Turn the following into questions:—1. It was I who saw it. 2. It was he who told me. 3. It is they who need money. 4. It is we you mean. 5. There are the books. 6. There are my books. 7. There are John and Susan.

III.—Written Compositions.—1. Write the story of the fable in this Study, first giving it a title.

Be careful to use some interrogative sentences, and to punctuate them properly.

2. Write a similar story about two boys who could swim and one who couldn't.

3. Write a story that ends, "Pride goes before a fall."

4. Tell the fable of the Frog and the Ox.

STUDY XVIII

An Amusing Story. Painting by J. G. Brown, Esq., N.A. By permission of the artist.

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

2. Study the story in the picture in the front of this book. Tell the story with interest and animation as if you had been one of the boys or girls.

II.—The Sentence.—Parts of the Interrogative Sentence. **1.** The interrogative sentence has parts like the assertive sentence.

Ask any question that is worth while about something you see in the picture of the bootblacks. For example:

Why are the boys laughing?

Point out the subject and the predicate of the interrogative sentences you make.

2. What is peculiar in the order of the subject and predicate in most interrogative sentences?

3. Speak these two sentences aloud—

Did not John hear the story?
John did not hear the story.

In speaking, what difference do you notice when you ask a question and when you make an assertion?

In writing, how do you show that you are asking a question?

EXERCISE 1.—Use the following words (i) as subjects of interrogative sentences, (ii) in the predicate of interrogative sentences:—

(1) bootblacks. (2) brush. (3) faces. (4) story.

EXERCISE 2.—Study the picture on page two of this book. Some pupils ask questions about the boys and girls,—how they came to be where they are, how they found the branch, what happened, and so on. Other pupils answer the questions asked.

III.—Written Compositions.—1. Write the story in the picture on page two 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, like the bootblack in the picture.

2. Write a free composition (*i.e.*, write just as you would tell it) on any accident that has happened to you or that you have seen happen.

3. Study and then write in brief form "The Story of a Fire" (*Third Reader*, p. 40).

STUDY XIX

I.—Oral Composition. 1. Study the story of Hercules and the Farmer:—

A farmer driving on a muddy road found his wagon at last stuck in the mire. He besought Hercules (*her kew leez*) to help him. Hercules told him to put his shoulder to the wheel. He did so and got his wagon out.

Bring out the idea in the story that heaven helps those that help themselves.

(i) Depict the farmer with his wagon stuck in the mire—his despair and lack of courage.

(ii) Give his appeal in his own words to the mighty Hercules to help him.

(iii) Give in the words of Hercules his advice to the farmer. Depict the alacrity of the farmer, his shouts to the horses, his mighty effort.

(iv) Depict the result, giving the farmer's cry of joy at his success.

2. Now tell the whole story with animation.

II.—Here are some good stories. Tell them well. Think first of the chief point of the story. Then go over the parts; make them more vivid. Go over all the details in memory; then tell the story to the class; make it interesting.

1. Some boys were walking by a pond. Seeing frogs in the water they began to throw stones at them. One of the frogs called out to them that throwing stones might be sport for boys but it was death to frogs.

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 she accidently overturned her pail of milk. Good-bye eggs, chickens, dress, sweethearts!

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!" but nobody believed him, and the wolf carried off a lamb.

III.—The Comma. (*Continued.*) Notice how in speaking we mark off the words of a series.

She would sell milk, buy eggs, and raise chickens.

How in writing do we mark off the parts of a series?

EXERCISE 1.—Note the series in each of the following; write the sentences, marking the parts by commas:—

1. The fox the wolf and the lamb figure in fables.
2. The boys raced jumped and ran.
3. She lifts the knocker, rap rap rap.
4. The quietest sunniest cosiest sleep she had ever had.
5. Answer, echo, answer, dying dying dying.
6. Dusting darning drudging, nothing is great or small.
7. Monkeys are such ugly grinning chattering queer little beasts.
8. Are you a little Indian Sioux or Crow or a little frosty Esquimo?

EXERCISE 2.—1. Write a note to your butcher ordering several articles of food. Watch the marking of the series.

2. Write a note to your bookseller telling him to send you five different books.

IV.—Written Compositions.—1. Write the story of Hercules and the Farmer. Give it life and interest.

2. Write, similarly, the story of the Milk-Maid, or the Shepherd Boy and the Wolf.

3. Tell the story of "The Whistle" (*Third Reader*, p. 108).

STUDY XX

I.—Oral Composition. Study this picture.

The Spilled Ink. Painting by G. Igler.

1. What is the picture about? Describe the things you see? What name shall we give the boy?—the girl? 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?

2. Some pupils tell the whole story, giving the exact words of the speakers. Make the story interesting.

3. Choose some similar incident that has happened in your own school and tell about it.

4. Make up a story suggested by the words: *girl, butterfly, river-bank, boy.* Illustrate it.

II.—The Sentence.—Imperative. Note that we can express what we think as an assertion (p. 21).

Or we can express what we think as a question (p. 32).

We can also express what we think as a command—

Girls, write well.

Help the girls, boys.

A sentence of this kind is called an **imperative sentence.**

What is the work of the imperative sentence?

EXERCISE 1.—Express (i) as questions, (ii) as commands:—1. The boy sits on the bench. 2. The girl watches the ink run. 3. She lifts up the paper. 4. The teacher comes to help them.

EXERCISE 2.—(i) Name things in the picture; make statements—ASSERTIVE sentences—about them. Change the assertive sentences to imperative sentences.

(ii) Name things in the picture; ask questions—make INTERROGATIVE sentences—about them. Change these to imperative sentences.

(iii) What might the girl in the picture tell the boy to do when the ink began to run? What might the boy tell the girl to do? What commands might the teacher give to both of them?

EXERCISE 3.—Imagine (i) the ceiling coming down; (ii) a fire breaking out. What orders would you give?

III.—Written Compositions.—1. An Incident in the School-room. Tell the story of the picture.

2. Write to an absent pupil; tell about some recent incident of school life. Address the envelope.

3. Tell in brief form the story of "Mary Elizabeth" (*Third Reader*, p. 72).

STUDY XXI

I.—Oral Composition. Study this poem.

DAYBREAK

1. A wind came up out of the sea,
   And said, "O mists, make room for me."
2. It hailed the ships, and cried, "Sail on,
   Ye mariners, the night is gone."
3. And hurried landward far away,
   Crying, "Awake! it is the day."
4. It said unto the forest, "Shout!
   Hang all your leafy banners out!"
5. It touched the wood-bird's folded wing,
   And said, "O bird, awake and sing."
6. And o'er the farms, "O chanticleer,
   Your clarion blow; the day is near."
7. It whispered to the fields of corn,
   "Bow down, and hail the coming morn."
8. It shouted th[illegible]fry-tower,
   "Awake, O [illegible] the hour."
9. It crossed the churchyard with a sigh,
   And said, "Not yet, in quiet lie."

—Henry Wadsworth Longfellow.

1. Many changes take place at daybreak; tell about them.

2. How does the morning wind, in the poem, speak to (1) the mists, (2) the ships at sea, (3) the land, (4) the forest, (5) the birds, (6) the farms, (7) the wheat-fields, (8) the bells, (9) the graves? (Tell about each scene.)

3. If you were the wind, tell all you would do at daybreak, and the commands you would give.

II.—The Sentence—Parts of the Imperative Sentence. You have seen the sign at a railway crossing—

STOP, LOOK, LISTEN.

You are the person to whom the order is given and you should know that you are meant. It is as if one said—

You | STOP ; *you* | LOOK ; *you* | LISTEN.

Sometimes, however, we add a word of address to tell clearly the person that is meant—

Run away, *John*. *O mists*, MAKE ROOM FOR ME.

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.—Point out the imperative sentences in the poem. Tell which commands have a word of address added.

III.—Written Compositions.—1. Imagine you are the wind, tell all you did during the day.

Use some imperative sentences in your story.

2. Tell a similar story of the sun, or the cloud, or the rain, or the snow.

3. Tell the story of the doings of Jack Frost. (See "The Frost," *Third Reader*, p. 83.) Have, if you like, Jack Frost tell his own story.

4. Tell in brief form the story of "South-west Wind, Esq." (*Third Reader*, p. 86.)

5. Write a letter to Santa Claus.

STUDY XXII

I.—Oral Composition. Study this picture.

Apple Tree in Bloom. Photographic study by E. J. Rowley.

1. (1) Tell how the apple-tree differs from other trees—trunk, branch, leaves (shape, colour above and beneath).

(2) 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 (see p. 64); how it ripens. Describe an apple-tree with fruit on it.

(3) Tell how apples are picked and stored and sold.

(4) 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, draw up on paper a plan, or outline, of a composition on THE APPLE-TREE.

II.—Correct Forms. Write on the black-board; study and repeat aloud the following forms of *lie* and *lay*, *rise* and *raise*, *sit* and *set*. Repeat the sentences with *he*, *she*, *we*, *you*, *they*. Notice the difference in use.

I lie down, I am lying	I lay down	I have lain down
I lay the book down, I am laying the book	I laid the book down	I have laid the book down
I rise to speak, I am rising	I rose to speak	I have risen to speak
I raise my head, I am raising my head	I raised my head	I have raised my head
I sit, I am sitting	I sat an hour	I have sat too long
I set the table, I am setting the table	I set the table yesterday	I have set the table

SPECIAL USE.—The sun *sets* at seven o'clock. The sun *set* yesterday at seven. The sun *has set*.

EXERCISE 1.—Read aloud or write these sentences, using the correct form of the two given in parentheses:—

1. Let us (*set*, *sit*) down and read. We have all (*sat*, *set*) down. Won't you (*set*, *sit*) down?

2. The teacher made me (*set*, *sit*) the chair by the desk.

3. At what time does the sun (*rise*, *raise*) in February? When does it (*set*, *sit*)? It rose at five o'clock.

4. (*Raise*, *rise*) up, John, and answer. (*Sit*, *set*) back.

5. The apples (*lie*, *lay*) on the ground. They are (*laying*, *lying*) there now. Let us (*set*, *sit*) down by them.

6. The apples (*lay*, *laid*) by the tree. I (*brought*, *brung*) a basket to carry the apples and (*laid*, *lay*) it on the ground.

7. Make the dog (*lie, lay*) down, Tom. He won't (*lay, lie*) down.

8. The stream (*rose, raised*) six inches in spring. The rains (*raised, rose*) the water. The melting snows made it (*rise, raise*).

9. The dog was (*laying, lying*) by the fire, where I had (*laid, lain*) his supper. He has eaten it and is (*lying, laying*) down.

EXERCISE 2.—Make sentences using the correct forms of (i) lie, (ii) lay, (iii) rise, (iv) raise, (v) sit, (vi) set.

III.—Bills and Receipts. (See p. 62.) Mrs. Richard Brown bought of James Hoover, Grocer, 1 bl. Greenings, $2.50, 1 bl. Spies, $3, 1 bl. Snows, $2.25, 2 bush. Potatoes @ .45. Make out James Hoover's bill. Receipt the bill.

IV.—Written Compositions.—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 plan or outline you have made. Make the groups of sentences, or **paragraphs,** correspond to your main headings.

2. Write about An Apple Orchard.

Plan your composition in three parts:—(i) The orchard in blossom time. (Read "An Apple Orchard in the Spring"—*Third Reader*, p. 60.) (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.

STUDY XXIII

I.—Oral Composition. 1. Tell in detail—

WHAT YOU DO WHEN YOU MAKE A FIRE IN THE STOVE.

Take care to tell all the things you do in the order in which you do them.

2. Tell in the right order of detail how you would make a fire, if you were camping out.

3. Tell in detail and in the right order—WHAT YOU DO WHEN YOU MAKE A BED.

4. Tell in the right order how, if you were camping out, you would make your bed.

II.—Order. Point out some part or parts in the following stories not in proper order. Tell why the order is not right. Tell the story in the right order.

1. DAPPLE GRAY

I had a little pony
His name was Dapple Gray;
I lent him to a lady
To ride a mile away.

I would not lend my horse again
For all a lady's hire.
She lashed him, she beat him,
She rode him through the mire.

2. THE FARMER AND THE BROWNIE

A farmer resolved to move away from his house. He was troubled with a mischievous Brownie. "So you are moving," said his neighbour to him. The Brownie hid himself in the furniture. The farmer piled all his household goods on a great van and was ready to start off. "Yes," said a little voice from the churn in the middle of the load, "we are all moving." There was no use moving after that.

Try each sentence to see where what it tells about really belongs in the right order of events.

Capital Letters. (*Continued*) Notice the capitals used to begin the first word of each line of "Dapple Gray." Imitate this and re-write the poem in its proper order.

III.—Written Composition.—1. Write how you made the fire one very cold morning.

2. How you cooked and slept when you were camping.

3. Write the story of the Farmer and the Brownie.

Make, if you like, a drawing to illustrate your story.

4. If you live in the country, write a letter to a cousin in the city telling him how you spend the day. Follow the order of events. Address the envelope (space).

If you live in the city, write a similar letter to a cousin in the country. Address the envelope (space).

5. Tell in brief form how Tom Sawyer whitewashed the fence—"Work or Play" (*Third Reader*, p. 100).

STUDY XXIV

I.—Oral Composition. A folk-lore story—"Little Red Riding-hood." Tell it in three parts

(i) How Red Riding-hood met the wolf.

(ii) The wolf and the grandmother.

(iii) The wolf and Red Riding-hood.

II.—The Sentence.—Exclamatory. A sentence may express strong feeling—

Oh, grandmother, what great eyes you have!

What sudden feeling is expressed here?

Such a sentence is called an **exclamatory sentence.**

What is the work of the exclamatory sentence?

In speaking how do you show feeling?

In writing a sentence how is this feeling marked?

The mark for an exclamatory sentence is called an **exclamation mark** (!).

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

Give full sentences, not mere exclamations.

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

EXERCISE 3.—Make different kinds of sentences completing the following. Tell 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 4.—Tell the kind of sentence each of the following is:—1. The shades of night were falling fast. 2. That's the way for Billy and me. 3. Let's pretend we're Indians. 4. You be the Indian. 5. Where did you get your bow and arrows? 6. Look out! There they go! 7. How yellow the leaves look! 8. Can you hear the ripple washing in the reeds? 9. The whale-ship came back from her long voyage. 10. Sink me the ship, master gunner. 11. The path of duty is the way to glory. 12. The foe, they come! they come!

III.—Written Compositions.—1. Write the story of Red Riding-hood. See that you use some exclamatory sentences and punctuate them properly.

2. Write the story of Beauty and the Beast, or of any other favourite fairy-tale.

STUDY XXV

I.—Oral Composition. Study this description.

COASTING

"Clear the hill-a l" was the general cry on a bright December afternoon, when all the boys and girls of Harmony village were out enjoying the first good snow of the season. Up and down three long coasts they went, as fast as legs and sleds could carry them. One smooth path led into the meadow, and here the little folk congregated; one swept across the pond, where skaters were darting about like water-bugs; and the third, from the very top of the steep hill, ended abruptly at a rail fence skirting the high bank above the road. There was a group of lads and lasses sitting or leaning on this fence to rest after an exciting race, and, as they reposed, they amused themselves with criticising their mates, still absorbed in this most delightful of out-door sports.

Down they went, one after another, on the various coasts—solemn Frank, long Gus, gallant Ed, fly-away Molly Loo, pretty Laura and Lotty, grumpy Joe, sweet-faced Merry with Sue shrieking wildly behind her, gay little Jack and gipsy Jill, always together,—one and all bubbling over with the innocent jollity born of healthful exercise. People passing in the road below looked up and smiled involuntarily at the red-checked lads and lasses, filling the frosty air with peals of laughter and cries of triumph as they flew by in every conceivable attitude; for the fun was at its height now, and the oldest and gravest observers felt a glow of pleasure as they looked, remembering their own young days.

From "Jack and Jill," by Louisa M. Alcott.

1. Tell what the first group of sentences is about. Tell what the second paragraph is about.

2. Picture in your own words the hill and its three coasts; the children coasting; those skating; those resting; the older people looking on.

3. Point out the words that describe (i) movement, (ii) excitement, (iii) numbers of merry-makers.

4. Tell what fun you have coasting.

5. Point out where **semicolons** (;) are used in the story. Why are they used there? Make a sentence containing one or more semicolons.

II.—The Sentence—Parts of the Exclamatory Sentence. 1. Note in such sentences as—

How the sled flies! What fun coasting is!

that we have the assertions—

"The sled | flies." "Coasting | is fun."

but that the assertion is made very emphatic by the exclamatory form.

Notice that often some part of the predicate in the exclamatory sentence is put first. Compare p. 35, 2.

(What fun) coasting | is! = Coasting | is what fun.

2. Note how in speaking we emphasize the exclamation:—

How frosty the air is! (Compare with—The air is very frosty.)

Note how in writing we indicate the exclamation.

What is this mark (!) called?

3. Any type of sentence may be written as an exclamation, if we wish to express feeling.

Charge for the guns! Won't he catch it! We're off!

EXERCISE 1.—(i) Turn the following exclamatory sentences into corresponding assertive:—

1. What a fine sled Tom has!
2. How red your cheeks are!
3. How many boys and girls are out to-day!
4. How sweet the moonlight sleeps upon this bank!
5. Oh, if I could only go coasting!

(ii) Point out the subject and predicate of each.

EXERCISE 2.—Turn the following sentences to give them exclamatory force:—

1. The night is very beautiful.
2. I wonder, little star, what you are.
3. We are having a heavy rain.
4. I wish I had wings like a dove.
5. We all wish the king to live long.
6. Many millions of people are now asleep.

EXERCISE 3.—Make exclamatory sentences about (i) a cold winter day, (ii) the snow, (iii) going fast in a sled, (iv) a coasting accident.

EXERCISE 4.—Study the parts of the exclamatory sentences in EXERCISE 1.

III.—Written Compositions.—1. Tell the story of "Coasting," changing the scene and persons to coasting as you know it.

In telling the story bring out *movement, numbers.* Use some imperative and exclamatory sentences to express excitement.

2. Write a letter about a coasting accident.

3. Tell in brief form "The Pickwick Club on the Ice" (*Third Reader*, p. 6).

PART II

GRADE VI-SENIOR III

STUDY XXVI

I.—Oral Composition. Study this picture.

Excitement. Photograph from life. By the Soule Art Publishing Co.

What do you suppose is the place in the picture? Who are the people? What is happening below? Describe vividly the probable incident or accident below, as you think it happened.

II.—Capital Letters. (*Continued.*) 1. The capital letter is used 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) God. Apollo. Joseph. Robert Burns.

(ii) Montreal. New Brunswick. Great Britain. The Dominion of Canada and the United States.

NOTE.—By proper name is meant the especial name of a particular object. All men are *men*, but *John Smith* or *the Duke of Wellington*, is the proper or especial name of a particular man.

Words derived from such proper names are also marked by capitals:—The English nation. Canadian lakes and American rivers.

2. The title may be an ordinary word.

The **A**lmighty. **F**ather **T**ime. The **F**orest **C**ity. The **M**aritime **P**rovinces. The **R**ed **R**iver. 22 **E**lm **S**t. West, Toronto.

The capital letter is needed for all important words of the title.

3. The title may be a proper name to which an ordinary word is added.

Mr. and **M**rs. **J**oseph **J**olly. **C**olonel **C**arter. **P**rofessor **M**itchell. **E**arl of **C**hatham. **K**ing **E**dward and **K**aiser **W**ilhelm.

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

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

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

EXERCISE 4.—Write the full titles of ten men or women famous in history.

III.—Written Compositions.—1. Tell the story of the incident suggested by the picture on p. 51.

2. Tell what you saw on the way to school. If you saw any interesting incident tell about it.

3. Tell in brief form the story of "The Ride for Life," or "The Little Hero of Haarlem," (*Third Reader*, p. 34 and p. 110).

STUDY XXVII

I.—Oral Composition. 1. A talk about "eyes and no eyes,"—what some boys see and others do not.

2. How the Indian observes;—tell the story of "Observation." (*Second Reader*, p. 15.)

3. **Invention.** A dervish in the desert was asked about a lost camel. He had not seen it, but he asked the owner if the camel was blind in the left eye, lame in one leg, had lost a front tooth, was loaded with honey on one side, wheat on the other. How did he know? Tell the story.

II.—Capital Letters. (*Continued.*) 1. The title may be (i) a story, poem, or other work of literature; or (ii) an historical event or document; or (iii) a religious or political party. Study the use of capitals.

(i) "**R**ed **R**iding-hood." "**T**he **M**ill on the **F**loss."

(ii) **T**he **F**rench **R**evolution. **T**he **C**onfederation **A**ct.

(iii) **C**atholics. **P**rotestants. **C**onservatives. **L**iberals.

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

(i) **M**onday. **T**uesday. **J**anuary. **F**ebruary.

(ii) **N**ew **Y**ear's **D**ay. **G**ood **F**riday. **H**allowe'en.

3. The pronoun *I* and the interjection *O* are also distinguished by capital letters.

EXERCISE 1.—Write the names of ten events; ten books.

EXERCISE 2.—Write down the name of your favourite day of the week,—holiday,—month,—hero and heroine.

III.—Written Compositions.—1. Write the story of the Dervish and the Camel.

2. A man was troubled by the loss of his chickens; by what traces did he discover who the thief was?

3. Describe three different scenes in camping-out. (Read "A Canadian Camping Song," *Third Reader*, p. 65.)

STUDY XXVIII

I.—Oral Composition. Tell about yourself.

1. Make a statement about each of these points:—

Your name. Your father's name. When and where you were born. Where you have lived and where you live now. Any sickness or accident that has happened to you. When and where you have gone to school.

2. Make a statement about each of these points:—

Tell what you look like—that is, how tall you are, how heavy; the colour of your skin, hair, eyes; any peculiarities that distinguish you. What you like best to do, and best to play, and best to read. What you are going to be when you are a man.

II.—The Comma. We can put words beside another word to explain it (p. 30).

John Smith, *the bookseller*, is my father.

The commas mark off the word or words added in explanation.

EXERCISE 1.—Point out the added explanatory words in the following. Explain the punctuation.

1. I have two brothers, Harry and Ralph, and one sister, Mary.

2. My dog, Rover, was given me by Harry's big brother, Tom.

3. England's greatest warriors, Nelson and Wellington, are buried in St. Paul's Cathedral.

EXERCISE 2.—Add explanatory words to the following; see that the full sentences are properly punctuated:—

1. My brothers ..... are going fishing with me.

2. Here comes a big, rough dog ..... It belongs to John Smith .....

3. I like to read about Nelson .....

4. Victoria ..... began to reign in 1837.

5. We counted in the woods four different kinds of trees .....

6. We went with our teacher ..... to pick wild flowers .....

EXERCISE 3.—**Homonyms.** Distinguish in meaning the words in each of the following groups. Make a sentence using each word correctly:—

1. Flower : flour.
2. Lead : led.
3. Fowl : foul.
4. Dues : dews.
5. Cent : scent : sent.
6. Threw : through.
7. Cells : sells.
8. Their : there : they're.
9. By : buy.
10. Die : dye.
11. Sees : seize : seas.
12. Week : weak.

III.—Written Compositions.—1. Write a letter to a scholar in another school (in Regina, Saskatchewan, or Vancouver, British Columbia); tell about your work. Rule an envelope form and address it properly.

2. Suppose a dog described himself and his life; write his story. Give it in two paragraphs.

3. The life of a knife, told by itself.

4. The life of a cloud, told by itself.

5. Describe "Tubal Cain," *Third Reader*, p. 11, or "Iagoo, the Boaster," p. 39, or "The Minstrel Boy," p. 74.

STUDY XXIX.

I.—Oral Composition.—The Order for Goods. Study this form.

(1) Heading
(1) Address
(2) Date

(2) Direction

(3) Salutation

(4) Order

(5) Complimentary close

(6) Signature

JAMES HOOVER, GROCER.
234 Yonge Street, Toronto,
October 26, 1908.

Mr. James G. Young,
Bethesda, Ont.

Dear Sir,

The apples sent us are excellent. We need more of the same. Please ship us promptly:

4 bls. Northern Spies.
3 bls. Greenings.

Yours truly,
James Hoover.

Study the form of the address on the envelope for this order:—

JAMES HOOVER, Grocer,
234 Yonge Street,
TORONTO, ONT.

STAMP

Mr. James G. Young,

Bethesda,

Ont.

EXERCISE.—(i) Rule a space the size of a letter page and copy in it the letter printed above. (ii) Rule a space the size of an envelope and copy in it the address above.

II.—Period with Abbreviations.—EXERCISE 1.—Insert a period after abbreviations in the following:—1. Mr and Mrs Collins were invited to visit us. 2. They arrived on Nov 20 and stayed till Dec 2. 3. On Jan 5, I had a letter from Messrs H Holt and Co. 4. The battle of Trafalgar was fought on Oct 21, 1805. 5. The items of your account for Jan 25 are:—5 lb of sugar, 3 lb of butter, and 2 oz of pepper, and for Feb 1:—3 lb of sugar, 5 lb of butter, and ½ oz of pepper. 6. Dr Curry, Professor C Sprague Smith, and Colonel Sprague leave on the 10th instant for Charlottetown, Prince Edward Island. 7. How many miles is it from Toronto, Ont, to Edmonton, Alta, and from Edmonton to Victoria, B C?

EXERCISE 2.—What other abbreviations could be made?

EXERCISE 3.—Make out a shopping list, or list of articles you are to buy; have ten items; use abbreviations.

EXERCISE 4.—Suppose you were given three dollars to buy things for the home, write a memorandum of what you bought and the cost of each; use abbreviations.

III.—Written Compositions.—1. Write a letter giving an order to Messieurs John David Young and Company, 32 King Street, West, Toronto, to send you by express a baseball and bat and fishing-rod. Give price as stated in their catalogue, and tell them you enclose payment.

Notice the abbreviations you can use and make them.

2. Write a letter, ordering garden seeds (five kinds). Tabulate (see p. 56) the items. Write the merchant's reply.

STUDY XXX

I.—Oral Composition. Study this poem.

"BILLY AND ME"

1. Where the pools are bright and deep,
Where the gray trout lies asleep,
Up the river and o'er the lea[1],
That's the way for Billy and me.

2. Where the blackbird sings the latest,
Where the heather[2] blooms the sweetest,
Where the nestlings chirp and flee,
That's the way for Billy and me.

3. Where the mowers mow the cleanest,
Where the hay lies thick and greenest;
There to trace the homeward bee,
That's the way for Billy and me.

4. Where the hazel bank is steepest,
Where the shadow falls the deepest,
Where the clustering nuts fall free,
That's the way for Billy and me.

5. Why the boys should drive away
Little maidens from their play,
Or love to banter and fight so well,
That's the thing I never could tell.

6. But this I know, I love to play,
Through the meadow, among the hay;
Up the water and o'er the lea,
That's the way for Billy and me.

—James Hogg.

[1] A poetical word for meadow, pasture.

[2] A low, bushy, evergreen plant, with small pinkish purple, bell-shaped flowers. It grows over the moors of England and Scotland.

1. Is the speaker—the "me" of the poem—a boy or a girl? Why? What particular scene is given in the first stanza?—in the second?—in the third?—in the fourth? Why are boys not always good comrades of girls (stanza 5)?

2. Tell about places out-of-doors you love to go to.

3. Memorize the poem.

II.—Name-Words.—1. Notice that certain words stand for objects. Think of the objects mentioned in the words of the first stanza; the names for them are: *pools, trout, river, lea, Billy.*

Point out the names of objects in the rest of the poem.

EXERCISE 1.—Name objects in the schoolroom; use each name as subject of a sentence.

2. We can name persons or animals as well as things. *Billy* and *Sally* were playmates. *Dogs* are good friends.

EXERCISE 2.—Name, using each name in a sentence:—

1. Your playmate. 2. A famous man or woman.
3. A village or town. 4. Some animal.

3. We can name objects which we only think about:—

The *joy* of the children; their *love* of play; their *kindness* to each other; their *ages*; their *health*, etc.

EXERCISE 3.—Name:—(1) A feeling. (2) A good quality. (3) A bad quality. Use each in the predicate of a sentence.

The kind of word that represents anything we see or think about—is called a **name-word.**

What is the work of the name-word?

III.—Written Compositions.—1. Tell of places you like best to go to. (Write a paragraph about each place.)

2. Your best fun out-of-doors—in spring, summer, fall, winter. Or, 3. "Fishing" (*Third Reader*, p. 193).

STUDY XXXI

I.—Oral Composition. Study the story of—

The Man in the Moon.

They say in Germany 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 not 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." The stranger vanished, and the woodcutter was caught up into the moon. There you may see him, with faggot and staff, any time the moon is full.

1. Describe the full moon. Draw it. What figure do you seem to see there? What is the German story told to explain "the man in the moon"?

Tell any Indian, or English, or Scotch, or Irish legend you have heard.

2. Describe the woodcutter in the story. Describe the stranger.

II.—How Name-Words are Modified. We can modify the meaning of the name-word by putting certain words with it. Notice how this is done—

The great, white house. *The small, red* house. *Old* men. *The* Man *in the Moon. A sudden* storm.

Such words are called **modifiers.**

EXERCISE 1.—Point out words that modify the meaning of the name-word in the story on p. 60.

EXERCISE 2.—Add modifiers to the name-words in:—

1. The man owns a house. 2. The garden is full of flowers. 3. The waves beat against the ship. 4. The wind blew through the trees. 5. People watched the fire.

EXERCISE 3.—What single words mean the same as:—

(i) A man who ploughs—who runs an engine—who follows the sea—who directs a newspaper.

(ii) A machine to measure time. A tool to cut paper. A box for clothes. An ornament for the neck. A place to keep books. A room to sleep in.

III.—Written Compositions.—1. Write the story of the Man in the Moon.

Use modifying words with some of the name-words.

2. Expand the following outline by adding details to each part. Write the story; make it vivid, interesting:—

THE FLYING DUTCHMAN.

A Dutch ship homeward bound—continued head winds off the Cape of Good Hope—the captain swore to double the Cape and not put back if he strove till doomsday—taken at his word—his fate to beat always about the Cape—never doubling it—never rounding it—the Phantom Ship seen in stormy weather off the Cape.

3. Tell in brief form "Procrustes" (*Third Reader*, p. 202).

STUDY XXXII

I.—Oral Composition. Discuss the uses of the bill for merchandise.

The Bill for Merchandise. Study the form of the following bill:—

LONDON, ONT., *Sept. 1,* 1909

Mrs. James J. Jolliffe, 22 Oxford St.

Bought of HOOD BROTHERS,

DEALERS IN CHINA AND GLASS AND HOUSE FURNISHINGS.

1909						
Aug.	10	1 doz. Cups and Saucers . . .	2	00		
		1/2 doz. Tumblers		50		
	12	1 Platter	1	75		
		3 yds. Table Oilcloth @ 18c. .		54		
		30 ft. Clothes-line @ 1c. . . .		30		
		1 qt. Ammonia		10		
		3 lb. Bar Washing Soap . . .		12		
	20	1 two-gal. Pail		19		
					5	50

Received payment,
HOOD BROTHERS,
Sept. 2, 1909.

1. Notice the parts of a bill and the place of each part:—

1. The place and date of making out the bill.

2. The name and address of the person to whom the goods are sold.

3. The name of the person who sold the goods.

4. The items of the bill—dates, articles bought, prices, extensions—and the total.

2. The acknowledgment of payment received—called **the receipt**—is usually written below the total, when payment is made.

3. Compare the form of the bill with that of the letter (p. 56).

EXERCISE.—Rule a bill form (p. 62) and copy out the bill.

II.—EXERCISES.—Suppose the class-room is a store doing business; let some pupils give orders as customers, others make out the bills (on black-board and in exercise books) for the orders given. Compare the form of the bills with the model (p. 62).

III.—Written Compositions.—1. As clerk in the grocery of John G. Jones, make out a bill for purchases made by some one you know.

Rule the bill form like the model; include six items; see that abbreviations are correctly made. Have the payment of the bill duly receipted and dated.

2. As clerk in the hardware store of Messrs. Nailer and Bolt, make out a bill, as above, to John Sawyer, carpenter, for articles purchased.

STUDY XXXIII

I.—Oral Composition. Study this story.

Bees and Trees

Look at the orchard in the spring-time. The trees are clothed in fragrant blossoms white and pink, wonderful in beauty. As we walk under the branches, we hear an incessant humming. What is it? Looking up, we see the insects busy among the leaves and blossoms. There are hundreds of them, honey-bees, and bumble-bees, wasps, and moths, and flies, and their wings make that constant humming we hear.

What are the bees about? They are feeding on the nectar of the flowers or gathering pollen—that yellow dust on the little spines within the bloom. The nectar they will store up for honey; the pollen they will make into wax for combs, or use as food for their young. The insects are busy, for they must make the most of the flowers while they last; each is intent on his own work and his own needs. But, without knowing it, every insect is working for the trees, and for us; without their help we should get no fruit. When a bee pushes into a flower in order to reach the honey, some pollen sticks to his head or legs. On he goes, carrying the pollen to the next flower he enters; some of it is rubbed off there and stays behind. The bee knows nothing of what has happened, but this mixing of the pollen of the blossoms sets the fruit, which at once begins to grow in the flower. So the next time you bite into a rosy apple remember how much you owe to the busy little workers among the blossoms of the orchard.

1. Why is the story not called simply "Bees?" Why not simply "Trees?"

2. Describe an orchard in springtime.

Describe the bees at work among the blossoms. What are they doing for themselves? What for us? How do the bees fertilize the blossoms?

Why is the story printed in two paragraphs?

3. Distinguish:—(1) garden: orchard: vineyard. (2) blossom: flower. (3) honey-bees: bumble-bees: wasps. (4) gather: pick. (5) store up: save: hoard. (6) push: pull. (7) happen: take place. (8) begin: start.

4. Express in other words:—(1) "Wonderful in beauty;" (2) "What are the bees about?" (3) "make the most of"; (4) "intent on"; (5) "at once."

II.—Name-Words—Number Forms. 1. The name-word has usually two forms—a form to denote *one*, called the **singular**; and another form to denote *more than one*, called the **plural**. Compare—

bee: bees. branch: branches. fly: flies.

These are called **number forms**. How do they differ?

What is the usual sign of the plural?

2. Give name-words that end in a hissing sound; such as, *branch, church, guess.*

Write sentences that contain the plurals of such words.

3. Give name-words that end in a hissing sound followed by *e*; as, *house, voice.*

Write sentences that contain the plurals of such words.

4. Give name-words that end in *f-* or *-fe*; as, *leaf, wife.*

Write sentences that contain the plural of such nouns.

Special forms: roof, roofs; dwarf, dwarfs.

EXERCISE.—Give the singular and plural forms of the name-words in the story of "Bees and Trees."

III.—Written Compositions. —1. Picture the scene in "Bees and Trees" and tell the story in your own way.

2. Picture any other scene of spring-time :—First signs of spring ; spring rains ; planting of garden and field.

3. Use the suggestions of "The Orchard" (*Third Reader*, p. 188) for a description.

STUDY XXXIV

I.—Oral Composition. A talk about the scene of this picture.

Girl and Sheep Photographic study by E. J. Rowley.

1. Tell about the natural objects you see in the picture.

2. Discuss the characteristics of the sheep and its value to mankind.

3. Tell about the girl and the sheep.

4. Imagine a story that could happen to the girl and the sheep.

EXERCISE 1.—Give the singular and plural forms of the names of all objects you see in the picture.

II.—The Name-Words—Number Forms. (*Continued.*)

1. Give name-words that end in *-y* after a consonant; as, *sky*, *daisy*, *lady*.

Write sentences that contain the plural form of each.

2. Give name-words that end in *-y* after a vowel; such as, *boy*, *tray*.

Write sentences that contain the plural of each.

3. Give name-words that end in *-o* after a consonant; thus, *hero*.

Write sentences that contain the plural of each.

Exceptions,—canto: cantos; grotto: grottos; halo: halos; piano: pianos.

NOTE: Name-words in *-o* after a vowel are regular,—folio: folios.

4. Write sentences using the singular and the plural form of sheep, deer, fish.

EXERCISE.—Change the name-words in the following to the plural form:—

1. The church stood in the street of the city where boy and girl, merchant and thief, lord and lady passed by.

2. From the steeple you could see farm, wood, lake, river, hill, and valley.

3. Look at that garden—the berry on the bush, the rose, dahlia, and peony in the bed, the tomato on the vine, the potato near the fence!

III.—Written Compositions.—1. Write a story for the picture at the head of the Study.

2. Write a story of "A Day Off," as if told by a horse.

3. Write the story of a brook told by itself. (See "The Brook," *Third Reader*, p. 212.)

STUDY XXXV

I.—Oral C[illegible] Think over any Bible story you know a[illegible]ke, [illegible]t of Noah, Joseph and his Brethren, G[illegible], David and Goliath, Jonah and the Whale. Te[illegible] class; give it life and interest.

II.—Assertive Word[illegible] .. We can make statements about things (p. 7).

John | runs. John | runs fast. John | runs a race.

Which word is necessary to make the predicate in each of these sentences?

The word needed to tell what we think about the subject is called **the assertive word.**

What is the work of the assertive word.

2. The assertive word may be (i) *one word* or (ii) *a group of words.*

(i) The cat *is* white. She *runs.* She *washes* herself.
(ii) The cat *is* (*was*) *running.* John *has* (*will*) *run.*
John *would have run.* If John *should* not *run.*

EXERCISE 1.—Tell the difference in meaning between:

1. The white cat.
   The cat is white.
2. The cat scratches.
   The scratching cat.
3. John's skates.
   John skates.
4. John is reading.
   John likes reading.

EXERCISE 2.—Add appropriate assertive words to complete the following:—

1. The waves ..... the ship. 2. The trees ..... in the springtime. 3. The children ..... by the river. 4. The sun ..... over the hills and the breeze ..... to blow. 5. The skipper ..... his little daughter;

he ..... on the ship. 6 The horses ..... ; the cows ..... ; the sheep..... ; the dogs ..... ; the hens ..... What a noise there ..... in the barn.

EXERCISE 3.—1. Ask questions about:—(1) Spring; (2) cats; (3) cake; (4) tennis. Point out the verb used.

2. Make imperative sentences using the words:—(1) A fire. (2) A horse. (3) A thief. (4) A clock. Point out the assertive word.

III **Agreement.** Note how the assertive word sometimes changes its form as the subject means one or more than one.

The boy *runs*. The boys *run*.

He *does* not run. They *do* not run.

We must use the proper form of the assertive word according as the subject is singular or plural. This is called **agreement**.

SPECIAL USE: We always say: You **are**, you **were**, **were** you, as if *you* were always plural.

EXERCISE 1.—(i) Make sentences with singular subjects; change the subject to the plural and make the assertive word agree. (ii) With plural subjects; change to singular and make the assertive word agree.

EXERCISE 2.—Point out instances of the agreement of subject and assertive word in "Bees and Trees" (p. 64).

IV.—Written Compositions.—1. Write the Bible story you like best.

2. Write about any great character in Canadian history.

Tell why you think the person you write about is great and worthy to be remembered.

3. Tell about the Heroine of Verchères, *Third Reader*, p. 301; or Jacques Cartier, p. 307.

STUDY XXXVI

I.—Oral Composition. Study this picture.

Girl Among Daisies. Painting by Benner. By permission of Messrs. Braun, Clement, and Cie.

I. 1. Tell about our ox-eye daisy—its stalk; the flower on it. When is the daisy in flower? When is the apple-tree in blossom?

2. Is the daisy of any use? What harm does it do the field?

3. Describe 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; put under proper headings the details of the oral composition.

3. Bring to the class and read aloud some poem about flowers, such as Wordsworth's "To the Daisy" or "Daffodils" ("I wandered lonely as a cloud").

II.—Possessive Forms. 1. Notice the relationship between *Mary* and *flowers* when we say *Mary's flowers.*

What two signs here mark the possessive?

2. How is the possessive marked in the following?

1. With singular name-words: *Mary's flowers; the boy's skates; Charles's books.*

2. With plural nouns: *the boys' books; the ladies' bonnets; wives' tales; the Smiths' house.*

How do we write the possessive of plural name-words?

3. Note the form in *men's hats; women's clothes; children's songs; the mice's revenge.* Such name-words as make plurals by vowel change (*man*—*men*) or by adding *-en* (ox—ox*en*) take **'s** in the plural possessive.

4. The possessive forms *hers, its, ours, yours, theirs, whose* do not take the apostrophe.

EXERCISE 1.—Put possessive name-words in the following blanks; write the sentences using the possessive marks correctly:—

1. ..... brother took ..... sister to the ..... party.

2. That day we saw our ..... farm, ... chickens, ... vegetable garden.

3. Would you trade ..... knife for ..... pencil? No, for ..... pencil is better than ..... knife

4. Sunset is the ..... end and the ..... beginning.

5. Our house is larger than the ....., newer than the ....., better planned than the .....

EXERCISE 2.—Write sentences containing the possessive form of each of the following: (1) children; (2) ladies; (3) mice; (4) Charles; (5) women; (6) Canadians.

EXERCISE 3.—Which form of the assertive word in each of the following is required, and why?

1. In the bag there (*was, were*) six apples.

2. The bag certainly (*don't, doesn't*) hold more.

3. The compositions of John and Maggie (*are, is*) both on the desk.

4. How many (*are, is*) there here who can tell me when Shakespeare lived?

5. Neither he nor his brother (*have, has*) been at school for a month. (*Does, do*) any of you know why?

6. "Not one of the sentences in my exercises," said the boy, "(*were, was*) wrong."

III.—Written Compositions.—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. Following the plan of the composition on the daisy, write on one of the following:—1. The Rose. 2. The Lily of the Valley. 3. The Virginia Creeper. 4. The Canadian Thistle. 5. The Tiger-lily. 6. Golden-rod.

Draw and colour the flower, if you can, to illustrate the story.

3. Write the story of:—1. My First Attempt at Gardening; or, 2. My Window Box; or, 3. My Radish Bed.

4. Write about Indian Corn. (See "The Corn Song," *Third Reader*, p. 134.)

STUDY XXXVII

I.—Oral Composition. Study this story.

THE WHITE CABBAGE BUTTERFLY

Look at my nasturtiums! See where leaf after leaf has been devoured! See those leaves with large pieces eaten out of them! What is that dark green object lying along the middle of that leaf? There is another clinging to the stem! Those are caterpillars—green as the foliage they feed on. They are the pests of my garden.

Those grubs when fully grown will wander away. They will cover themselves in little cases called cocoons. Later on, from out each of these cocoons will come a beautiful butterfly, all white except a few black spots on its wings. This is the white cabbage butterfly. This lovely creature, so different from the ugly caterpillar, will flit from flower to flower, sipping the nectar for its food, and basking in the sunshine. It will lay its eggs on garden plants, especially on cabbages and cauliflowers. From these eggs in a few weeks are hatched the green caterpillars like those that are eating my nasturtiums.

1. What two forms does the cabbage butterfly take?

Tell about its first form—what it is called; what it looks like; what it does.

Tell about its second form—what it is called; what it looks like; what it does. What is the stage between?

Why is this story in two paragraphs?

2. Tell the difference between these **synonyms**; use each word in a sentence that will show its meaning:—(1) Eat: consume: devour. (2) cling: hang. (3) foliage: leaves. (4) grub: worm. (5) wander: go. (6) flit: fly. (7) drink: sip. (8) bask: sit.

3. Imitate the phrase "leaf after leaf" using other words; for example, We saw caterpillars *time after time.* Do the same with—"when fully grown;" "from flower to flower;" "in a few weeks."

II.—Objective Forms. Compare:—

I met John: John met **me.**

(**I** and **me** stand for the same person.)

He saw Mary: Mary saw **him.**

(**He** and **him** stand for the same person.)

They liked **us**: **we** liked **them.**

(**They** and **them** stand for the same persons, as **also** do **us** and **we.**)

Study the relation of each pair of words to the assertive word. For example,—**I**: **me.**

I is used as the subject of *met*; this subject form **I** is called the **nominative** (naming) form.

Me stands in a different relation as the object of the action in *met*, and **me** is called the **objective** form.

The objective form is also used in relations such as—

Go *with* **me** and *after* **him.** Write *to* **them** *for* **us.**

EXERCISE 1.—1. Make sentences, using the subject form:—I, he, she, we, they, who.

2. Make sentences, using the objective form:—me him, her, us, them, whom.

NOTE.—The subject forms are used after *is, are, was, were, has* (*have, had*) *been*: It is **we.** Is it **he?** It was **they.**

3. Make sentences, using *I, he*, etc., with the verb *to be.*

Example—Who were they? It was John and I.

EXERCISE 2.—Which is the correct form? Why? —

1. That is the way for Billy and (*I, me*).
2. (*Whom, who*) shall we choose for captain?
3. (*Who, whom*) do you take me for?
4. The boy (*whom, who*) you saw was my brother.
5. Between you and (*I, me*) I think him very foolish.
6. He is taller than (*I, me*) [am tall, understood]. You are as tall as (*he, him*) or (*her, she*).

III.—Written Compositions.—1. Write the story of a White Butterfly.

Make, if you wish, the Butterfly tell about its own life. Draw a picture of a butterfly to go with your story.

2. Write about any common insect—the mosquito, or potato-bug, or moth, or codling-moth.

Follow the plan of the story of the Butterfly.

STUDY XXXVIII

I.—Oral Composition. Study this story.

The Common Toad

The common toad that you see in gardens is an interesting and useful animal. In summer time, during the day, he lurks in cool places, but in the evening you can see him out busy at his work. He is capturing flies and other insects. He does not usually jump at his little prey, but waits for the insects to come near. Then he darts out his tongue and swiftly draws his victim in with it.

Many people dislike the toad because they think he is ugly and harmful. Some even believe that toads cause warts on the hands if you handle them; this is not true; they may be handled without real harm. Every gardener treats toads as his very good friends, because of the insects they destroy.

1. Tell what a toad looks like. Tell what good it does. Tell how you have seen a toad capture a fly. Tell why some people do not like toads. Why is the story of the toad given in two paragraphs?

2. Show how the train of thought is kept up throughout each paragraph (the **continuity** of the paragraph).

3. Choose any other animal you wish and tell what it eats and how it gets its food.

II.—1. Arrangement of Words. Just as the parts of a machine are related and must be in their right place to do their work, so the parts of a sentence must be in proper order.

What is the difference in meaning between :—

(i) We all saw the birds. (ii) We saw all the birds.

EXERCISE 1.—Arrange the parts in these sentences to bring out the meaning intended :—

1. Hopping round I saw the toads.
2. The toads only live on flies hopping in the garden.
3. The boy fell into the water from the bridge.
4. Put the books on the shelves with the leather backs.
5. We saw him leave the room to our surprise.
6. The train gets here at ten o'clock at night usually that Harry comes on.

2. Can and May. These words differ in meaning. *Can* means merely to be able to, to know how to ; but *may* means to have permission to.

EXERCISE 2.—Distinguish : (1) I can go to-morrow : I may go to-morrow. (2) Can I go out ? May I go out ? (3) I could go if you went : I might go, if you went too (4) I can swim : I may swim.

EXERCISE 3.—Make sentences using *can*, *could* and *may*, *might* with their proper meanings.

III.—Written Composition.—1. Tell about toads.

2. Tell about the habits of any wild animal you know of—ground-hog, muskrat, weasel, etc.

3. Tell about the sandpiper, *Third Reader*, p. 234, or ants, p. 310, or squirrels, pp. 189, 192.

STUDY XXXIX

I.—Oral Composition.—1. Combining Sentences.—Compare—(i) The cat would move secretly. The cat would watch silently.

(ii) The cat would move secretly and watch silently.

Note how the sentences in (i) are made into a combined sentence in (ii). Note that the subject may be understood.

EXERCISE 1.—Combine orally into one sentence:—

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. The boy lay down on some hay in an outhouse. The boy went to sleep. The boy did not wake till sunrise.

4. Harry was climbing up into the cherry-tree. Harry fell down into a berry-bush. Harry scratched himself. Harry hurt himself.

5. The rabbit lay down in the tall grass. The rabbit was soon asleep. The tortoise kept on running.

6. We crossed the creek by means of a boat. We ascended the high grounds on the shore. We made our way to the top of a lonely hill. We could not see the ship.

7. The old people sit at home. The old people talk. They sing. They do not play at anything.

2. Antonyms.—Compare the meaning of "black" and "white"; of "good" and "bad." We see that there are words which mean the opposite of other words.

EXERCISE 2.—Give words of opposite meaning to:—

1. 1. break. 2. apart. 3. difficulty.

2. 1. light. 2. give. 3. bright. 4. open. 5. in.

3. 1. despise. 2. arrival. 3. late. 4. win.

4. 1. holy. 2. ignorant. 3. common. 4. long. 5. grateful. 6. refuse. 7. often. 8. asleep. 9. close.

II. 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?" he said. That was a poser. 14. The council broke up. Nothing was done.

1. What strikes you as awkward in the sentences of "Belling the Cat"? Combine into single sentences the groups of sentences of the fable numbered 2, 4, 5, 6, 10, 14. Express these as briefly as possible. Compare the sentences as changed with the original ones. Why should these sentences be combined and not as they are?

2. Various pupils will act the part of the mice in the story of Belling the Cat and present the story.

III.—Written Compositions.—1. Reproduce, in your own words, the fable of "Belling the Cat."

2. Write a similar story with human characters.

3. Study and write: "The Fox and the Crane," or "The Ass in the Lion's Skin."

STUDY XL

I.—Oral Composition. Tell this narrative in dramatic form; personate the characters.

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, stopped, and spoke to him. "How pretty you look! How very fine! If your voice, Master Crow, is as fine as 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."

II.—Case Forms. (*Continued.*) Certain words, as we have seen, have different forms, according to their relation to other words in the sentence. (See pp. 71, 74.)

The name-word varies its form in the possessive relation (see p. 71); but it does not vary its form in the subject and objective relation, for example:—

The boy struck John: John struck *the boy.*

But the substitutes for name-words have different forms for subject and object (see p. 74). They also have possessive forms.

My book is smaller than *yours*; *her* book, larger than *his* or *theirs.*

These different forms—subject or nominative, possessive, and objective—are called **case forms.**

EXERCISE 1.—Many errors in English occur through the wrong use of case-forms. Where two forms are given in the following, which is correct? Why? —

1. Who gave you the book? (*Who–whom*) did you give it to? (*He–him*) that is down need fear no fall.

5. It will be easy for you and (*I–me*) to get seats.

6. Let you and (*I–me*) go. It is time for you and (*I–me*) to go.

7. Who did it? (*I–me.*) (*Whom–who*) did you do it for?

8. (*Who–whom*) is this book for? (*I–me.*)

9. I don't know (*who–whom*) you told to do it.

10. I don't know (*who–whom*) you said was to do it.

11. Between you and (*I–me,*) I shall not go either.

12. If you were (*I–me,*) would you go? (See p. 74, NOTE.)

III.—Written Compositions.—1. Write in dramatic form the story of the Fox and the Crow.

2. Tell the story of the Fox that lost its tail; introduce speeches into your story.

STUDY XLI

I.—Oral Composition. The Blacksmith Shop.

The Blacksmith Shop. Photograph by E. J. Rowley.

I. Study the picture opposite. Note the details of the scene—the shop, the blacksmith and his customer, tools, materials, operations. Imagine the colours and sounds of the scene. Think of the value of the blacksmith's work to the people he lives among. Tell about the scene represented.

2. Think out a plan, and draw up an outline of a description of a blacksmith shop.

3. Read Longfellow's poem "The Village Blacksmith."

II.—Written Composition.—**1.** On the basis of the study of the Blacksmith Shop, describe one.

> "Cling, clang, goes the blacksmith's hammer!
> Cling, clang, how the anvil rings!
> As he shapes the curving horseshoe,
> Hear the song the blacksmith sings."

If you know any blacksmith shop well, tell about it.

III.—**1.** Make a similar study of the schoolroom.

Choose a fitting 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 differences 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 the street, etc. What general FEELING do you get from watching such a scene? Add, if you wish, the immediate contrast of recess or dismissal. Draw up an outline.

2. Make a similar study of a carpenter's shop.

IV.—Written Composition. Describe a schoolroom, or a carpenter's shop.

STUDY XLII

I.—Oral Composition. Study the story suggested in the following summary. Develop it orally into a story.

I.—The Lorelei

The Rhine—the evening light—the smooth current—a rock in the stream—the mermaid sitting on the rock, her jewels gleaming, combing her golden hair with a golden comb—her song. The sailor in his little boat—the song makes him tremble—it means his doom—he looks toward the magic sound—he does not see the fatal rock—the boat is swept into the whirling rapid—boat and sailor are lost. That is what the Lorelei (*lō re lī*) has done with her song.

II.—Written Composition.—Write the story of the Lorelei. [Time limit, fifteen minutes.]

III.—Gender Words. Some words signify not only the being represented, but tell us the sex of the being.

father	mother.	wizard	witch.
actor	actress.	executor	executrix.
he	she.	man-servant	maid-servant.

Words that signify the male are of **masculine gender.** Words that signify the female are of **feminine gender.**

Exercise 1.—Notice that some words for the male and female are quite different: *father, mother.* Give similar pairs of words.

Exercise 2.—Notice that some pairs of gender words differ in the ending: *actor, actress.* Give similar pairs of words. (Note *duke, duchess.*)

EXERCISE 3.—Notice the words *man-servant, maid-servant; he-goat, she-goat.* Show how such pairs of gender words are formed. Give similar pairs of words.

EXERCISE 4.—Turn the gender words in the following into their corresponding forms:—1. The boy stood by the master's desk. 2. The stag at eve had drunk his fill. 3. Young men and maidens, praise the name of the Lord. 4. Now lift the carol, men and maids. 5. Father, I have sinned and am no more worthy to be called thy son. 6. There was a dead man carried out, the only son of his mother, and she was a widow. 7. That goddess is queen of the night and huntress on earth. 8. She hath no loyal knight and true, the Lady of Shalott. 9. The negro bore the marks of his slavery. 10. Mistress of herself though China fall. 11. Beauty is a witch. 12. The merman and the fairy prince were friends.

IV. Oral Composition. Develop this summary:—

II.—ULYSSES AND THE SIRENS.

The voyage of Ulysses (*yew liss' ēz*) along the coast of Italy—he approaches the coast of the Sirens (*sī' renz*)—their enchanting song impelled men to throw themselves into the sea when they heard it. Ulysses warned of the danger—had his men lash him to a mast so that he could not follow the sirens' song, and bade his comrades put wax into their ears—the song was heard—it was most enchanting. Ulysses tried to pull himself loose and follow it—his men, who could not hear the song and knew the danger, only bound him faster—the ship sailed on—the song grew fainter—the ship's company was saved.

V.—Written Compositions.—1. Write the story of Ulysses and the Sirens. [Time limit, fifteen minutes.]

2. Tell the story of one of the myths of Greece or Rome:—1. Cir'ce. 2. Diana. 3. Endym'ion. 4. Hercules. 5. Jason. 6. Mi'das. 7. Narcissus. 8. Pando'ra. 9. Peg'asus. 10. Tan'talus. 11. Vulcan.

These may be read in any classical dictionary or book of mythology.

3. Tell the story of William Tell, *Third Reader*, p. 241; or King Richard and Saladin, p. 253; or Regulus, p. 270.

STUDY XLIII

I.—Oral Composition. Study this exposition of—

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. 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 fill his house every winter with blooming 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 should be taken, however, that they never become perfectly dry. This will insure a strong growth of roots, and after some six weeks of darkness the bulbs should be placed in a warm sunny window and watered freely.

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, and sometimes, too, crocuses and tulips.

1. Into how many parts is the preceding divided? Tell briefly—in a sentence—what each part tells. Explain the order in which the parts follow one another. Try a re-arrangement of the paragraphs—1, 3, 2, 4—What is wrong? Why should paragraph 4 not be 1?

2. Point out words that describe objects named on p. 84; *e.g.*, *a good Dutch* bulb.

II. Modifying Words. (See p. 61.) The name-word is often not enough in itself to describe the thing we speak about. For instance, we speak of *a good Dutch* BULB, not merely a BULB.

Compare:—A house, an *old* house, a *large* house, a *red* house, a house *on the hill*, etc.

We may wish to mark the number or order—

An egg. *Every* morning. *Six* apples. The *first* board.

We may wish to point out things—

The farm. *This* farm. *These* books. *Those* books.

We may wish to ask about them—

Which person? *Which* book? *What* man?

Words thus added to the name-word are called **its modifiers**.

EXERCISE 1.—Describe by modifiers 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) at dawn; (ii) at noon; (iii) at midnight. 5. The trees (i) in winter; (ii) in spring; (iii) in autumn.

EXERCISE 2.—Complete the following by adding appropriate modifiers:—1. All men are ..... 2. A living dog is better than a ..... lion. 3. The ploughman homeward plods his ..... way. 4. ..... manners are made up of ..... sacrifices. 5. Dark behind it rose the forest, rose the ..... pine-trees.

EXERCISE 3.—1. Imagine you see a landscape; what colours do you see in the parts of the landscape? 2. Imagine you see a street; tell by modifiers of the colour and size of the objects you see. 3. Imagine a factory; describe by modifiers the objects you see.

III.—Written Compositions. 1. Tell how to grow Hyacinths; or Potatoes; or Lettuce; or Celery.

2. Tell how a Plant grows: germination, roots, stem, leaves, flowers, seed, distribution of seed.

3. 1. Tell how to lay out a Flower Garden; a Vegetable Garden; a Baseball Field; a Tennis Court; or a Croquet Lawn.

4. Tell how we could make our school beautiful.

5. 1. Tell how to play Tom-Tom-Pull-Away, or charades, or Family Coach. 2. Tell how to catch speckled trout.

STUDY XLIV

I.—Oral Composition.—Business Forms.

The 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) usually the purpose of the payment; (v) the signature of the person to whom the money is paid.

$210 $\frac{00}{100}$ OTTAWA, ONT., *August 17th*, 1909

Received from *James J. Little*

Two hundred and ten dollars,

in full of account

CURTIS & SNELLING,
Per W.

If the receipt is for a payment on account, say "on account" instead of "in full of account."

If it is a payment for a particular purpose, say so—"on account of purchase of Lot 22, Haylard St."

The signature "per W" means that a clerk named W— is signing on behalf of the firm

A RECEIPT FORM FOR RENT

....., ... 19.....
(State place of payment) (Date)

Received from .....

..... $\frac{\quad}{100}$ *Dollars,*

for Rent of .....

for .....*month, ending* ..... *19* ...

$ ....
(Signature of person receiving the money)

EXERCISES.—Practice the oral composition of receipts. Refer constantly to the black-board, or above, for the form.

II. Number Forms. (See pp. 65, 67.)—1. Some name-words change the vowel to mark their plural number: *foot: feet.*

Use in a sentence the plural form of each of these words: *foot, mouse, man, woman, goose, louse.*

2. Some name-words add *-en* as, *ox: oxen.*

Use in sentences these words in their plural form: *child, ox.*

Distinguish *brothers* and *brethren.*

3. In compounds containing a name-word, modified by words that follow it, the name-word usually takes the plural sign as,

brother-in-law: brothers-in-law; hanger-on: hangers-on.

But if the first part of the compound is not a name-word the plural sign is given at the end.

cut-throat: cut-throats. pop-overs. ne'er-do-wells.

Note the plurals:—Mister, Messieurs (*mess'yerz*); the Miss Smiths; three Doctor Wrights; Madame, Mesdames.

Name other compound words and give their plurals.

III.—1. Number in Modifiers. Some modifying words have different forms to indicate number:—

this book: *these* books; that book: *those* books.

The forms: "this *here* book," "that *there* book," "*them* books" are errors made only by the illiterate. (See p. 30.)

2. Notice also the number forms:—I: we; he: they; the one: the ones.

3. Number in Assertive Words. The assertive word sometimes changes to agree in number with he subject (See p. 69.)

This boy *writes*: these boys *write.* He *is*: they *are.*

EXERCISE 1.—Change, where possible, the number forms of the words in the following. See that you have the proper form of the assertive word to agree with the subject.

1. Such days as these are a tonic.
2. An upright judge favours neither party.
3. The jury convicts him and the judge sentences him.
4. I bring fresh showers for the thirsting flowers from the seas and the streams.
5. Mice that have but one hole are quickly taken.
6. Every flower enjoys the air it breathes.

EXERCISE 2.—Change the number forms in the following :—

1. All we like sheep have gone astray.
2. The memory of these scenes now seems afar off.
3. How restless are the snorting swine;
   The busy flies disturb the kine.
4. Low o'er the grass the swallow wings,
   The cricket, too, how sharp he sings;
5. Puss on the hearth, with velvet paws,
   Sits wiping o'er her whiskered jaws.

IV.—Written Compositions.—1. Suppose you own a certain house and have rented it because you have moved away. Write a letter to the tenant, acknowledging receipt of a month's rent; enclose the formal receipt.

2. Suppose you are a real estate agent and have the management of several houses and shops, write the rent receipts for one month's business.

STUDY XLV

I.—Oral Composition. Montmorency Falls

Montmorency Falls. Photograph by R. J. Rowley.

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, the roaring water seen from above, the water seen from beneath. Tell of some accident that might happen there.

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) your feelings there.

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

II.—Direct and Indirect Narration. 1. When the exact words of the speaker are repeated we have **direct narration.**

Such words must be marked off by quotation marks: thus, "*Get to your places!*" shouted the King.

But if the statement runs as follows—

The King told them to get to their places—

the narration becomes **indirect,** since we do not give the very words uttered, and no quotation marks are then used.

2. If the quotation is broken in two by a parenthesis, each part of the quotation requires the quotation marks.

"There is a better than happiness," said Carlyle; "we can live without happiness."

3. A quotation quoted has only the single mark.

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

EXERCISE **1.**—Turn the direct narration into indirect:

1. "It is so delicious to swim!" said the Duckling.

2. The Piper cried, "No trifling! I can't wait."

3. "My name is Norval: on the Grampian hills my father feeds his flocks."

4. King Richard cried in defeat, "A horse! a horse! my kingdom for a horse!"

5. "I thank God I have done my duty," were the last words of Nelson.

EXERCISE **2.**—Turn the indirect to direct narration:—

1. The ship was sinking and the captain ordered the crew to take to the boats.

2. She lamented, she said, sincerely to tell that her dearest mamma had been very unwell.

3. Cæsar wrote to his Roman friend that he had come, had seen, and had conquered.

4. King James used to call for his old shoes; they were easiest to his feet.

III.—Written Compositions.—**1.** Write an account of a waterfall such as that seen in the picture.

2. Write about 1. Niagara Falls. 2. Tides 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.

3. Choose any similar scene and write about it.

PART III

GRADE VII OR JUNIOR IV

STUDY XLVI

I.—Oral Composition. Choose some bird to talk about; for example, the Swallow.

1 Tell, from memory (1) what the swallow looks like; (2) how it builds its nest; (3) how it gets its food; (4) where it goes in winter; (5) why it goes away.

2. Draw up on paper an outline of the discussion.

II.—Substitutes for Name-words. 1. It would be very tiresome to have to say—*The swallow* is found in every country. *The swallow* builds *the swallow's* nest in barns. *The swallow* uses pellets of mud and pieces of straw for *the swallow's nest*—when we can say:—The swallow is found in every country. *It* builds *its* nest in barns, etc.

Study the use of *I, he, she, we, you, they, who* as substitutes for many different name-words.

2. Person. These substitute names differ in their meaning.

1. What is your name? What word stands for your name when you speak of yourself?

2. What is your neighbour's name? What word stands for his name when you speak *to* him?

3. What word stands for his name when you speak *about* him?

1. **I** speak; **we** speak. This form, denoting the speaker, is called the **first** person.

2. ***You*** speak (thou speakest). This form, denoting the person spoken to, is called the **second** person.

3. **He (she, it)** speaks; **they** speak. This form, denoting the person spoken about, is called the **third** person.

EXERCISE 1.—Use these substitute names in both subject forms and objective forms (pp. 74, 79).

EXERCISE 2.—Some pupils suggest name-words; others make sentences using substitute names instead of the name-words.

EXERCISE 3.—Use substitute words 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 drove 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.

III.—Written Compositions.—1. Write an account of the Swallow. Follow your outline.

2. Draw up plans for compositions on some bird of prey, like the hawk; or some song-bird, like the canary; or some useful bird, like the hen, or duck.

3. Describe a visit to a bird-store.

4. Tell about the blackbird.

STUDY XLVII

I.—Oral Composition. Study this story.

GELLERT

Prince Llewellyn (*lew el' in*) had a favourite hunting dog that he called Gellert (*ghel' ert*). One day when he was going hunting he missed Gellert, and, though he blew his horn for him, the hound did not come, and the prince went on without him.

When Llewellyn returned home, Gellert came bounding out to meet him. But his lips and fangs were bloody. The prince thought of his little child, who often played with the hound. Could the dog have harmed him? The prince rushed into the castle but could not find the child. Everything in the child's room was in disorder and daubed with blood. Llewellyn thought Gellert had killed the child, and with his sword he slew his dog.

The yell of the dying dog was followed by a cry from beneath the upturned cradle. There Llewellyn found his child, unharmed, just awaked from sleep. Beside him, torn in pieces, lay the dead body of a great gaunt wolf, slain by the faithful Gellert. Llewellyn grieved bitterly over his mistake. Over Gellert's grave he raised a great cairn of stones to commemorate his dog's fidelity.

1. What parts has this story? Summarize each part. Show how the story has a beginning, a middle, and an end. Give a title to the story that tells what it is about.

2. Distinguish in meaning between:—(1) favourite: dar ing. (2) hunting: fishing. (3) bound: prance: gallop. (4) fangs: teeth. (5) rush: hurry: hasten. (6) daub: paint. (7) yell: cry: shout. (8 gaunt): lean: haggard. (9) grieve: lament. (10) cairn: monument.

3. Construct sentences of your own using forms similar to: (1) "go hunting," (2) "come bounding," (3) "in disorder," (4) "from beneath," (5) "torn in pieces."

4. Tell the story orally.

II. — How the Assertive Words are Modified. We have seen (pp. 61, 85) how name-words may be modified. How do we modify assertive words?

Note that we can say—

The dog | RAN.

The dog | RAN *out.*

The dog | DID *not* RUN *home at once.*

The dog | *always* RAN *out furiously.*

From this we see that to modify the assertive word we add words that limit or modify what it asserts; thus we give definiteness as to time, place, manner, etc. Such words as *always* (time), *out* (place), *furiously* (manner), are therefore **modifiers** of the assertive word.

What is the work of this kind of modifier?

EXERCISE 1.—Modify in every sort of way each of the following assertions. State in each case whether the modifier is of the nature of time, place, distance, direction, manner, cause, etc. :—

1. The fox ran.
2. The rain fell.
3. The wind blew.
4. The child was crying.
5. The boys are laughing.

EXERCISE 2.—In the following, point out the assertive word in each predicate and show how it is modified.

1. I stood on the bridge at midnight.

2. After a while he was awakened by a great noise.

3. The slave and the lion long lived together as friends.

4. The waves dashed high on the rock-bound coast.

5. The dew on the grass is often still wet at noon.

6. The nation therefore rebelled and the people for years fought fiercely.

III.—Written Compositions.—1. Reproduce in your own words the story of Gellert.

2. Read the poem "Fidelity," by William Wordsworth; write the story it tells.

3. Tell briefly the story of the man who shot the albatross (*The Ancient Mariner*).

STUDY XLVIII

I.—Oral Composition. Discussion of letters; their importance; kinds of letters—letters to friends, to strangers, to business firms, etc.; the use of letter-writing as training for facility and ease in composition.

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 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. 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.

1. 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. (Refer to pp. 17, 18, 19 for the formal arrangement.)

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 folded sheet. The same paper and ink should be used for the envelope as for the letter. The envelope, as a rule, 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 third pages.

II.—Connective Words. If we look at the wagon and the hay, or the wagon and the field, we see a relation of these objects to each other which we express:—

The hay *on* the wagon.

The wagon *in* the field.

Or, if we connect the thought that *the wagon stands* with *the place where it stands*, we say:—

The wagon stands *in* the field, *by* the tree, *behind*, etc.

Such words as on, in, by, we call **connectives.**

EXERCISE 1. — Express (orally) various possible relations between:—1. The blossoms—the apple-tree. 2. The orchard—the house. 3. The fish—the water. 4. The man runs—the house. 5. The boys stand—the school. 6. The children look—water.

EXERCISE 2.—Make statements, using connective words after the following assertive words:—(1) Strike. (2) run. (3) catch. (4) throw. (5) jump.

III.—The Phrase. A group of words often expresses an idea more definitely than a single word. Compare:—

The wagon stands *there; in the field.*

The steamer arrives *early; at five o'clock a.m.*

When this group of words takes the place in the sentence of one word it is called a **phrase.**

EXERCISE 1.—Develop into phrases the words marked:

1. The frequent thunder *then* ceased. 2. We paddled *silently* down the *dark* stream. 3. They lived *long* in the *quiet* homestead. 4. The hunter looked up *sometimes* from the trail. 5. He scanned the landscape *everywhere.* 6. The greatest books endure *forever.*

EXERCISE 2.—1. The phrase may be a modifier of a name-word; *e.g.*, A man *of great wealth.* Some pupils suggest name-words; others, phrases describing the objects named.

2. The phrase may modify an assertive word; *e.g.*, They rode *in the rain.* Some pupils suggest statements; others, modify these statements by phrases.

IV.—Written Compositions.—1. Write a letter to an absent friend, telling him of some party—picnic, etc. Develop some such theme as—Everybody had a good time—even the dog. Address the envelope.

2. Write a letter describing any local event.

3. Suppose a boy has run away; write a letter to him to persuade him to come back. Address the envelope.

4. You are visiting your cousin in —— during harvest, write home to your parents in ——, telling about it.

STUDY XLIX

I.—Oral Composition.– 1. Develop the story of the Sleeping Beauty*. Add any appropriate details. Follow this **topical outline**:—

The Beginning, or Introduction. The time—the birth of the baby princess—the king's feast—the invited guests; the fairies.

In writing, keep all the sentences of this part in one group or paragraph. Why?

The Middle, or Complication. The wicked fairy's arrival—the wishes of the good fairies—the wish of the wicked one—the seventh fairy's plan. The banishment of spindles—the princess grown up—the old tower—the woman spinning—the fate of the princess—the magic sleep of king and court—the thorn-wood.

In writing keep all the sentences of this part in two paragraphs. Why?

The End, or Solution. The time elapsed—the young prince—his 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. Why?

II.—Modifying Words. (*Continued*). EXERCISE 1.—Add various appropriate modifying phrases to the predicate in each of the following sentences:—

1. We sat.....
2. The gale blew the ship.....
3. Wheat is sown.....and harvested.....
4. The sun set.....
5. The moon rose.....

*Grimm's Fairy Tales.

EXERCISE 2.—Modify each assertion in the following sentences by one word:—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.

Modifiers Modified. The modifier of a name-word may be itself modified:—

A beautiful princess; cf. a *most* beautiful princess.

The modifier of the assertive word may itself be modified.

The fairies came gladly; cf. *most* gladly, *not very* gladly.

What is the full work of modifying words?

EXERCISE 3.—Modify any modifier in the following sentences:—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. John writes better than I. 7. These trees grow faster than those. 8. What tall trees those are!

III.—Written Compositions.—1. Write the story of "The Sleeping Beauty."

Arrange the story in three parts—beginning, middle, end. Mark the parts. Give special attention to the use of modifiers. Use direct narration in the chief moments of interest.

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

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

3. Tell in brief form the story of Little Daffydowndilly.

STUDY I.

I.—Oral Composition. Discussion of snow.

It is a pleasant winter day, the weather is cloudy and not very cold; there is hardly any wind. Little flakes of snow are slowly falling. Look at the flakes on the dark sleeve of your coat; each one is a marvel of beauty. There are many different patterns, but all are thin and flat, and have six points. This is the way in which crystals are formed when water freezes. All the snow about us is made up of millions upon millions of these little crystals. We do not often see them in all their beauty, because they are so frail and thin that the wind breaks them up into little pieces; or, if the weather should be mild, they stick together and form large flakes in which the patterns can be no longer seen. How wonderful and how beautiful are even the commonest works of nature about us!

1. What sentences give the conditions under which snow falls? What sentences tell us what a snow-flake is? What sentence tells us what happens to the snow crystals? What general comment is there on the snow?

2. Show how the thought progresses through the whole passage (the continuity of the paragraph).

3. Vary the mode of expression in each sentence: thus,—

What a pleasant winter day! There are clouds . . .

4. Discuss (orally) hail, rain, ice, dew, frost, steam, fog, imitating the preceding.

II.—Other Connective Words. There is a class of link-words that show the connection of thoughts, thus:

Blossoms grow on trees. Daisies grow in fields.

Blossoms grow on trees || *and* || daisies grow in fields.

The blossoms grow. Spring comes.

The blossoms grow || *when* || spring comes.

Now note the use of such link-words in the sentences :—

Apple-blossoms *and* daisies | come in spring time.

John *and* Mary | rode home, tired *and* happy.

Here we indicate *the common relationship in thought* of several name-words, or of several modifiers, to another word in the sentence.

EXERCISE 1.—Connect the thoughts in each of the following in one sentence :—

1. Needles have eyes. Needles cannot see.

2. I sit on this old gray 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.

6. The lilies of the field toil not. They spin not.

EXERCISE 2.—Improve the expression of the following groups by joining the sentences of each group into a single sentence :—

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 idle.

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.—Make sentences connected by *but, where, while, before, because, as soon as, for.*

EXERCISE 4.—Improve the expression of the groups here by using appropriate connectives. 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.

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. With head upraised she stood. With look intent she stood. With locks flung back she stood.

III.—Written Compositions.—1. Write about snow, hail, rain, ice, dew, frost, steam, or fog.

2. Describe a snowstorm.

STUDY LI

I.—Oral Composition. Choose some subject to talk about—such as a walk to some neighbouring hill or height.

Observe what you see on the way, and remember what you think about it. Notice everything you can see from the hilltop—the place, size, colour, etc., of each object. View the scene in two or three large aspects; *e.g.*, going-up, the view, general comment.

Draw up **a topical outline** (see p. 100) of the description.

If there is a building of historical interest near your school or a battlefield, describe it.

II.—Exclamatory Words. Sometimes we express feeling by exclamation.

Why, what a day this is! *Hurrah!* here's the boat. *Oh, hallo!* Is that you, Charlie? *Whew!* wasn't he lucky! *Goodness me!* what a surprise!

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.

What is the work of an exclamation?

Note the usual punctuation of the exclamation (!) Compare the punctuation of the exclamatory sentence (see p. 49).

Note that the modifier or the assertive word or other word, may be used with exclamatory force.

On, Stanley, *on!* (What word is understood?)

Back! back! on your lives! (What word is understood?)

EXERCISE 1.—Point out how you might use exclamations in the account of snow that begins this Study.

EXERCISE 2.—Suggest scenes or accidents that would call forth exclamations. Give the appropriate exclamations.

EXERCISE 3.—Write sentences, using exclamations to express (i) surprise, (ii) dislike, (iii) joy, (iv) sorrow.

III.—Written Compositions. Write about:—1. 1. What I saw from a hilltop or tree-top. 2. A Visit to the Old Fort, Toronto. 3. The Oldest House in our Town.

2. 1. What I saw as I floated down a River. 2. What I saw as I drove to ——. 3. Tell about the journey of a Kite. 4. The Observations of a Cloud.

3. What I see in a picture of Niagara Falls

STUDY LII

I.—Oral Composition. Discuss and tell the **fairy** tale of Cinderella.

Cinderella. Painting by H. Le Jeune.

Draw up a topical outline in preparation for the written work. For the structure of a story or narrative see p. 100.

II.—Agreement. (See pp. 69, 88.) The assertive word as far as its few endings allow it, changes its form according to the person and number of its subject. This is called the **agreement** of subject and predicate. Many errors arise from a disregard of this change.

One great cause of errors of agreement is through our peculiar use of "there" as a preparatory subject.

There were few kings braver than King Robert Bruce.

"There" is only the sign that the real subject is put after the assertive word. It does not refer to place.

Few kings (there) were braver than King Robert Bruce.

EXERCISE 1.—Make statements introduced by "there," "here," "where;" be careful to make the assertive word agree with its real subject.

EXERCISE 2.—Discuss which is right form in each of the following:—1. (Are—is) either of these books yours? 2. Every new and every old argument (come—comes) up in this discussion. 3. The gun with the bayonet (weigh—weighs) the soldier down by the end of his day's march. 4. This is one of the most interesting essays that (has—have) ever been read in the class. 5. In this case prudence, as well as courage, (point—points) out what we should do. 6. To the courage, industry, and endurance of the pioneers (are—is) due the settlement of Canada. 7. The criminal carelessness of so many officials (has—have) now brought about a rigid enforcement of discipline. 8. Too narrow a range of interests (tend—tends) to dwarf the mind. 9. Nothing but the warning shouts of the firemen, the blows of their axes, and the hissing of water on the flames (were—was) heard near the burning house. 10. The element of mystery and romance (form—forms) a great part of the charm of "The Ancient Mariner." 11. Here (is—are) a few of the unpleasantest words that ever blotted paper. 12. (Were—was) there many who came by the train?

EXERCISE 3 — 1. Ask questions beginning with "where," using (*is—are*) or (*was—were*) correctly.

2. Make statements beginning with "there" or "here," using (*is—are*) or (*was—were*) or (*has—have been*) correctly.

III.—1. Study agreement in the following sentences:—

The boy WHO WRITES this letter IS my brother.

The boys WHO WRITE these letters ARE my brothers.

EXERCISE 1.—Give similar examples.

2. Study the agreement in sentences such as these:—

Either the rabbit or the fox **is** found here.

Neither the coat nor the gloves **were** found.

When the assertive word has two subjects joined (if necessary) by *either . . . or, neither . . . nor;* it agrees with the nearer subject.

EXERCISE 2.—Compose (orally) similar sentences.

3. Study the agreement in sentences such as these:—

The committee **are** divided in their views.

The jury **declares** him not guilty.

A collective name-word—such as *committee, crowd, army, congregation, flock, number*—requires the singular form of the assertive word, if the collective idea is uppermost; the plural form, if the individuals are thought of.

EXERCISE 3.—Compose (orally) sentences with such collectives as subjects.

NOTE.—**Were** (not *was*) you here, John? You **were** here, John.

EXERCISE 4.—Compose sentences with *you* as subject.

4. Agreement in number is found also in certain modifiers of name-words.

This tree—*these* trees. *That* woman—*those* women.

Maples are *that kind* of tree. *This* sort of people.

Such modifiers must agree with their name-words.

Be careful to say: that sort of tree, this kind of pens, etc.—not, that sort of *a* tree; not, *these* kind of pens.

EXERCISE 5.—Give other similar examples.

IV.—EXERCISE.—Show the reason for the proper form to be used in the following:—1. Neither he nor his father (was–were) there. 2. No nation but ourselves (has–have) equally succeeded in both forms of the highest poetry, epic and tragic. 3. Neither man nor beast (work–works) well when starving. 4. One should always watch (one's–their) purse when (they one) (is–are) travelling. 5. If it (don't–doesn't) rain we shall have a picnic to-day. 6. When a man is wanted, (he–they) generally appear. 7. Each of the doors (are–is) painted a dark green. 8. Fear or exhaustion (has–have) paralyzed him. 9. The valuable library, together with the mahogany dining-room set, (were-was) left to the oldest daughter. 10. The wealth of the many (make–makes) a very great show in statistics. 11. Seated on an upright tombstone, close to him, was a strange unearthly figure (whom–who) Gabriel felt at once was no being of this world. 12. Everybody had been busy and had been useful in (their–his) way. 13. (Thou–thee) Nature, partial Nature, I arraign! 14. Three colonies (were–was) a great loss for the nation to sustain. 15. The congregation (was–were) free to change (its–their) mind. 16. Everybody knows (their–his) own business best.

V.—Written Compositions.—1. Write from your plan the story of Cinderella.

2. Make a topical outline (see p. 100), then write in brief form the story of Moses' Bargains (*Fourth Reader*, p. 136).

3. Try your own powers of invention on themes such as:—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.

STUDY LIII

I.—Oral Composition.—1. How to tell about a building you see on the way to school.

Think about the building,—house, store, church, etc.—under these heads:—

GENERAL APPEARANCE,—as seen from the street—material, shape, colour, windows, chimneys, etc.

HUMAN ACTIVITIES going on about the building.

PECULIAR POINTS that make the building different from others of its kind.

Then describe it. The class will decide what particular building the pupil has described.

2. Similarly describe a piece of land, a street or road, a tree, so that the class can name the same.

II.—Combining Sentences.—The Compound Subject. What is the subject of this sentence?

The fox, the wolf, the lion, and the lamb are the favourite animals in fables.

Such a subject is called a **compound subject.**

What statements are combined here? Observe how much shorter the sentence is than if we said:—

The fox is a favourite animal in the fables. The wolf is a favourite animal ..... The lion, etc.

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

We find *foxes, wolves, and lambs* in fables.

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

Note how each part of a series is punctuated (p. 37).

EXERCISE 1.—Combine the sentences in each of the following groups. Write the sentence 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. My horse had glossy black hair. My horse had a flowing mane. My 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.—After combining the sentences above, rearrange or vary the expression. For example: The old dog, now good for nothing, lies in the sun and sleeps.

III.—Written Compositions.—1. Write a letter to tell some one who lives in another province what you see on the way to school. Draw a plan of the roads or streets you follow or cross in coming to school. Address the envelope. (For the form of the friendly letter, see p. 17.)

2. Suppose you wish to sell some building or land you own; write a letter describing the property in such a way as to interest a possible purchaser. Address the envelope. (For the form of the business letter, see p. 56.)

3. Describe Lake Superior (*Fourth Reader*, p. 143).

STUDY LIV

I.—Oral Composition. Practice the oral composition of formal letters on themes suggested by the class. Refer constantly to the form as given here or placed on the black-board.

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 corner.

Heading—Address and Date.	*38 St. George Street,* *Toronto, September 7th, 1908.*
Complimentary Opening.	*Dear Sir,—*
Letter.	*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.*
Complimentary Closing and Signature.	*Very truly yours,* *Wilfred Noble.*
Direction.	*Robert Stone, Esq.,* *Barrie.*

NOTE.—The signature of a lady, when a stranger, should be accompanied by explanatory words, thus: (Miss), or, if married (Mrs. Robert Glover).

EXERCISE 1.—Your dog is lost; write a letter of inquiry addressed to its former owner.

EXERCISE 2.—Address a letter to the owner of a purse you have found.

II.—Formal Notes of Invitation. In sending out letters and cards for very formal occasions, the wording is still more formal. Study these forms:—

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 eight p.m.

To Mr. and Mrs. Oliver Upton.

An answer is requested.

Sometimes, instead of "An answer is requested," the letters *R.S.V.P.* (*Répondez, s'il vous plaît*—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 seven o'clock, to meet Professor Ferrier.

24 Welton Street,
Friday, November 8th.

The formal acceptance of the invitation would read:—

Mr. and Mrs. Joseph Johnson accept with pleasure Mr. and Mrs. Upton's kind invitation to dinner on the evening of Friday, November 22nd, at seven o'clock.

22 Avenue Road,
Saturday, November 9th.

NOTE 1.—The answer to a note of invitation repeats the date and hour that there may be no misunderstanding. A prompt reply to dinner invitations is an absolute rule. Why?

NOTE 2.—The answer of regrets would read:—

> "Mr. and Mrs. Johnson regret that a previous engagement (or absence from town, or ill health, etc.) prevents them from accepting," etc.

EXERCISE 1.—Draw up on behalf of the teachers and pupils of —— School a formal card of invitation to attend the closing exercises.

Use, when possible, any local events for similar themes.

EXERCISE 2.—Draw up 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.

III.—Written Compositions.—1. Write a formal letter to the father or mother of a schoolmate, asking about his absence from school.

2. Write a formal letter asking somebody to sing, or play, or read at some important occasion in the school.

3. Write a formal letter in answer to some questions that have been put to you.

4. Tell the whole story of a party by writing a series of letters:—(1) The formal note of invitation to the party. (2) The formal acceptance by yourself as guest. (3) A letter to a friend giving your story of the party. (4) The letter of the hostess to a friend giving her story of the party.

STUDY LV

I.—Oral Composition. Discussion of how people differ from one another in appearance, character, opinions, manners. Study of how these differences are used in describing a person.

The Spinning Wheel. Photographic study by E. J. Rowley.

Personal description means the picturing in words of the appearance of the person described. We must examine well and remember everything that characterizes the person as an individual. We must ask ourselves: By what characteristics do I remember that person and recognize him whenever I see him? As we describe him we must visualize the person, *i.e.*, see in the mind's eye

his chief peculiarities of face, figure, dress, manner, movement, or occupation.

EXERCISE 1.—Study the picture on p. 115. Group the details you gather into paragraphs. Describe the person represented.

2. Describe the person in the picture, p. 106.

II.—Paragraph Unity. When we write about a subject, each part should be represented in a paragraph.

Study this story:—

UNA AND THE LION.

Una, separated from the Red Cross Knight, lost her way in the forest. She wandered through the rough paths for long days, and grew more and more tired and sad-hearted. One day she lay down to sleep in a shadowy nook in the woods. She took off her cloak and loosened her hair. Her face, like that of an angel, shone so bright that it made sunshine in the shady place. It happened just as she lay down that a furious lion rushed suddenly out of the depths of the wood. He was hungry and seeking his wild prey. Suddenly he caught sight of Una and made for her greedily, with gaping mouth. But as he came near, her pure, lovely face seemed to touch him. His rage turned to pity and he licked her weary feet and hands tenderly. For beauty and truth have power over all. Una shed tears of gratitude at her escape from death. When she mounted her horse to go on her way, the lion would not leave her. When she slept, he kept watch. And whatever she wanted done he did it, and followed her like a faithful servant.

—After Spenser's "Fairy Queen."

1. How many parts do you find in this story? Tell briefly what each part is about. If you wished to mark off the parts, where would you make paragraph divisions?

III.—Synonyms. There are words that have a common element of meaning but some difference in application which we must regard in using them.

EXERCISE **1.**—Distinguish:—(1) separate: divide. (2) wander: travel. (3) way: path: road: highway: street. (4) tired: worn out. (5) lie: lay. (6) nook: corner. (7) happen: occur. (8) suddenly: quickly. (9) prey: food: fodder. (10) greedy: hungry. (11) mount: ascend. (12) faithful: true: trusty.

EXERCISE **2.**—Distinguish, using each in a sentence:—(1) red: reddish. (2) rough: harsh. (3) grow: increase: enlarge. (4) sad: sorry: mournful. (5) shade: shadow. (6) face: features. (7) run: rush. (8) pure: clean. (9) leave: abandon. (10) follow: pursue.

IV.—Written Compositions.—1. Write the story of Una and the Lion, making paragraph divisions to mark the parts of the story.

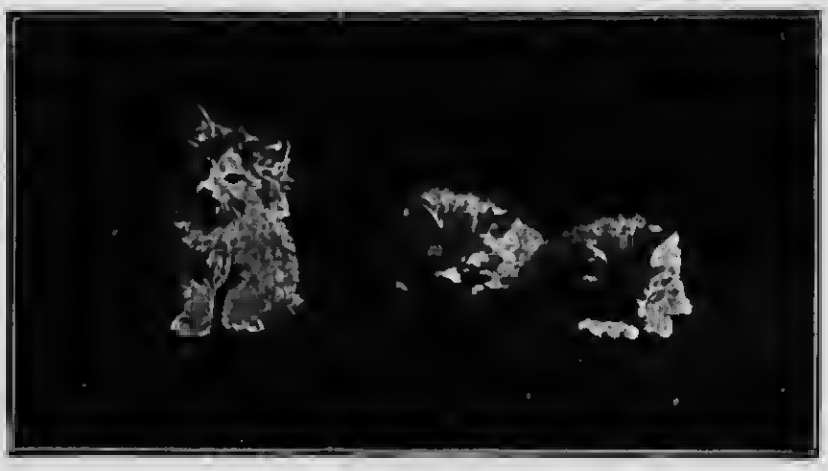
2. Describe some person you met as you came to school this morning.

3. 1. Describe some one you know and love. 2. Describe some one you know and think very odd.

4. Develop one of the following into a paragraph; then add a story appropriate to the character:—1. Everybody said that Toby McQueen wouldn't amount to much .... 2. I never knew a busier boy than Harry Trent .... 3. What a madcap Kate Treavor was!....

STUDY LVI

I.—Oral Composition. Discussion of some domestic animal, *e.g.*, the cat.



Three Kittens Photographic study by F. J. Rowley

Introduction. What pupils have cats? Mention the colours, names, ages of the cats.

1. The chief varieties of cats.

2. The qualities of the cat—mouser, rat-killer, bird-killer; love of fish; attachment to places; as a household pet—daintiness, tricks, grace, intelligence.

3. Stories illustrating the qualities of the cat.

4. Draw up a plan, or topical outline (see p. 100), for your composition on the cat.

II.—Abbreviations and Contractions. Abbreviations, except those in (1), are very rarely used in personal letters, but are usual in business orders and accounts. Notice what abbreviations and contractions are commonly used and how they are marked:—

(1) NAMES and TITLES:—Geo. (*George*), Mr. (*Mister*), Mrs. (*Mistress* or *Missis*), Messrs. (*Messieurs*), Rev. (*Reverend*), Dr. (*Doctor*), Esq. (*Esquire*), Col. (*Colonel*), Co. (*Company*), Sen. (*Senior*), Jun. (*Junior*).

(2) MONTHS and, sometimes, DAYS OF THE WEEK:—Sept. (*September*), Wed. (*Wednesday*).

(3) MEASURES:—ft. (*foot*), yd. (*yard*), qt. (*quart*), oz. (*ounce*), lb. (Lat. *liber*, pound), (*pound, pounds*).

(4) LOCALITIES:—St. (*Street*), Ave. (*Avenue*), Sq. (*Square*), Ont. (*Ontario*), Prov. (*Province*), P.Q. (*Province of Quebec*), N.B. (*New Brunswick*), N.S. (*Nova Scotia*), Man. (*Manitoba*), B.C. (*British Columbia*), Alta. (*Alberta*), Sask. (*Saskatchewan*), P.E.I. (*Prince Edward Island*).

(5) POINTS OF THE COMPASS:—N. (*north*), S. (*south*), E. (*east*), W. (*west*).

(6) BOOK REFERENCES:—l. (*line*), p. (*page*), pp. (*pages*), chap. (*chapter*), bk. (*book*), vol. (*volume*).

*(7) MISCELLANEOUS ABBREVIATIONS:—etc. (*et cetera, and so forth*), e.g. (*exempli gratiâ, for example*), i.e. (*id est, that is*).

For contractions, see pp. 8, 11.

EXERCISE 1.—Write your name and address in full; write it again, using abbreviations.

EXERCISE 2.—Write the names and addresses of five people you know.

EXERCISE 3.—Abbreviate where possible the following; mark all abbreviations you make by periods:—1. Colonel and Missis Smith came home on Thursday. 2. The Reverend Edward James Goodman will preach on the evening of Sunday, April 10, and August 6. 3. Our

*NOTE.—For a fuller [illegible], see *The Ontario Public School Speller*, p. 204.

friends, the Clarks, have taken a house at the corner of Sherbourne Street and Wilton Avenue. 4. Address your letter to The Copp, Clark Company, Limited, Toronto, Ontario. 5. The family 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

III.—Written Compositions.—1. Develop your topical outline (p. 118) into a composition on the cat.

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

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

4. 1. The Beaver's Home. 2. The Weasel. 3. The Circus. 4. The Zoo. 5. The Bluejay. 6. Eskimo dogs.

5. Lost Dogs. Let these dogs tell their story—who they are and how they lost themselves, what they thought and said to each other, and how they got home.

Lost Dogs. Painting by Otto Van Thoren.

STUDY LVII

1.—Oral Composition. A talk about this story.

The Donkey and His Load

There was once a donkey who did not like to work. One day he was crossing a bridge with a load of salt on his back. He stumbled and fell into the stream. The salt melted; the load was lost; the donkey went on his way happy.

Next day he was again carrying a load of salt and crossing the same bridge. He stumbled this time on purpose and fell into the stream. The salt melted; the load was again lost; and the donkey again went home happy. He was a very lazy donkey.

The donkey's master was puzzled at the loss of his salt; so the third day he changed the donkey's load. For the third time the donkey fell into the stream. But this time his load did not melt; it seemed to him twice as heavy as it was before; for his master had loaded him with sponges and they filled with water. He came home this time a very tired donkey.

1. How many scenes are described in the story? Tell about the first,—about the second,—about the third. Why are there three paragraphs in the printed story? What lesson did the donkey learn by his experience?

Is the train of thought in each paragraph kept up? The orderly progress of the thought is called **continuity**.

2. Distinguish in meaning between the synonyms: (1) stumble: fall. (2) load: burden. (3) happy: jolly. (4) lazy: idle. (5) puzzled: troubled. (6) tired: weary.

3. What sentences in the story combine several statements? Why are these statements so combined? Explain the punctuation of these combined sentences.

II.—Punctuation.—Clauses. Study this sentence:—

"Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates."

What is the whole sentence about? What different statements make up the whole sentence? How do you mark off each statement from the other—When you read the sentence?—When you write it?

Each statement in a combined sentence is called a **clause.**

EXERCISE **1.**—Write out the following sentences, marking the proper divisions with semicolons:—

1. It was beautiful in the country it was summer-time the wheat was yellow the oats were green the hay was stacked up in the green meadows.

2. That is a good sword that is the sword I must have mend it for me, dwarf, and mend it quickly.

3. O, young Lochinvar is come out of the West!
   Through all the wide Border his steed was the best
   And save his good broadsword he weapon had none
   He rode all unarmed, and he rode all alone.

EXERCISE **2.**—Make statements about each of the following. Combine them, and punctuate the sentence.

1. How the day was stormy. (Statements about wind, clouds, rain.) 2. How school was over. 3. How spring has come. 4. How children are playing everywhere.

III.—Written Compositions.—1. Write in your own way the story of the Donkey and his Load.

2. Tell a story about, "He laughs best who laughs last"; or, "The race is not always to the swift."

STUDY LVIII

I —Oral Composition. Study of a Canadian industry.

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.

See, 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 the 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 (continuity) in which the description is given? Follow it through. What is the highest point 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."

3. Show how the writer gives the sense of movement and force in his description.

II.—Study for action in description, "St. Ambrose Crew Win Their First Race." (*Fourth Reader*, p. 180.)

III.—Simplicity. For all practical purposes the best style of writing is a simple style. Write as you speak. Use familiar words, simple, natural illustrations, and easy familiar sentence forms.

1. **Simple Words.** All words—both long and learned words as well as short and simple ones—have their uses, but, where you can, use the short and simple term.

EXERCISE 1.—Examine the following list and use one or the other expression in a sentence of your own construction. Some of the words used are only pretentious terms. Try the effect of each.

church	sacred edifice	happen	transpire
leg	lower limb	lie	prevarication
saleswoman	saleslady	live	reside
servant	domestic assistant	part	section
tombstone	monumental marble	recover	recuperate
tree	denizen of the forest	settle	locate
go to bed	retire		

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, *let my right hand forget her cunning.*

IV.—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 details, 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. Professor Jones's tonsorial parlour was destroyed by conflagration last evening.

V.—Study simplicity of style in "St. Ambrose Crew Win Their First Race." (*Fourth Reader*, p. 180.)

VI.—Written Composition.—1. Reproduce simply and vividly "Logging on a Canadian River."

2. By means of a letter to a friend, tell of 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 or Gold at ——.

STUDY LIX

I.—Oral Composition. Cheques and notes. Oral and black-board practice in writing cheques and notes.

1. **The Cheque.** The **cheque** is (i) an order; (ii) dated; and (iii) (usually) numbered; (iv) on a bank where the drawer of the cheque has money deposited; (v) to pay a stated amount; (vi) to a certain person; (vii) and signed by the drawer.

Note the place of these various elements :—

No. 294 TORONTO, ONT., September 2, 1910

To

The Canadian Bank of Trade

Pay to Messrs. Stone Brothers, or Order,

Twelve $^{24}_{100}$ Dollars

$12 $^{24}_{100}$ Gertrude Jardine.

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 Stone Brothers wish to make the cheque payable to someone else, *e.g.*, *John Jones*, they write across the back: *Pay to the order of John Jones.*

Stone Brothers.

If the cheque is drawn—*Pay to Messrs. Stone Brothers, or Bearer*, it is payable at the bank without endorsement.

NOTE 3.—If we wish to draw out money for ourselves from the bank by cheque, our cheque should then read—*—Pay to self*, or *Pay to cash.*

EXERCISE 1.—Suppose each pupil a tenant of a rented house; draw up a cheque for the month's rent.

EXERCISE 2.—Suppose the class to own houses rented to tenants; draw up receipts for the month's rent.

II.—The Note, or Promissory Note. The note is (i) a promise to pay to a stated person,—the *payee;* (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,—the *maker of the note.*

Notice the place of these in the accompanying form:—

$275 25/100 WINNIPEG, MAN., September 1, 191 0

Thirty days after date I promise to pay to the order of Messrs. Stone Bros.

Two hundred and seventy-five 25/100 Dollars

at the Canadian Bank of Trade, Yonge St. Branch, Toronto, with interest at the rate of six per cent.

Value received.

No. 67. Due October 4, 1910. ROGER O'NEIL.

A note made by several persons is called **a joint note** and should read:—*We jointly and severally promise to pay,* etc.

Roger O'Neil.
James O'Neil.

If the note must be paid at any time on the demand of the person in whose favour it is made, it should read:—*On demand, I promise,* etc.

EXERCISES.—Suppose the class to be in various kinds of business and about to pay for goods by **notes; draw up the notes.**

III.—Shall and Will. 1. *Shall* and *will* are the help-words (or auxiliaries) by which we make statements with reference to the future.

I (we) shall go Monday. You and Tom will go later.

Note that the person speaking uses *shall* of his own action and *will* of the action of others.

EXERCISE 1.—Make assertive sentences using I, we, he, she, they, Tom, these boys, those girls, in statements with reference to the future.

2. If you ask any one a question about what he is going to do, use *shall* to the person spoken to.

Shall you go to-morrow? You expect the answer, I shall go or I shall not go.

The form *will I?* is incorrect. The hearer cannot tell what the speaker's intention (will) is.

EXERCISE 2.—Make interrogative sentences addressed to your friend about his plans. Study his replies.

3. Both *shall* and *will* have a meaning of their own, without regard to the future. *Shall* may mean to be compelled—to have to; and *will*, to be willing to.

You shall (I insist or promise) go. Will you (are you willing to) go? I will (am determined to) go. Study,—I *will* drown myself and nobody *shall* save me.

EXERCISE 3.—Make sentences using *shall* and *will* with these special meanings; then exchange *shall* and *will*.

IV.—Written Compositions.—1. Write a business letter to —— at ——, saying that you enclose cheque or postal money-order in payment for goods purchased. Draw up the cheque and money-order.

2. Write carefully and accurately a full set of business forms, including (i) a receipted bill, (ii) a formal receipt, (iii) a business letter, (iv) a cheque, (v) a note.

STUDY LX

I.—Oral Composition. Study these groups of words, which outline the structure of a tree:—

THEME: THE TREE.

1. THE TRUNK: Outside—The bark: appearance; purpose. Inside—The cells; the rings that show its growth.
2. THE ROOTS: Place—Down into the earth; roots; rootlets; root-hairs which take up food and moisture from the soil.
3. THE BRANCHES: Place—Up into the air—spread out to air and sun; limbs, branches, twigs; leaves which take up food from the air, and by evaporation circulate the sap that feeds the tree.

1. Tell about each part of a tree.

2. Combine what you say about the tree into three groups of sentences.

II.—Study, in order to make an outline as above, "The Great Northern Diver" (*Fourth Reader*, p. 192).

III.—Sentences—Simple and Compound. Study these sentences:—

John drove home. Mary stayed with us.

Each sentence has but one subject and one predicate; each is a **simple sentence**.

But compare:—

John drove home || but || Mary stayed with us.

The boy is honest; || give him the place.

We notice here that the simple statements are linked together in one sentence, without changing the form of the simple statements. Such sentences are called **compound**.

How does the compound sentence differ in meaning from the simple sentences that make it up?

IV.—Written Compositions.—1. Write about a tree, making the story in three paragraphs. Use some compound sentences.

2. Tell about the earth—the land, the water, the air.

3. Write a similar composition on one of the following—its characteristics, cultivation, uses:—1. The Potato Plant. 2. The Cotton Plant. 3. The Tea Plant. 4. Sugar-cane. 5. The Peanut. 6. The Banana.

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

5 The Forest in Spring and the Forest in Fall.

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

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

STUDY LXI

I.—Oral Composition. Oral practice in the composition of post cards.

"The Everywhere Magazine" Company

51 YONGE STREET, TORONTO, ONT.

June 7th, 1910.

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 two dollars.*

Yours truly,

THE EVERYWHERE MAGAZINE CO.

The Post Card. The post card is a cheap, convenient means of communication, 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. It must not be used for sending objectionable matter, such as calling attention to an unpaid account. The post card is only a brief letter, differing in form from the business or friendly letter in the omission (usually) of the direction, except on the face of the card.

EXERCISE 1.—Rule two spaces the size of a post card. In one space, write a post card message to the agent of the nearest railway station asking for a time-table. In the other (for the face of the card), write his address.

EXERCISE 2.—Notify by post card the members of the —— Society that the next meeting will be held on —— and that the business of the meeting will be ——.

II.—1. Functional Value of Phrases and Clauses.

Compare—I beheld a (i) *new* SCENE. I beheld a SCENE (ii) *of new interest.* I beheld a SCENE (iii) *that was new to me.*

Both the phrase (ii) and the clause (iii) have *the functional value* of the modifier (i).

EXERCISE 1.—(i) Some pupils suggest out-of-door objects; others give phrases describing them.

(ii) Some pupils suggest simple sentences about in-door objects; others describe them by modifying clauses.

2. Compare — The snow FALLS (*a*) *silently;* (*b*) *in silence;* (*c*) *when all is silent.*

Show how the modifying phrase (*b*) and the modifying clause (*c*) have each the functional value of the modifying word (*a*).

EXERCISE 2.—Add appropriate modifying words, phrases, and clauses to the following:—1. The sun shone. 2. The boats sailed. 3. The captain raised his flag. 4. Her tongue was going. 5. The boy lay down. 6. Truth will prevail.

3. Compare with regard to their relation to the assertive word—

> We saw (*a*) *the snow-fall*; (*b*) *the fall of snow*; (*c*) *that the snow was falling*.

Show how the phrase (*b*), and the clause (*c*) have the functional value of the name-word (*a*).

EXERCISE 3.—Add similar clauses to each of the following:—1. The boys heard the news that .... 2. They forgot .... 3. The soldiers saw .... 4. By sending out scouts they learned ... 5. The Indian gave the settler ....

EXERCISE 4.—Extend each sentence by any appropriate clause:—1. Do the duty .... 2. The child cried as if .... 3. The sailors stood .... 4. Children do not know .... 5. All .... is not gold. 6. The train .... left ....

III.—Written Compositions.—1. Suppose you are travelling, write three post cards to friends. Rule spaces as in **I, 1.**

2. Suppose you have to go away unexpectedly, write three post cards to three friends to explain your absence and save them some inconvenience.

3. Suppose you are the secretary of a club, write three appropriate post cards concerning its business.

STUDY LXII

I.—Oral Composition. Study the legend of—

ST. GEORGE AND THE DRAGON.

St. George and the Dragon. Painting by Carpaccio.

Near the town of Silene (*sī 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. 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 had to abide by the fatal choice; weeping he bade farewell to her and blessed her. As she was taken to the lake a Roman tribune happened then 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, "Fly, good youth, 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."

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, commending his soul to God, galloped towards the monster. He thrust his lance with such force that he transfixed the monster and bore him to the ground; and with his sword he cut off the dragon's head. St. George returned with the princess to the city, where the people received him with great rejoicings. His renown spread abroad through all [illegible] He became the patron saint of Richard the [illegible] subsequently, of all England.

1. [illegible] Asia Minor? What is a dragon?

Describe how Silene suffered from a dragon. Tell about the choosing of the Princess Sabra. Describe 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?—his cross? Have you seen an English coin stamped with the figure of St. George?

2. How many parts has the story? Suggest brief titles for each part. How do the paragraph divisions show the parts?

Show how the topic of each paragraph is developed, sentence after sentence.

Show that the opening sentence (topic sentence) of each paragraph suggests what the paragraph tells about.

II.—Combined Sentences.—Compound and Complex.—The combined sentence may be made merely by linking together two simple statements. (See p. 130.)

Thus the sentences—

The wind blew. The waves rose.

may be linked together :—

The wind blew ; the waves rose.

Or, The wind blew *and* the waves rose.

Each statement is equal; one is linked to the other without any real change in the statements as made separately. This linked type of sentence is called **the compound sentence.**

But we may say—

When the wind blew, the waves rose.

Here we fuse the two sentences into a whole to express a complex thought. One sentence gives the main statement and the other supplies to it a statement of the time, manner, place or cause that belongs to it. This fused type of sentence is called **the complex sentence.**

EXERCISE.—Add to the main statement in each of the following another statement that will complete the whole thought :—

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. When ..... the sun came out.

7. ..... [cause], the men went hunting.

III.—Written Compositions.—1. Make an outline of the legend of St. George, like that on p. 100.

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

2. Tell, from this summary, the story of St. Andrew.

Brother of St. Peter—a fisherman—a disciple of John the Baptist. His call. Went as missionary to Greece—at Patras he was reviled for preaching about one who had been crucified—was ordered to sacrifice to idols—he refused—was imprisoned—quieted the people, who loved him and wished to rescue him—was scourged—crucified on the cross known by his name (×). His relics carried off to Scotland by St. Rule who became first bishop of St. Andrews, and St. Andrew became the patron of Scotland.

3. Expand this summary into the story of St. Patrick:—

Born in Dumbarton, Scotland—carried captive to Ireland by an Irish raider—kept as a slave to tend sheep—escaped after six years to France and studied theology. Returned to Ireland as bishop—preached and converted the Irish. Was hated by a heathen chief and threatened by him—his charioteer heard the threats and asked St. Patrick to let him ride for once while the saint drove—near his castle the chief came out—speared the man in the chariot, taking him for the bishop. St. Patrick established a see at Armagh—bestowed many benefits on Ireland—drove all serpents and reptiles out of the island. His day—his emblem (see p. 154).

PART IV

GRADE VIII OR SENIOR IV

STUDY LXIII

I.—Oral Composition. Discussion of Whittier's poem *The Barefoot Boy* (*Fourth Reader*, p. 118), to bring out the interests offered the boy in the country.

The Harvest Field. Painting by Otto Stark.

1. Review the poem to see (i) if it has a well-rounded scheme of beginning, middle, and end; (ii) if it has an orderly arrangement of details; (iii) if the details are significant and interesting; (iv) if there is a growth of interest to the end.

2. Draw up from the preceding a plan or topical outline of a composition on the Boy in the Country.

II.—Figures of Speech.—The figure of speech is not a plain literal expression. When we say—

The brook *laughed.*—

or, The fire-fly *lit his lamp.*—

or, 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 presented by the literal expression. Such expressions are figures of speech.

EXERCISE 1.—Study the effect of the literal expression of the thoughts stated here figuratively:—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.

EXERCISE 2. — Make sentences in which you use these words to emphasize your meaning:—(Example—David fought like a lion.) 1. Deer. 2. Bear. 3. Pig. 4. Bee. 5. Wasp. 6. Snail. 7. Snake. 8. Fox. 9. Wolf. 10. Fish. 11. Eagle. 12. Dove. 13. Cricket. 14. Cat. 15. Ice. 16. Wind. 17. Rose.

III.—Written Composition.—1. Describe a Boy's Life in the Country; a Girl's Life in the Country.

2. Draw up a topical outline of a composition on a boy's life, or a girl's life, in the city. Write the description.

STUDY LXIV

I.—Oral Composition. Discussion of historical narrative. Reading for this theme, Parkman's account in "Wolfe and Montcalm" (*Fourth Reader*, p. 28).

THE DEATH OF WOLFE

The Death of General Wolfe. Painting by Benjamin West.

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 and the English general slain. Montcalm was also wounded and died shortly after his victorious opponent. The Wolfe and Montcalm Monument on the Terrace of the city commemorates the joint glory of two heroes and two races.

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. Depict the scene in the illustration. Tell of his words and actions as he was dying. What there was heroic and fortunate in his death?

4. Draw up a topical outline of the study.

II.—Concreteness in Writing. In general, writers prefer concrete nouns to abstract because the concrete noun presents a definite familiar image. Compare the force in the two ways of saying—

The troops *charged vigorously: pushed on with the bayonet.*

I will not give you *any compensation: a shilling.*

The great general can rouse *the devotion of those under his command: touch the soldier's heart.*

We seek, by using concrete nouns, to strengthen ideas that would remain vague if expressed by abstract nouns or adjectives or adverbs. In this way we secure vivid images.

They dashed on, *keen and swift as bloodhounds.*

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 forever without change.)

EXERCISE 1.—Point out places where there is concreteness of expression in "Wolfe and Montcalm."

EXERCISE 2.—Point out the advantage of concreteness in :—1. He got 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.—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. "Pontiac's attempt to capture Fort Detroit" (*Fourth Reader*, p. 219). 4. Madeleine de Verchères. 5. The Wreck of *La Tribune.* 6. Laura Secord. 7. Paardeburg.

STUDY LXV

I.—Oral Composition. Study the story of Joan of Arc.

Jeanne d'Arc. Painting by E. Maillart.

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 Domrémy (*do(ng) ray mē'*) on 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 promise him she should 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 *(fē er bwaḷ')*. 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, as all the kings of France had been.

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 before it for heresy and condemned. 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 theme of this narrative? What elements in the story make it strange and touching?

(ii) What groups of details make up the story? What is the first group about?—the second?—the third?

(iii) Show that the narrative has beginning, middle, and end.

2. Summarize this biographical sketch of Joan of Arc.

3. Explain the punctuation marks in the narrative.

II.—Parentheses ( ). Notice that we can mark off parenthetical words 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.

Dashes or commas are now preferred to parentheses for such use.

The term parenthesis is also used to describe the passage itself so introduced into the sentence.

Parentheses also mark off numbers in series.

Brackets [ ] are also sometimes used for marking off words that do not directly belong to the passage in which they are placed.

EXERCISE.—Write, 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.

III.—Written Compositions.—1. "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. Julius Cæsar.

4. In modern history:—1. Mahomet. 2. Galileo. 3. Frederick the Great. 4. Luther. 5. Napoleon.

5. In English history:—1. Alfred the Great. 2. William the Conqueror. 3. Wolsey. 4. Henry V. 5. Oliver Cromwell. 6. Hastings. 7. Gladstone.

6. In American history:—1. Washington. 2. Lincoln.

7. In English literature:—1. Shakespeare. 2. Milton. 3. Burns. 4. Scott. 5. Byron. 6. Carlyle. 7. Tennyson.

STUDY LXVI

I.—Tabulation. Notice the tabulation of items usual in writing orders:—

Heading—Address and Date.

The Brewster Book Store,

225 Frederick St., Berlin, Ont.,
February 20, 1908.

Direction.

The Ford, Marston Co., Limited,
Toronto, Ont.

Complimentary Opening.

Dear Sirs,—

Letter.

Please forward by Canadian Express the following:—

1 *doz.* "*Public School Geography.*"
¼ " "*Public School Speller.*"
2 " "*Ontario Writing Course.*"
½ " "*Public School Composition.*"
¾ " "*High School Arithmetic.*"
½ " "*Canadian Almanac,*" *paper.*
2 *gross Crucible Pellet Point Pen, No. 1800.*
3 *copies* "*The Weavers,*" *cloth. Parker.*

Complimentary Close and Signature

Very truly yours,
J. C. Brewster.

EXERCISE.—Copy this letter accurately.

II.—Written Compositions.—1. Suppose you are making a dress (or a garden, etc.); write an order to a business house for articles wanted.

2. Write from —— to a bookseller in —— and ask him to send you the books that you would most like to read. State the titles and tabulate the list.

STUDY LXVII

I.—Oral Composition. Discussion of personal descriptions. The description of people is often not of their outer appearance (see p. 114) but of their character, disposition, and qualities.

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 day to the summit of the most distant hill, whence I stretched my eye over many a mile of *terra incog'nita*[1], 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 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

[1] Unknown land.

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."

1. What does this passage portray? Is the subject outward appearance or inner character? What is the method used here to show character? What is the sequence of details in the description? Is there a developing interest? Are there any picturesque touches in the description?

2. What elements of humour do you notice in the use of the words "travels," "tours of discovery," "sages and great men," etc.?

II.—Figures of Speech. (*Continued.*) **1. Contrast.** Just as we print black letters on white paper, so we can put a mental contrast beside the object to intensify its force.

United we stand; divided, we fall.

This is **contrast** or **antithesis.**

2. Resemblance. We may intensify the expression of resemblance by a figure of speech.

This resemblance (i) may be expressed by words of comparison, *like*, *as*, *seem* (**simile**)—

I wandered lonely as a cloud.

(ii) Or may be implied (**metaphor**)—

The *Iron* Duke. The *meteor* flag of England.

We may intensify the comparison till a thing becomes, as it were, a person (**personification**).

Britannia rules the waves.

EXERCISE.—Point out the figurative expressions in the following. State the plain ideas they convey. Show how the figure makes the expression of the thought simpler, or more forcible, or picturesque than the literal

expression:—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. Twilight is the sweetest, ripest hour of the day. 5. Venice sat in state, throned on her hundred isles. 6. Walk by the light of experience. 7. October's gold is dim. 8. The desert shall rejoice and blossom as the rose. 9. The mountains look on Marathon and Marathon looks on the sea. 10. Those green-robed senators of mighty woods, tall oaks. 11. Death loves a shining mark. 12. Sleep and his brother Death. 13. It is better to dwell in the corner of the housetop than with a brawling woman and in a wide house. 14. A great empire and little minds go ill together. 15. Generosity is catching.

16. 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.

III.—EXERCISE.—(Review of correct forms). Say which form you prefer, and why you prefer it:—1. He has(went—gone) on a long journey. 2. The boy (come—came) home for Christmas. 3. I (seen—saw) the first locomotive which (came—come) into this town. 4. She had (sung—sang) twice and bowed gracefully to the audience. 5. The sailor had (drank—drunk) more than was good for him. 6. Let us (sit—set) down on the grass and eat our lunch. 7. He has (set—sat) steadily at his desk all day, and has not (come—came) home yet. 8. I found the rake (laying—lying) on the ground. 9. The wintry sun (lay—laid) late a-bed. 10. We (lay—laid) down our loads, built a fire, ate our supper, and (lay—laid) down to sleep. 11. Few people are living there who have not (seen—

saw) better days. 12. "There now," said Mrs. Gamp, "I (knowed—knew) you'ld forget the cucumber." 13. He has not (sat—set) in the seat of the scornful. 14. He has never (knew—known) what it is to have a mother. 15. Have you (begun—began) your new book? 16. (May—can) you go fishing? (Can—may) I go along?

IV.—Combining Sentences.—EXERCISE. Make combined sentences that use as connectives: (1) both .... and. (2) (n)either .... (n)or. (3) moreover. (4) but .... still. (5) nevertheless. (6) notwithstanding. (7) though. (8) on the other hand. (9) in the first place, ... in the second, ... etc. (10) in spite of ....

V.—Written Compositions.—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. Describe:—1. Santa Claus. 2. Mrs. Grundy. 3. Father Time. 4. Fussy People. 5. The Man who says—"I told you so." 6. The People who read a Newspaper. 7. People I like at ——. 8. People on a Car or Train. 9. People in a Village I know.

3. Describe a character in a book you have read; *e.g.*:—1. Sam Weller ("Pickwick Papers"). 2. Micawber ("David Copperfield"). 3. The Village Preacher ("The Deserted Village"). 4. Ivanhoe.

4. Describe national types:—1. The Canadian. 2. The American. 3. The Indian. 4. The Eskimo. 5. The Japanese.

5. Canadian Types:—1. The Coureur-de-Bois. 2. The Voyageur. 3. The Habitant. 4. The Pioneer. 5. The United Empire Loyalist (see *Fourth Reader*, p. 170).

6. Describe:—1. The Witch. 2. Fairies. 3. Brownies.

STUDY LXVIII

I.—Oral Composition.—1. Study the story—"**The** Fifth Voyage of Sindbad the Sailor" (*Fourth Reader*, p. 208).

2. 1. Tell the first adventure—Sindbad and the Roc.

2. Tell the second adventure—The Old Man of the Sea.

3. Tell the third adventure—How Sindbad gained wealth and returned home.

3. Tell the whole story; bring out clearly the three separate stories into which it is divided.

4. Draw up a topical outline of the story. (See p. 100.)

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

1. Titles of books, stories, and plays are frequently italicized (or underlined), sometimes also the names of ships:—

Shakespeare's *Julius Cæsar*, *The Arabian Nights' Entertainments*, *The Century Magazine*. The loss of the *Victory* (or, *The Victory*, or, the "Victory").

In titles of books either (i) use italics (*i.e.*, underline the word in writing) or (ii) use ordinary letters (*i.e.*, not underlined) in quotation marks.

(i) Scott's *Lady of the Lake*, *The Abbot*.

Or, (ii) Scott's "Lady of the Lake," "The Abbot."

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

2. Emphatic words are sometimes underlined or put in italics.

(Written) *"Not lost! You cannot mean that."*

(Printed) "Not *lost!* You cannot mean *that.*"

3. Underline or italicize foreign words.

Dominus vobiscum, "The Lord be with you."

EXERCISE **2.**—Write the following and underline the words that might be printed 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. Shakespeare's Tempest tells about an enchanted island.

6. Shakespeare's fairy play is called A Midsummer-Night's Dream.

7. The Slough of Despond in The Pilgrim's Progress was the name of the morass into which Christian fell.

8. Read us a poem—something peaceful, like the day is done, or the children's hour, or the bridge.

9. 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.

III.—Written Compositions.—**1.** Write the adventures of Sindbad on his fifth voyage.

2. Study similarly, and tell the story of John Davis, *Fourth Reader*, p. 231, or of Francis Drake, p. 248.

STUDY LXIX

1.—Oral Composition.—Tell stories of the origin of the national emblems.

1. The Rose

The emblem of the house of Tudor—the line which, in 1485, ascended the throne of England in the person of Henry VII. He was the representative of the house of Lancaster, whose emblem was the red rose, and he married Elizabeth of York, the heiress of the house of York, whose emblem was the white rose. Shakespeare tells how the partisans of the house of Lancaster and York chose their emblems from the rose-trees in the gardens of the Temple in London, at the beginning of their conflict, known in history as the Wars of the Roses. (See 1. Henry VI., Act II., Sc. IV.)

2. The Thistle

Once in days of old when the Danes were invading Scotland they planned to attack by night. They crept on the Scotch camp, barefooted and unnoticed, until one of the men set his foot on a thistle and cried out. The Scots, aroused, defeated the Danes with terrible slaughter. Ever since, the thistle has been the emblem of Scotland.

3. The Shamrock

St. Patrick, preaching to the Irish when they were still heathen, found it hard to explain to them the Trinity; he held up a shamrock and showed very simply how there may be three parts in one whole. It thus became associated through the patron saint of Ireland with Ireland itself.

4. The Leek

The Welsh under King Cadwallader, in 640, were fighting against the Saxons. By the special direction of St. David, their patron saint, the Welsh all wore leeks in their caps so that they might recognize each other in battle. The Saxons, for want of some common badge, mistook friends for foes and were defeated utterly. Hence the leek became the emblem of Wales.

II.—Purity of Words.—The language of different classes of people varies like the people themselves; but in language, as in life, there is a striving after a common standard of excellence. The accepted standard of our language is the language used by most educated speakers of our own time. Language of this standard is said to be **pure.** From this point of view, people who use (i) dialect words, or provincialisms, or old words found only in books, do not use pure English. People who use (ii) slang or vulgar clipped words (ad, gent, exam, etc.) do not use pure English. Those who (iii) misuse English words or make errors of grammar do not use pure English. And speakers of pure English (iv) prefer the simple word to the pretentious word, and (v) use foreign words very little, avoiding them altogether if they suggest any parade of learning or of social tone. The most available form in which pure English is found is in good modern authors, and reading and memorizing good modern literature will gradually give the pupil a standard of good English and purify his own speech.

EXERCISE 1.—Examine the following sentences, see where each is faulty, and correct the fault :—1. I want to speak again to a party I met last night. 2. The express is liable to be late to-night, I calculate. 3. Full sleeves are quite the mode this year. 4. Do not trust a verbal message when the matter is important. 5. We are thinking of locating in the town if we can find a suitable house. 6. Those two boys didn't use to be away from school so often. 7. The druggist has a new stock of dry plates; I got some off of him. 8. Such conduct, my dear, is not found in tony people. 9. The show at the Opera House was awfully nice.

10. He hadn't ought to charge so much for what he **did.** 11. In her best clothes she presented a very genteel appearance. 12. When he found he was late he just regularly made for the train. 13. The writing of ads ranks among regular occupations now-a-days. 14. The rule is more honoured in the breach than in the observation. 15. I am afraid that he'll flunk in his exams if he don't plug away at the books every evening. 16. I haven't got no time for reading. 17. Tom hadn't ought to go.

III.—Written Compositions.—1. A national emblem. (Some pupils choose one emblem, some another.)

In the course of your composition tell the story of the origin of the emblem you choose.

2. The Maple Leaf (see *Fourth Reader*, p. 141).

STUDY LXX

I.—Oral Composition.—Study of narrative.

The Death of Roland

For six years Charlemagne (*sharl' main*), emperor of the Franks, had fought the Saracens in Spain. Then the heathen king, Marsile, sued 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; 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, who commanded the rear guard, was suddenly attacked by the Saracen army in

the narrow pass of Roncesvalles[1] *(rons' vahl)*. The fight was furious. Side by side with Roland fought Oliver, another of the paladins.[2] 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 Ronald did but hunt the deer. Again Roland blew. Charlemagne heard it again, but Ganelon said to him, "Roland would never 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 the battle goes sore against him. Ganelon has betrayed him. I counsel you to hasten to his aid."

Back went the Frankish army. But another heathen force had already made a fresh attack on the little Christian band, and was overwhelming it. Then 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 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 is the plan of this narrative,—*i.e.*, what are its parts and their arrangement? How do the paragraphs correspond to these parts?

[1] In Navarre. [2] The twelve peers of Charlemagne—paragons of chivalry.

2. Point out how the opening sentence of each paragraph suggests the topic, *i.e.*, what the paragraph is about.

3. What was heroic and romantic in Roland's death?

II.—Narration. Narration treats of the art of telling a story. The story may be a fable or a fairy tale, an incident from daily life or an event from history, a romance or a novel, a biography of a man, or the history of a nation. When we tell 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. Study them in "The Death of Roland."

1. Study the **structure** of this narrative—the beginning, the middle, the end.

2. Show that the details have **sequence** or **continuity,** —that they are in the order of their occurrence. Show that each incident springs out of that which precedes, so that the flow of the narrative is not broken.

3. Show that there is proper **emphasis,** *i.e.*, space proportioned to the importance of the matter. See if any details here given could be left out. Why are the details of Roland's death given fully? Consider if the story is told with **conciseness.**

4. What striking elements of interest are there in the story? How is the feeling of **suspense** aroused? Show how the story increases in interest as it goes on. Show that the story leads up to a **climax of interest.**

5. Has the narrative a good **ending?** Discuss.

III.—The Comma. (Review pp. 28, 37, 54, 62.) Notice in each of the following, as we speak the sentence, the pauses in the voice:

The heading of the letter reads :—27 Notre Dame St., Montreal, P.Q., June 30, 1907.

The guest, *long expected*, arrived, *to our great relief*.

The comma is used in writing to mark such pauses.

EXERCISE 1.—Give reasons for the placing of the commas in "The Death of Roland."

EXERCISE 2.—Punctuate the following. Give reasons: 1. A quiet silent rich happy place. 2. Comfort and consolation refreshment and happiness may be found in a library. 3. The birds began to gather—swans and brant geese divers and loons gannets and petrels grebes and terns. 4. Tennyson lived at "Farringford" Freshwater Isle of Wight England. 5. The boast of heraldry the pomp of power and all that beauty all that wealth e'er gave await alike the inevitable hour. 6. 'Gentleman' in its primal literal and perpetual meaning is a man of pure race. 7. Came a school-boy with his kite gleaming in a sea of light.

IV.—Written Compositions. 1. Tell your story of "The Death of Roland."

Test what you write by the principles of narration.

2. Study similarly "Fitz-James and Roderick Dhu" (*Fourth Reader*, p. 270), make the topical outline, and write the story in brief form.

3. Similarly study and tell "The Indignation of Nicholas Nickleby" (*Fourth Reader*, p. 275).

4. 1. Thermopylæ. 2. How Horatius Kept the Bridge (See Plutarch, or Macaulay's "Lays of Ancient Rome.") 3. Créçy or Agincourt. 4. The Defeat of the Armada.

STUDY LXXI

I.—Oral Composition. Discussion of the advertisement; examination of the advertisements of a newspaper. The purpose of advertising; the importance of brevity, emphasis, interesting matter; the need of fresh, attractive expression if you wish to take the public eye.

Bring copies of a newspaper to the class for study.

A classified advertisement, under "Houses to Let":—

> HOUSE—*ten rooms; well furnished; Park location; river view; garden. July, August, September. Rent for the season, $100.* W. O. WILMOT, Humbervale, Ont.

EXERCISE 1.—Suppose your dog (or watch, etc.) is lost; write an advertisement, offering a reward.

EXERCISE 2.—Suppose the members of the class are engaged in various businesses; let each pupil write some advertisement in accordance with his chosen occupation.

EXERCISE 3.—Write, as for a local paper, an advance notice of a concert.

II.—Order of Words. Study this sentence:—

The boys you know gave the blind men all the pennies. See the different meanings you can give the sentence by changing the order of the words.

1. Study the usual order of subject, assertive word, and object.

2. Study the usual place of modifiers of the name-word—(i) words; (ii) phrases and clauses.

3. 1. Study these sentences:—

The ship held *on* her course. The birds came *in flocks.*
Signs grew *more* certain. He told a *very* strange story.

Note that short modifiers usually follow the assertive word they modify and precede other modifiers.

The modifying words are kept near the words modified.

EXERCISE 1.—Give orally sentences with similar modifiers.

2. Study these sentences :—

The ships kept watch *lest they should be driven ashore.*
As they proceeded, indications became more certain.

Note that modifying clauses naturally follow the clause modified, but they may precede; their place varies for reasons of sound, emphasis, or connection.

EXERCISE 2.—Make complex sentences; vary the position of the modifying clause and note the effect.

When there are several modifiers for the same assertive word, there is need of careful adjustment of the parts of the sentence. Compare these sentences :—

(i) A fox stole into a vineyard, one day, when the grapes were ripe.—

(ii) One day, when the grapes were ripe, a fox stole into a vineyard.

Notice that in sentence (i) the modifiers all follow the assertive word, getting farther and farther away from it, and heaping up ungracefully one upon the other. Notice that in sentence (ii) these faults are removed

A great means, therefore, to make clear 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 of the words.

III.—EXERCISE.—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. The 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, that 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 by the anxious parents.

IV.—Written Compositions.—1. Let each member of the class choose a business; then write a display advertisement appropriate to his chosen occupation.

These advertisements might be combined with certain compositions to make a supposed newspaper—"School News." Telegraphic news, letters to the editor, etc., can readily be added. Consult a newspaper for the forms.

2. (i) Write an advertisement of a house or apartment wanted. (ii) Write a letter describing one you have to let.

3. (i) Write an advertisement for a servant, a clerk, etc., wanted. (ii) Write an answer applying for the place.

4. Suppose you are in the office of a real estate agent; write the various classified advertisements you are to insert in the next day's paper.

STUDY LXXII

1.—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 to 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? Show the relation between the parts and the paragraphs. Study the closing sentence of the paragraph and the opening sentence of the next; note how the transition is made.

3. Show where the sense of numbers and movement is suggested in the story.

4. 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. They followed *from street to street*.

5. Point out any combined sentences in the story. Tell how they are combined.

II.—Active and Passive Forms. In making a statement with certain assertive words we can think of the doer of the action and say (**active form**)—

The PIPER *caught* the rats.

Or, we can think of the object affected by the action and say (**passive form**)—

The RATS *were caught* by the Piper.

EXERCISE 1.—Give the following with the assertive words in the active form turned into the passive:—

1. The pirate nailed his colours to the mast.
2. The pot called the kettle black.
3. A cat may look at a king.
4. Rats infested the town of Hamelin.

5. God tempers the wind to the shorn lamb.

6. My friend's story will not alarm you.

7. The waves have upset the boat and washed it up.

8. Give me the daggers. Let me do the deed.

EXERCISE 2.—Change the following sentences, turning the passive forms to the active:—

1. Withered boughs were gathered and piled up by the hunters.

2. Many are called, but few are chosen.

3. The life-boat was manned and pulled out to where the ship was being swept by the waves.

4. The souls of men will be swayed by truth.

5. Let the bugle be blown, and every man called up.

6. Cæsar was vanquished by ingratitude, not by traitors' arms.

7. Fairies were dressed like flowers; their dresses were changed with the season.

III.—Written Compositions.—1. 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; the ingratitude of the town; (iv) the feelings of the Piper; his tune to the children, and the town's new and greater dismay.

Make a paragraph for each part of your story. Review your work for punctuation, spelling, and principles of narration (p. 158).

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).

STUDY LXXIII

I.—Oral Composition. Study "Clouds, Rain, Rivers" (*Fourth Reader*, p. 262).

1. What does the selection tell about?

1. Tell about a river—describe one; its tributaries; brooks; streams; streamlets, springs. Visualize the whole watershed and river valley and the flow of the water.

2. Tell whence come the waters that flowing together make a river. Show their source in rain.

3. Tell whence comes the rain. Explain vapour, clouds, condensation, precipitation.

2. Draw up a topical outline of the oral discussion.

II.—Combining Sentences.—Simple sentences may, as we have seen (p. 133), be linked into a compound.

The rains fell and the river rose.

Note the two clauses; each clause could be stated separately; they are **principal** and **co-ordinate** clauses.

But if we say—

When the rains fell THE RIVER ROSE

we have left only one principal statement; the other has been reduced to a **subordinate** clause, serving as a modifier of the principal statement.

EXERCISE 1.—Think of another simple statement for each of the following, then combine it as a subordinate clause with the sentence given:—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 ex
posed to the storm. 4. The garden .. was almos
ruined. 5. The water .... swept away the roadway
6. The storm .... was the heaviest of the year.

EXERCISE 3.—Add a suitable subordinate clause t
complete each of the following:—1. A volcano is
mountain .... 2. A patriot is a man .... 3. Snow
drops are so called because .... 4. A saw-mill is
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.—Complete Sentences should not be Combined
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 construction in (i) and
(ii):—

(i) 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."

(ii) 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. Scan your compositions for this error; it
is the besetting fault of young writers.

EXERCISE.—Improve the following passages by strik-
ing 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 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 sorrowful.

IV.—Written Compositions.—1. Explain the formation of rivers.

2. Explain the plan of a stove and the meaning of its parts. Draw a plan to go with the exposition.

3. 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. 3. The common pump. 4. The gas engine. 5. A rifle. 6. A dynamite blast. 7. An aeroplane. 8. Wireless telegraphy. 9. How the eyes see or the ears hear.

4. 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.

5. 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.

STUDY LXXIV

I —Oral Composition.—Discussion of **Reasoning.** Discuss examples of reasoning in arithmetic, in physical geography. Notice the parts of an argument—the statement or proposition, the proof, the conclusion.

EXERCISE 1.—Give brief (oral) arguments to prove or disprove:—1. All men are mortal. 2. Girls should learn to swim. 3. Telling a lie is unmanly. 4. Sunday newspapers are harmful. 5. The public school fits a boy for life better than private teachers can. 6. Canada should remain a part of the British Empire.

II.—EXERCISE.—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 sometime 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 Shakespeare. Bacon was a great man. Therefore Bacon wrote the plays of Shakespeare. 5. All authors are mortal. Shakespeare is immortal. Therefore Shakespeare was not an author. 6. All flesh is grass. All grass is green. Therefore all flesh is green. 7. All men are animals. All horses are animals. Therefore all men are horses. 8. Necessity is the mother of invention. Bread is a necessity. Therefore bread is the mother of invention. 9. The better the day the better the deed. 10. That isn't my fault, I am made that way.

III.—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 of the composition.

2. Precision in the use of words.

3. The construction of the sentences, especially the modifying words and clauses.

4. Punctuation.

5. The bearing of words on account of their position

6. The topical development of the composition from sentence to sentence. The indication of relation of sentences by connectives and demonstratives.

EXERCISE.—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 five and twenty on hands and feet and this is true without deceit. 12. The news did not effect him.

IV.—Written Compositions.—Write out the argument for:—

1. Girls should learn to swim.

First, state clearly and simply the proposition; then present your reasons in orderly fashion; close by drawing up your conclusion.

2. For, or against, one of the other propositions, p. 170.

3. "A man's a man for a' that." (See Burns' poems.)

4. DEBATE. 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, reading or observation? 6. Which is preferable, town or country life? 7. Is poverty due to the individual or to the social state? 8. What occupation is most essential to mankind? 9. Which is the most useful tree? 10. Should women vote? 11. Which is more influential, the musician or the artist?

Interest in argumentation and its value will be increased by taking sides—the method of debate—in the handling of the topics, both in oral and written work.

STUDY LXXV

I.—Oral Composition. Rapid practice in brief oral expression in telegram form.

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. The usual length of the message is ten words, the limit for the lowest charge of the telegraph companies. The direction and signature are free. Study the form:—

Niagara-on-the-Lake, July 10, 1910.

To JAMES THORNTON,

22 Main Street, Oshawa.

Frank is ill—nothing serious—wants mother to come immediately.

Charlie.

EXERCISE 1.—Suppose you have just escaped a railway accident; write a telegram of ten words to your mother, giving particulars.

[Five minutes the time limit for each exercise]

EXERCISE 2.—Suppose you have just missed your train. Telegraph home (ten words).

EXERCISE 3.—Suppose some one of your camping party has met with an accident. Telegraph for help.

EXERCISE 4.—Write a telegram to Santa Claus as if on Christmas Eve.

II.—Written Compositions.—1. Something important has happened in your family life—a fire, a sickness, the buying of a new house, the loss of a dog, etc. Telegraph the news to some one interested; write fully about the same subject in a letter to follow up your telegram. Address the envelope.

2. Write a letter to a pupil in another school, telling about your life at school, schoolmates, studies, changes. (Read "Tom Tulliver at School," *Fourth Reader*, p. 3.)

STUDY LXXVI

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.** The general topic sentence should show the purpose of this exposition, namely the origin and influence of Patriotism.
2. **Body:** (1) *Origin* of patriotism in race feeling, the ties of home, of life and occupation, of the history of one's country—these go to make up love of country.

   (2) *Power of Patriotism:*—exposition by examples —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 1.—Draw up on paper the plan or outline, based on the oral study, of an essay on Patriotism.

EXERCISE 2.—Study "My Native Land" (*Fourth Reader*, p. 227).

Similar studies may be pursued with themes which follow.

II.—Precision. Words must be used with their precise meanings. 1. Often several words have the same or nearly the same meaning—these are called synonyms; but any difference in meaning or use must be observed.

Study the differences, for example, between—

admiration, respect, love, esteem, veneration.
alert, brisk, nimble, quick, active.
allude, mention.
balance, rest, remainder.
between, among.
blame, censure, condemnation.
centre, middle.
character, reputation.
gale, storm, tempest, hurricane, blizzard.
know, understand, perceive.
old, ancient, antique, antiquated, aged, venerable.
persuade, convince, influence, induce.
risk, danger, peril, hazard.
seeming, apparent, evident, obvious.
severe, harsh, unyielding, stern.
unhappiness, sorrow, grief, anguish, misery.
workman, artisan, smith, mechanic, machinist, operator, employee.

2. Often words have a similarity in sound, but differ greatly in use and meaning:—lie, lay; sit, set; rise, raise; effect, affect.

EXERCISE **1.**—(Oral.) Exercise on the synonyms given above. Give sentences that will bring out the precise meaning of each.

EXERCISE **2.**—(Oral.)

(i) Study groups of words of similar meaning suggested by the class. Give appropriate sentences illustrating their uses.

(ii) Pairs of words of opposite meaning (antonyms). Give them in appropriate sentences.

(iii) Words that are alike in sound but different in meaning (homonyms).

III.—Written Compositions.—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.

PART V

GRADE IX—CONTINUATION CLASSES.

STUDY LXXVII

I.—Oral Composition.

A Saw-Mill

Of all my boyhood memories of country life, what I remember best 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 dripping logs kept mounting up into the mill on the "carrier"; 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; then 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 whir 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 smelled as if fresh from an 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 sunfish. 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 depths and current by the **mill-**dam, ventured on only by the daring; 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 that the mill is no more and the village almost abandoned. But the memories of that village life never vanish. At any time, any where, 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.

II.—Principles of Description. Description is the art of presenting to the mind the *characteristics* of a scene or person so as to convey 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 we must be able to see the scene again in memory—to visualize it. Next we must be able to see a plan in the scene. Thus we are prepared to write a description.

The descriptive composition falls into the usual part Introduction, Body, and Ending. The details must be presented according to a plan that will give **coherence.** Usually a scene is described as it was actually displayed to the eyes of the writer as he viewed it, either as he stood 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 and **emphasis** on the important parts, yet whatever is put in should have **significance**. Omit all detail that is commonplace. Catch the **salient characteristic** of each part of the scene, and picture that. If possible the description should have some one dominant aspect, tone, or mood, like the scene itself—and show **harmony of theme and tone**.

EXERCISE 1.—What is the description about in the Study, p. 176? 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. Show that the description has coherence. Point out in each separate part of the description what is the salient characteristic selected out of the possible details of the scene. Point out how the description is given from a moving point of view. What is the general tone of the description? Why is it a description rather than a narrative?

III.—Study, for the principles of description,—"The Great Northwest" (*Fourth Reader*, p. 198); "Ocean" (p. 216); "My Castles in Spain" (p. 243).

IV.—Written Compositions.—1. Describe any old mill you know—saw-mill or flour-mill.

2. Give a similar description, from your memories and impressions, of a railway.

3. Describe any creek, or river, or lake you have come to know well.

4. Describe a farm, or village, or city, from your memories of a visit.

5. Choose any other description in your Reader that interests you and write it in briefer form.

STUDY LXXVIII

I.—Oral Composition. Study of personal description

MARY STUART, QUEEN OF SCOTS

Introduction :—The immense influence of Mary, Queen 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[1] 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, "A Short History of the English People.")

(iii) TRAGIC HISTORY :—Early widowhood in France ; return to Scotland and exile ; imprisonment in England ; devotion of many to her ; plots ; her execution.

End :—Deepening spell of her name on after ages.

[1] Causeway, highway.

II.—Conciseness. One great virtue in composition 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, we are **verbose.**

To be concise we must realize clearly what needs to be expressed, and say that, in words that are straightforward and few. Make every sentence have a point. Guard against unnecessary words.

Means of Conciseness. 1. Use expressive words, instead of circumlocutions. Compare the gain in conciseness in—

The thing he threw (*missile*) went hissing through the air.

They appointed the Prince of Wales *to act in the King's place* (*Regent*).

The men and women working in the factories went on strike. The *operatives* struck.

It was *so hot we could scarcely breathe* (*stifling*).

EXERCISE.—Express the italicized parts more concisely:—1. There was once a shoemaker *who worked hard and was honest.* 2. The house stood on the cliff *where the winds blew.* 3. A dog *that has no friend* is a creature *that calls for our pity.* 4. He who plants a tree conveys a benefit *that lasts for long.* 5. The lighthouse stands on *land which is almost entirely surrounded by the sea.* 6. You and I are past the days *in which we danced.* 7. He is a man *who always says what he believes to be true.* 8. Clean that machine *without delay* and *in a thorough manner.* 9. The song and game birds lay eggs *that come to a point.* 10. The words of the great poets are *such as cannot die.*

2. Strike out unnecessary details of fact, or verbosity of expression.

Compare as to conciseness:—

"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."

EXERCISE i.—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 ii.—Substitute single words for the circumlocutions in 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.

3. Use Figures of Speech. (See pp. 139, 142, 149.)

EXERCISE iii.—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.

III.—Written Compositions. 1. Describe Mary, Queen of Scots. Be concise.

2. Describe concisely one of the following:—1. Queen Elizabeth. 2. Oliver Cromwell. 3. Queen Victoria. 4. Napoleon. 5. Wellington. 6. Abraham Lincoln. 7. Gladstone. 8. Egerton Ryerson, or some other eminent Canadian.

STUDY LXXIX

I.—Exposition: Its Nature.

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 told 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.

As 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.

EXERCISE.—Point out the selections in your Reader that are expositions.

II.—Exposition Illustrated.—Study this example.

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 necessary 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).
- 1 teaspoonful of sugar.
- 1 teaspoonful of salt.
- 3 teaspoonfuls of butter.
- 1 small yeast cake.
- 3 cups of flour.

First comes the mixing. Scald the milk in the double boiler. Set aside one-quarter cup of the scalded milk to cool to lukewarm temperature. Pour the rest of the milk into the mixing bowl, and stir in the sugar, salt, and butter or other shortening. Sift a quart of flour into a bowl. Break up and dissolve the yeast cake in

the quarter-cup of lukewarm milk. When the hot mixture has become lukewarm, stir in the milk containing the yeast. If the yeast is put into hot milk the yeast plant i killed and the bread will not rise. Add two cupfuls of the sifted flour and beat the batter vigorously to put air into the sponge. This will aid the growth of the yeast plant. Then add as much more flour as may be easily stirred in, and stir till the dough is too thick to mix with the spoon. It will probably take less than the quart. Next flour the board and turn the dough out upon it.

Now comes the kneading. Shape the dough into a mass a little longer than it is wide. Knead it by folding up the edge of the dough farthest from you, till it almost meets the edge next you, then press the folded edge down firmly with the hard part of the palms. Repeat this motion in order to knead the mass evenly, but always keep the rough side on top. Continue the kneading process (turning the dough round a little each time) until the texture is smooth and soft, and the dough cracks in the working. Flour the part of the hand used in kneading. Good kneaders always keep the fingers and hands free from dough. When the dough sticks to the board, loosen it with a knife and flour the board, but use as little flour as possible. The kneading, if done quickly and skilfully, will take less than ten minutes.

Now comes the rising. Wash and grease the mixing-bowl. Put in the dough, and cover it with a lid or a folded cloth; put the bowl in a warm place, and allow the dough 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 the higher temperature can be secured by setting the bowl in a pan of warm water. Never put the bowl in water, or elsewhere, too warm for the hand, and never let the dough become cool (below sixty-five degrees), or the yeast plant will be killed. When the dough is doubled in bulk, turn it out again upon the slightly floured board, and mould it into a roll a little longer than the baking-pan. Keep the rough side down. Turn a little under at each end, so as to ensure 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 the dough stand till it 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 loaf 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, and 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, one should attain that rare accomplishment—the art of making 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.

II.—Principles of Exposition. As the main purpose of exposition is instruction, it is essential that style in exposition should be clear and, if possible, simple.

1. The exposition should develop according to **a well-laid structure**, 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**.

3. There should be **orderly progress (continuity)** 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 the specific deeds done by certain men of noted courage (see p. 17).

(ii) By **comparison and analogies**, 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 meaning of the term is restricted and so made more definite.

EXERCISE.—Study "How Bread is Made" with reference to these principles.

Similar studies can be made in preparation for composition on themes given below.

These topics may be worked out in oral discussion, the details noted on the blackboard, and topical outlines drawn up in preparation for written work. Much time may profitably be spent on the study of clearness and simplicity in arrangement.

IV.—Written Compositions. 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 cotton and woollen clothing should be washed: 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. Get air and sunlight into the house. 5. Furnish the living room. 6. Dye clothes.

4. Tell how one of the following is got: 1. Coal oil, 2. Coal. 3. Silk. 4. Salt. 5. Building stone.

5. Tell how one of the following is made:—1. Leather. 2. Iron. 3. Steel. 4. Cotton. 5. Illuminating gas. 6. Soap. 7. Cider. 8. Vinegar.

6. Tell how:—1. To build a proper house for chickens or pigeons. 2. To build a boat. 3. To make an electric battery—dry or wet.

7. Tell:—1. How baskets are woven. 2. How carpet is woven. 3. How your shoes were made. 4. How a book is printed. 5. How a book is bound.

8. Tell how the Indians made weapons or canoes.

STUDY LXXX

I.—Oral Composition.—Discussion of **Humour.** Illustrated in Dickens's "Scrooge's Christmas" (*Fourth Reader*, p. 39).

The embodiment in words of the ludicrous, droll, amusing phases of life and thought makes humour. Humour is concerned both with the material the writer chooses and the treatment he gives to his topic.

II.—Figures of Speech—Association. 1. Objects may be made up of parts. If one part is most prominent, we can refer to the object by this significant part.

Sixty sail (*i.e.*, ships). Daily bread (*i.e.*, food).

2. Or, we may use something striking and significant that usually accompanies the object.

> When I am *gray-headed* (*i.e.*, old), O God, forsake me not.

EXERCISE.—Point out the figurative expressions in the following. State the idea each conveys. Show how the figure expresses the idea more simply, forcibly, or vividly than the literal expression:—1. Spare the rod and spoil the child. 2. King Edward VII ascended the throne in 1901. 3. This farmer hired his farm hands by the month. 4. The heroine was a Queen Elizabeth in brain and a Mary Stuart in spirit. 5. His heart relents but his hand is firm. 6. We passed the night under a friendly roof. 7. The lonely ranchman never hears the sound of the church-going bell. 8. Belgium's capital had gathered then her beauty and her chivalry. 9. The Englishman believes in roast beef. 10. "A Daniel come to judgment!" I read that in Shakespeare. 11. He found a foeman worthy of his steel. 12. Ungrateful children can bring down gray hairs in sorrow to the grave. 13. He walked till he had covered twelve stout miles.

> 14. Upon my head they placed a fruitless crown,
> And put a barren sceptre in my hand.

III.—Written Composition. 1. Write in the spirit of humour 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.

2. 1. The Adventures of a Silver Quarter, or of a Newspaper, or of a Valentine. 2. The Reflections of a Street Lamp, or of a Mirror. 3. The Recollections of a Piano, or of a Violin.

3. 1. Summarize Sergeant Buzfuz's address ("Pickwick Papers"). Or, 2. Tell the story of "The Well of St. Keyne" (Southey). Or, 3. "John Gilpin" (Cowper).

STUDY LXXXI

I.—Oral Composition.—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 vigorous expression and modifies the writer's style in every way.

Study how sentences are made effective by the way the thought is expressed—either by the repetition of words and ideas or by the order of words:—

1. We may heap up detail.

> And out of the house the rats came tumbling,
> Great rats, small rats, lean rats, brawny rats.

EXERCISE i.—Amplify by detail:—1. Pupils are playing at recess. 2. People are running in the street. 3. What an abundant harvest! 4. Books abound in the home of a book-lover.

2. We may arrange the parts, like steps in a ladder, in the order of increasing importance (climax).

> I came, I saw, I conquered.

3. The expression may be repeated for effect.

Blow, blow, thou winter wind.

4. The statement may take the form of a question to which we expect no answer.

Who is here so base that he would be a bondman?

5. The statement may take the form of an exclamation.

O, what a fall was there, my countrymen!

EXERCISE ii.—Some pupils make statements. Others vary the statements made and give emphasis by repeating parts, or putting the statements as interrogations or as exclamations.

II.—EXERCISE iii.—Point out the nature and force of the figure in each of the following:—1. Never, never, never, will I desert the post of duty. 2. Can I see another's woe and not be in sorrow too? 3. Freeze, freeze, thou bitter sky. 4. Will all great Neptune's ocean wash this blood clean from my hand? 5. How are the mighty fallen! 6. To the dry grass and drier grain, how welcome is the rain! 7. Care killed the cat. 8. The drunkard has few friends; few care to know him; his acquaintance is a disgrace. 9. Make life, death, and that vast forever, one grand, sweet song. 10. Can the leopard change his spots?

6. Force may be got by an intentional overstatement or understatement.

Augustus found Rome of brick and left it of marble.

7. The sentence may be so constructed that the parts have a certain symmetry.

Handsome is that handsome does.

8. The expression may be concise (see p. 181),—even brief, pungent, sententious.

God helps those that help themselves.

9. The expression bears two senses with little or no change of sound. This is a frequent source of humour.

My hat and wig will soon be here,
They are *upon the road*.—"John Gilpin."

EXERCISE iv.—Point out anything peculiar in each of the following, and show its force:—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. They have money to burn. 5. Blood is better than bone. 6. Silence is the most effective eloquence. 7. A wit with dunces and a dunce with wits. 8. No doubt but ye are the people and wisdom shall die with you. 9. Better is a dinner of herbs where love is than a stalled ox and hatred therewith. 10. All Arabia breathes from yonder box. 11. She never slumbered in her pew—but when she shut her eyes. 12. Short accounts make long friends. 13. There is a time to weep and a time to laugh; a time to mourn and a time to dance.

III.—Study of John Bright's speech, "What is War?" (*Fourth Reader*, p. 373) for force of style.

IV.—Written Compositions.—1. Write a speech on the (supposed) news of an armed invasion of Canada by some foreign nation.

2. Write a speech in favour of some school improvement—library, garden, decoration, etc.; or some school organization—football club, literary society, etc.

3. 1. The Appeal a Tired Clock Made to Father Time. 2. A Plea for Kindness to Animals.

4. Turn the following poems 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."

STUDY LXXXII

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 desire for love, money, power, honour, fame, justice. 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; above all, you must touch the motives that actually determine human conduct.

Study the elements of persuasion in the following:—

LINCOLN'S SPEECH AT GETTYSBURG.

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 briefly the 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 argument underlying the speech.

3. Develop step by step the continuity of the thoughts of the speech. Show how the speech works up to a climax. Show the basis of the appeal. Show to what end the speech persuades. Show how pathos and majesty contribute to the persuasive power of the address.

II.—Force. (*Continued.*) 1. AMPLIFICATION. We gain force by dwelling upon the idea, by repetition or amplification of details.

We cannot dedicate—we cannot consecrate—we cannot hallow this ground.

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! .... (amplify).

2. EMPHASIS BY SENTENCE STRESS. Every sentence of any length shows varying degrees of emphasis (stress of the voice) on its parts.

The **opening** of the sentence is a favourite place for the emphatic word, as it is the first part heard.

The brave men, living and dead, who struggled here, have consecrated it.

But the **close** of the sentence is also emphatic, for we can prepare for it and it is the last heard.

Government of the people, by the people, fo the people *shall not perish from the earth.*

Some sentences use both emphatic places.

Peace hath her victories no less renowned than *war.*

The middle of the sentence is naturally unemphatic. Note, therefore, how naturally the less important words fall into the middle of the sentence.

The brave men, *living and dead, who struggled here,* have consecrated it.

To arms! To arms! *Sir Consul;* Lars Porsena is here.

EXERCISE 2.—Study the form of the sentences for force in Lincoln's speech.

III.—3. EMPHASIS BY 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.

Great and wonderful are Thy works. (Thy works are great and wonderful.)

4. FORCE BY FIGURES OF SPEECH. See pp. 138, 149, 188.

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 has an important position. It should be the summary or conclusion.

EXERCISE 1.—Study Lincoln's speech for these means of force.

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.

IV.—Written Compositions.—Modelling your composition on Lincoln's Speech, write a suitable address for:—1. A celebration of Dominion Day. 2. The unveiling of a statue to Columbus, Cartier, or Frontenac, or to Shakespeare, Burns, or Scott. 3. 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 Brébeuf's discovery of Lake Erie. 4. The opening of a school named after some great man.

STUDY LXXXIII

I.—Oral Composition. Study 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—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 it 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, magnanimity of spirit, the power of fate, the glory of a far-reaching view of human destiny.

EXERCISE I.—Study of Robert Browning's poem "Incident of the French Camp." (*Fourth Reader*, p. 356.)

Who tells the story? To whom does he tell it? Who is the hero? Depict Napoleon waiting for news. Depict the scene of the attack. Depict the coming of the messenger. Show how his death is full of pathos. What is there in his death to redeem the pain of the story?

II.—Make a similar study of "Balaklava" (*Fourth Reader*, p. 316).

III.—Make a similar story of "The Quarrel" (*Fourth Reader*, p. 402).

IV.—Written Compositions.—Themes of pathetic interest. I. Tell the story in one of the following poems:—

1. "The Three Fishers" (Charles Kingsley). 2. "The Wreck of the 'Hesperus'" (Longfellow). 3. "The Charge of the Light Brigade" (*Third Reader*, p. 123). 4. "Lucy Gray" (Wordsworth). 5. "Excelsior" (Longfellow). 6. "The Lord of Burleigh" (Tennyson). 7. "The Lady of Shalott" (Tennyson). 8. "Lord Ullin's Daughter" (Campbell). 9. "Casabianca" (Mrs. Hemans). 10. "In the Tunnel" (Bret Harte). 11. "Dickens in Camp" (*Fourth Reader*, p. 287). 12. "Little Boy Blue" (Eugene Field). 13. "The Reverie of Poor Susan" (Wordsworth). 14. "Auld Robin Gray" (Lady Lindsay). 15. "Bernardo del Carpio" (*Fourth Reader*, p. 131).

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."

STUDY LXXXIV

I. **Oral Composition.** Discussion of the **Picturesque.** Study this picture.

To the Rescue. Painting by A. Morlon. By permission of Messrs. Braun, Clement, et Cie.

What elements of the picturesque has the painter represented here? What colours would the objects represented have in his painting? What effects would he try to produce? How does the writer strive to produce similar effects?

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. The writer prefers concrete terms. (See p. 141.)

2. It may be that the writer feels vividly the colour of objects and adds touches that light up the description.

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.

4. It may be that the writer has the dramatic imagination and can see and represent the persons in striking scene and action.

EXERCISES.—Study the picturesque elements in "Waterloo," *Fourth Reader*, p. 311; "The Solitary Reaper," p. 261; "Three Scenes in the Tyrol," p. 336.

II.—Effective Arrangement. 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: thus,

> Forgive and forget.

2. It may be in whole phrases: thus,

> He had come there *to speak to her*, and *speak to her* he would.

3. It may extend to whole clauses: thus,

> All the brothers were valiant, and all the sisters virtuous.

Symmetry of construction in words, phrases, or clauses is called **balance**, and a sentence with symmetrical construction is called a **balanced sentence**.

EXERCISE.—Study "The Ride from Ghent to Aix" (*Fourth Reader*, p. 351), for Browning's use of symmetry.

III.—This symmetry of construction 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.

EXERCISE.— Study "Honourable Toil" (*Fourth Reader*, p. 391), for this construction in the paragraph.

IV.—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 1.—Point out instances of symmetry or contrast in each of the following. Try each sentence without contrast or balance, and note the difference:—
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 2.—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. I were better to be eaten to death with a rust than to be scoured to nothing with 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."

V.—Written Compositions.—1. Imagine the story that would account for the scene in the picture, p. 199. Develop picturesquely the details. Draw up a plan or outline. Write the story.

2. Choose one of the selections of the Reader that interests you for its picturesqueness; reproduce it in brief form.

3. Develop the theme, draw up a plan or outline, and write picturesquely 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.

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 loved.

7. Recollections of the Attic of our Old House.

Table of Symbols for Correction of Written Work.

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

S. Faulty spelling ; consult the dictionary and correct.

Cap. An error in the use or non-use of capitals ; rewrite.

Ital. An error in the use or non-use of underlined words.

P. An error in the punctuation ; correct.

tr. Something out of order here ; transpose it.

∧. Something omitted here ; fill in what is lacking.

δ. Something written here is unnecessary ; strike it out.

?. The statement underlined is doubtful ; modify it. The word underlined is of doubtful propriety ; use a better word.

Gr. An error in grammar here ; correct it.

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

¶. The paragraph not well constructed ; it may lack indention ; it may lack unity,—if so, make a new paragraph beginning at this mark □ ; or it may lack orderly arrangement,—recast it.

Con. The connection of sentences is faulty ; improve.

Dev. Develop this thought to give it more prominence.

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

Force. The part marked lacks force ; improve.

Rw. Rewrite the composition.

rk.

D, in-
tters.

word

tence

tion ;
this

hile.