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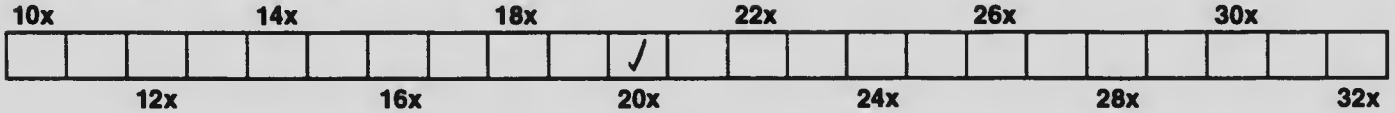

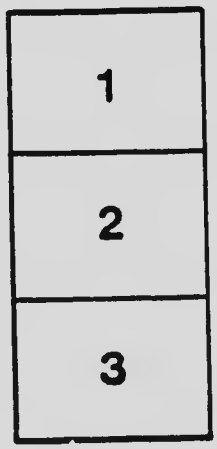

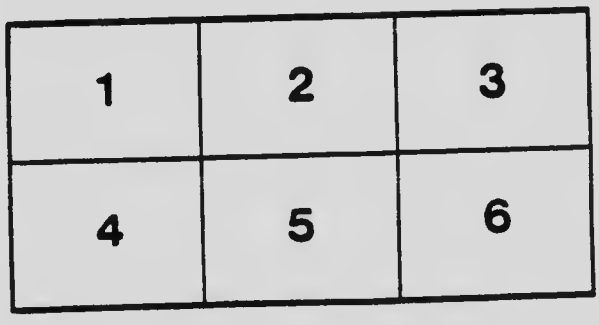

WESTERN CANADA SERIES

ELEMENTARY COMPOSITION

ALEXANDER
and MOWAT

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WESTERN CANADA SERIES

ELEMENTARY COMPOSITION

BY

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Authorized for use in the Schools of Saskatchewan
Authorized for use in the Schools of Alberta
Authorized for use in the Schools of British Columbia

W. J. GAGE & COMPANY, LIMITED

TORONTO

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GENERAL SUGGESTIONS

I

THE following manual covers the work in Composition from the earliest period at which it may be profitably introduced, up to the time when the pupil has completed at least the earlier years of his High School course. Parts I and II, which are adapted to Second and Third Book classes, are intended to serve as an elementary text-book in English, and hence include a simple introduction to Grammar. Part III is designed for Fourth Book classes, and Part IV for more advanced pupils.

In this volume the method followed is the natural, if not the logical one,—from the whole to the parts and from the general to the particular. The whole composition is studied before the paragraph, and the paragraph before the sentence. The systematic discussion of the sentence is reserved in the present volume for Part IV, but the teacher will make use of these chapters in carrying on the work of practice in the construction of the sentence, side by side with the work of grammatical analysis.

II

There are two aims in the teaching of composition: (1) to give an outlet to the child's activities,—to his natural need for self-expression; (2) to prepare the child by the direction of these activities so that in after life he may be able to express his thoughts in a clear, concise, and effective fashion. One great function of education is to give scope to and thereby develop the activities of the pupil. Place any normal child on a sandy beach; he will proceed to construct something of sand and stone and shells. We feel he is wholesomely employed; he is happy; he is unconsciously developing himself. It is not less natural that he

should construct something with words. The doing of this should be a source of pleasure; it should develop many sides of the child's nature. The teacher's business is to stimulate this natural impulse, to give it scope for exercise, to guide it as unobtrusively as possible. This first aim is the overwhelmingly important one in the earlier stages of education.

The earliest work in composition should be a source of pleasure, not of pain. To attain this end, the child should not feel that composition is some new and foreign activity thrust upon him from the outside. It is not so. Every sentence he utters is a composition; when he hastens to tell his mother what has happened at school to-day, he is composing, and composing in the proper mood. He should be led from his own natural impulse to utter that which is in him, step by step, to formal composition. If in school this study is a hated one, as it so often is, this is a consequence of something unnatural in the way in which the child is compelled to practise the art.

III

It is plain that composition should begin with oral utterance. The child should be accustomed to utter his thought, not in incoherent fragments, but in complete sentences. If his statements concern some one theme, we have all the elements of the most elaborate composition. From the beginning, the child should be led to express his thoughts connectedly before self-consciousness and self-criticism come to chill the genial impulse to self-expression. Oral composition must be the form of practice until the mechanical difficulties of wielding the pen have been in some considerable measure vanquished, and writing to some extent become automatic. Throughout the school course oral composition should be an important part of the work, though by degrees written composition will bulk larger and larger in the pupil's practice. It is not less important that a man should be able to express himself effectively in continuous oral utterance, than in corrected writing.

As the pupil advances, he should be gradually led to follow the fundamental principles of all composition : unity, coherence, emphasis,—not by criticism, as if his defects in expression were matter for blame (as in a young child they certainly are not)—but by suggestions which may lead the writer and his class-mates to make additions and amendments of their own. Thus by degrees the second aim in composition comes to count for more—the preparation of the child for the successful expression of his thoughts in later life. This practical aim, as the child approaches the close of his school life, will dominate. He should be taught to become self-critical,—to practise composition not merely as an outcome of his own general impulse towards creating something, but as a preliminary training for the needs of mature years.

IV

In following such a course, it is eminently improper to expect from the learner thoughts, language, and arrangement such as belong to some later stage of growth. The setting before the learner such standards has been one of the great causes of the repulsiveness of the subject to the young. A child must think as a child and speak as a child. Childish ideas and short sentences are to be expected.

It is not, indeed, the teacher's business at the beginning to criticise at all, but to stimulate and interest; so that the child shall have in view the production of something that shall give pleasure to himself,—just as does his building sand-houses on the beach. This stimulus is afforded, first of all, by finding themes that shall interest the child. Success in this pursuit is the result, in some measure, of general knowledge of child-nature,—in a fuller degree, of concrete experience with a special class ; best of all, of the coming in touch with the individual child.

When a proper theme has been found, help may further be afforded by the suggestion of new aspects and other sides of the pupil's theme than those that have occurred to him. Such suggestions come best from his class-mates. To a whole class there

will naturally be a greater number of aspects of a given theme than to any one individual. This co-operative work will naturally lead to an outline which may serve as a basis of the composition.

It must be remembered that outlines should be helps, not deterrents. Too often an outline imposed upon a pupil prevents his following his own bent and hinders his progress by forcing him to speak on parts of his subject in regard to which he has nothing or little to say. At least in the case of compositions in which the material is first-hand, the pupils should not be *required* to follow the outline. The outline merely suggests a method of treatment; the writer should be free to omit or supplement. In reproduction the case is different; here the pupil may be required to follow the prescribed plan. His material is provided; the outline indicates the centres about which he should group it, and the order in which he should arrange it.

Another method of giving stimulus and suggestion is the study of models either in the Readers, in supplementary reading, etc., or in compositions written by other children. Before asking the child to write on a theme, an example of the treatment of a similar theme in literature should, if possible, be studied. In the earlier stages, it is better not to state to the child that this is a model for him to imitate. There is danger of repressing the pupil's spontaneity, and the natural tendency to imitate is strong enough. As the child grows older, the analysis of the model will become more definite. The pupil may be led to observe how a writer obtains a certain definite end by certain definite means; and may then be asked to attain similar results by the use of similar means.

V

Throughout the whole school course, the stress should always be put upon the matter or thought. In the earlier stages criticism should be confined to neatness, spelling and grammar, and other matters where there is a definite right and wrong. All other criticism should be very sparing and given, not in the form of criticism, but of suggestion, *i.e.*, the pupil's work should not be condemned as faulty, but suggestions may be made as to how

certain points may be developed or improved. If the questions of the teacher draw such suggestions from the writer himself, or from the members of the class, so much the better.

There comes a time, however, when the child grows self-conscious, begins naturally to think of *how* he writes; writing grows less instinctive, and more a matter of judgment. In the present volume this change is supposed to take place when the pupil enters the Fourth Book class. At this point, accordingly, the child's attention is directed to the fundamental principles of all composition: unity, coherence, emphasis; *i.e.*, that there should be some aim or point to which every detail should contribute; that these details should be so arranged and expressed that they hold together; that each part should have just that amount of space and stress in the expression which it really has in the theme. From the beginning the child has been, to a greater or less degree, unconsciously applying these principles. He must now be made to perceive this, and to apply them more rigidly. Models now become of increased value; they afford illustrations of what has been learned, as the judicious questioning should show. Particularly the effects of the observance or non observance of these principles should be exemplified in the pupil's own work and that of his class-mates. The work in literature and in composition should go hand in hand.

VI

In composition, good teaching will specially show itself in the judicious selection of themes. These should be adapted exactly to the knowledge and interests of the particular class, and, if possible, of the individual. A child should not be required to write on any theme in regard to which he does not have, or may not properly be expected to obtain, amply sufficient material to fill his composition. Further, as far as possible (though this is a hard matter) no pupil should be asked to write on a theme that does not interest him,—or, at least, whose treatment in a composition written by himself does not interest him.

In a text-book all that can be done is to give suggestions as to

types of themes and ways of treating them; the teacher will adapt them as exactly as possible to the circumstances, knowledge and interests of the class, and, if possible, of the individual. It must be remembered that the broader the theme, the more difficult is it to write a good composition. It is the *specific* theme that suggests material, that is interesting, that gives the best opportunity of practising the fundamental principles of composition. A child's own trip to some new place is a vastly more suggestive subject than "Travel"; an incident to illustrate courage than the subject of "Courage" itself; the pros and cons of the advisability of delaying some task actually incumbent on the child, than a discussion of the "Evils of Procrastination."

The difficulty of finding suitable themes is often increased by the ambitious nature of the themes sought. There are not many subjects on which a child has a great deal to say, but there are many subjects on which he may properly be expected to have a little to say. For this and other reasons short compositions are better than long ones. It is better to expect from the child a few sentences on each of a number of themes, than many sentences on a single theme.

In one department, at least, themes are inexhaustible—in Reproduction. Exercises in reproduction, especially narratives, stories and incidents, should form a large part of composition work at all stages, particularly at the earliest. It is, of course, true that these exercises are less interesting and stimulating to the child than those drawn from his own experience and observation. It is the latter that puts the child in the truly creative mood, and stimulates his whole nature to self-expression. On the other hand, reproduction is specially helpful in extending the child's vocabulary and power of expression. A caveat should be entered against the undue hampering of the child's tendency to imitation, by requiring language and forms of expression wholly different from the original. If the child's use of the words and phrases of the original is not parrot-like, but shows that he has really assimilated his author's expression,—his use of them is simply an example of the natural method of increasing language material.

VII

We have been speaking of reproduction as applied to some definite story, or passage. But there is another important field, the reproduction, in a connected and fully expressed form, of the knowledge which the child is gradually accumulating in his various studies. Such reproduction is, of course, practised in recitation; but in the ordinary class, the answer often rather indicates that the pupil has the knowledge than expresses it in a complete and rounded fashion. Further, the composition class gives a better opportunity of covering larger areas of knowledge in a connected fashion, than do the fragmentary replies of an ordinary recitation. Here we have a particularly good sphere for the cultivation of *oral* composition.

Another method of getting material for composition is to set the child observing. This, of course, affords a very valuable discipline outside the strict limits of our present subject. As regards descriptive themes, we have here an absolutely limitless field. Sometimes the child should describe from something actually before him—a postage stamp, a dandelion plant, the scene from the window; sometimes he should be asked to make his observations beforehand and describe from memory. The realm of nature study is the best sphere for developing powers of observation. If the child will patiently notice the ways of animals or insects, he will obtain material, not only for description, but for narrative.

Again, there is the sphere of the child's ordinary experiences. The difficulty here is to find what material exists in each child's mind suitable for treatment in his compositions. The judicious teacher will elicit this by questions. Various kinds of themes from this sphere are given in the following pages, but whether or not any particular theme is really suited to a certain pupil can be ascertained only from personal knowledge. Anything in the life of the school or the community which is part of the common experience of a number of pupils, will at once be seized by the intelligent teacher for treatment in composition. Themes of this character are especially valuable and stimulating for class

work, and, as reflection at once shows, can be used more effectively in the class than themes based on merely individual experience.

Not only suitable themes, but variety in themes, is absolutely necessary for maintaining interest. Composition is not, as arithmetic, a subject where one stage must absolutely precede another. The teacher, in accordance with his own judgment, may make selections from the themes of later chapters, and may repeat themes already employed. To all intents and purposes the description of the pupil's locality is to him a fresh subject in the Fourth Book class, though he may have written on exactly the same subject in the Third. The place may not change, but his interests and his perceptions have made it a new theme for him. Further, in the Appendix there will be found additional lists of subjects which may be introduced at the teacher's discretion.

Many forms of exercise may be devised which may contribute to the pupil's facility in expression—command of vocabulary, of sentence-structure, etc. Some such exercises are suggested in the body of the book and in the Appendix. They have a certain usefulness and serve to vary the regular composition work, but, if pushed too far, become simply methods of keeping the class employed.

The references to Readers are to the "Alexandra" series. The authors are indebted to "Pharos," whose page in the Toronto "Globe" has furnished several of the children's compositions included in the earlier part of the book.

PART I

CHAPTER I

I

THE SENTENCE

1. Tell something about:

Your dog, your canary, your doll, an apple, a flower, the moon, the schoolhouse, the road.

2. When you tell something about a thing, you make a *Sentence.*

3. Read these sentences:

The cat caught a mouse. The horse ran away.
The water is deep.

Copy these sentences just as they are written. Look at them and see how each begins and ends.

4. Custom has laid down two rules for sentences:

(1) The first word of every sentence should begin with a capital letter.

(2) A period usually marks the end of a sentence that tells something.

Examine your Reader; you find that it is full of sentences and you see that each begins with a capital letter and generally ends with a period.

5. Write sentences about each of the following:

Apples, peaches, pears, plums, corn, wheat, barley, oats.

6. Write sentences, using the following words in them:

Coat, hat, tree, book, pencil, desk, slate, ruler, crayon, brush.

II

A COMPOSITION

THE DOG AND HIS IMAGE

A dog, with a piece of meat in his mouth, was crossing a river. Looking down he saw his image in the water and thought it was another dog, with a bigger piece. To get this, he dropped what he had and jumped into the water. Thus he lost everything: what he really had and what he hoped to get.

He that is greedy and grasps at too much is very likely to lose all.

1. Read the story.

What is the story made up of? Sentences. What are all the sentences about? "The Dog and his Image."

When we have a number of sentences about the same thing, we call it a story or **Composition.** We put what the composition is about, at the top and call this the **Title.**

Examine some of the titles in your Reader.

Observe that the chief words in the title are written with capital letters.

2. Tell the story of "The Dog and his Image" to the class, making it as interesting as you can.

3. Answer these questions about an apple:

(1) What is its shape? (2) What is its colour? (3) How large is it? (4) Where does it grow? (5) What is it used for?

In answering the questions in this book **always make a complete sentence.**

Do not let the answer to the first question be "Round," but "The shape of an apple is round," or "Apples have a roundish shape."

We shall put the answers on the board.

Here we have a number of sentences about the same thing; hence we have a composition. What is it about? What is the title?

4. Make a composition about your pet cat by writing sentences which tell:

His name; his colour; what he is useful for; the tricks he can play; what he likes to eat; how he is cared for.

III

HOW NAMES ARE WRITTEN

I saw Tom Brown.
Alice and Ruth are coming.
I gave the book to James.

1. What names are written above?
With what kind of letter does each name begin?
Examine your Reader for names.

Names of persons begin with a capital letter.

2. Write your full name.
Write the names of four pupils in the class.

Write short sentences, using the names, Mary, Henry, John, and Eva.

3. A person's name may be written in full or it may be shortened by writing merely the first letter of the given or Christian name or names. Thus, George Angus Grant may sign his name by writing it simply G. A. Grant.

When the first or initial letter alone is used, it is always a capital, and is alw ys followed by a period.

4. Make a list of ten names, first writing the full name and then using the necessary initials.

5. Copy the following sentences:

(1) We live in Canada. (2) The ship sailed for London. (3) Tea grows in China.

Canada, London, and China are names of places. Notice how they are written.

See if you can find any names of places in the Second Reader, pages 112, 187, 217.

Names of places begin with a capital letter.

6. Write five sentences, using in each the name of some place near which you live or with which you are familiar.

IV

THE BOY AND THE ECHO

Tommie White, who had always lived in the midst of a great, noisy city, was, while he was still a little boy, taken by his parents to spend the summer in a cottage beside a small lake in the midst of flowers and trees and rocks.

Tommie enjoyed himself very much; only sometimes in the evenings, it was so quiet that he felt lonely and strange.

One evening when there was not a breath of wind, he began to whistle to keep his spirits up, and was surprised, when he stopped, to hear whistling coming from the woods behind the house. Now, thought Tommie, who knew nothing about echoes, "There's a boy to play with me."

"Hallo!" cried Tommie. "Hallo!" came back from the woods. "Where are you?" asked Tommie. "Where are you?" said the voice. "Here," answered Tommie. "Here," said the voice. This seemed very odd to Tommie. "Who are you?" he called. "Who are you?" was repeated from the trees. This mockery vexed Tommie. He began to say some not very polite things in angry tones. You may be sure the voice repeated them in tones quite as angry.

Off went Tommie in a rage and told his mother that there was a rude boy behind the house making fun of him. Mrs. White wondered at this, but after a few questions she understood what it meant. She went out with Tommie and told him to call again. Again, the voice answered. "Ah!" she said, "I know that rude boy. It is Tommie White." "Tommie White!" cried her son. "Yes, Tommie is the boy who spoke so rudely." Then she told Tommie all about echoes, and that if he had spoken pleasantly, pleasant words would have come back to him.

We cannot expect kind words from others, if we say rude and unkind things to them.

1. Write answers to the following questions:

(1) What was the name of the boy who is spoken of in the story? (2) Where did he go one summer, and who went with him? (3) What things were near their cottage? (4) How did Tommie like the country? (5) What did he do? (6) What happened? (7) Why did Tommie get angry? (8) Who explained the matter to him? (9) How? (10) What lesson does the story teach?

N.B. Remember to make your answers *complete sentences.*

2. Tell the story to the class.

V

QUESTIONS

1. Ask something about:

Your house, your garden, your lessons, the stars, the weather.

2. Not only when you tell something, but when you ask something, you make a sentence.

3. Read over the story to find out what questions Tommie asked the echo. Notice the mark (?) after "Who are you," and "Where are you."

See if you can find any questions in your Reader.

The mark after a question is called an Interrogation Point.

4. Write questions about:

Your pencil, your book, the weather, recess, the lesson.

VI

CAPITALS IN POETRY

A DEWDROP

Little drop of dew,
  Like a gem you are;
I believe that you
  Must have been a star.

When the day is bright,
  On the grass you lie;
Tell me then, at night
  Are you in the sky?

1. Copy and commit to memory the preceding verses.

Observe that here and in the poems in your Reader every line begins with a capital letter.

Every line of poetry should begin with a capital letter.

VII

IS AND ARE

2. Copy the following sentences, and fill in the blanks with *is* or *are*:

(1) There —— no water in the well. (2) —— your pencil sharp? (3) The sweet apples —— ripe. (4) Here —— a basket of ripe apples. (5) —— your papa at home? (6) Papa and mamma —— at home. (7) —— these books new? (8) This book —— new. (9) He and I —— going. (10) Where —— your books? (11) Where —— your book? (12) He —— going but you —— to remain at home.

CHAPTER II

I

THE ARAB AND HIS CAMEL

One cold night, as an Arab sat in his tent, his Camel looked in.

"I pray thee, master, he said, "let me but put my head within the tent, for it is cold without."

"By all means," said the Arab; and the Camel stretched his head into the tent.

"If I might but warm my neck, also," he said, presently.

"Put your neck inside also," said the Arab. Soon the Camel said again,

"It will take but little more room if I place my fore legs within; it is difficult standing without."

"You may do that also," said the Arab, making room.

"May I not stand wholly within?" asked the Camel; "I keep the tent open by standing as I do."

"Yes, yes," said the Arab. "I will have pity on you as well as on myself."

So the Camel crowded into the tent; but it was too small for both.

"I think," said the Camel, "that there is not room for both of us. It will be best for you to stand outside, as you are the smaller."

And with that he pushed the Arab, who made haste to get outside.

1. Read the story of "The Arab and his Camel." Close your books and answer the following questions:

(1) Where was the Arab or master of the camel?

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amel?

(2) What five requests did the camel make of his master? (3) What answers did he receive? (4) What was the Arab forced to do?

2. Tell the story of "The Arab and his Camel" in your own words.

II

I; WAS AND WERE

1. Examine the story to see what word the Camel uses when speaking of himself.

The letter "I," which stands for the person who is speaking, is always written with a capital.

2. Write five sentences telling things that you did yesterday.

3. Copy the following sentences and fill in the blanks with *was* or *were*:

(1) —— those books yours? (2) —— the boy hurt? (3) I did not know you —— ill. (4) John and James —— at home. (5) James —— with them. (6) We —— not afraid.

4. Write four questions beginning with "Were there," and also four beginning with "Was there."

III

STUDY OF A PICTURE

1. Tell the different things you can see in the picture opposite. Talk it over and answer the following questions in *complete sentences*:

(1) What sort of place does the picture show? (2) What time of day is it? (3) What do you think is the principal

thing in the picture? (4) Who is the oldest person in the picture? (5) Who are the two children? (6) How does each one seem to feel about the baby? (7) Is there any other baby in the picture? (8) Where? (9) Think of a good title to put under the picture.

IV

DAYS AND MONTHS; HAS AND HAVE

1. The names of the days of the week are:

Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday.

2. Write sentences telling one thing that you did on each day of the week. Be careful to write the days exactly as above.

The names of the days of the week begin with capitals.

3. Thirty days hath September,
April, June, and November,
February hath twenty-eight alone,
All the rest have thirty-one;
Leap year coming once in four,
February then hath one day more.

4. Copy the rhyme, then write it from memory.

The names of the months begin with capital letters.

5. Write answers to the following questions:

In what month do we celebrate Dominion Day? Thanksgiving? Christmas? New Year's Day? Empire Day?

6. Copy the following sentences and fill in the blanks with *has* or *have*:

(1) John —— a book. (2) John and Frank —— many books. (3) —— the man come yet? (4) —— the men

arrived? (5) A dog —— sharp teeth. (6) Dogs —— sharp teeth.

V

THE HARE AND THE TORTOISE.

The Hare was once boasting of his speed.

"I can run faster than any other animal," said he. "Who wants to race with me?"

The Tortoise said, "I do."

"That is a good joke," said the Hare. "Why, I could dance around you all the way."

"Keep your boasting till you've beaten," answered the Tortoise. "Shall we race?"

"Yes," said the Hare.

So a course was fixed and a start was made.

The Hare at once ran out of sight. But he soon stopped. He thought, "Pooh! there's time enough to beat a tortoise!" So he lay down for a nap.

The Tortoise plodded on.

By and by the Hare awoke. He saw the Tortoise near the winning post. So it was too late to save the race.

Then said the Tortoise:

"Plodding wins the race."

1. Write answers to the following questions:

(1) What did the Hare boast about? (2) What did he say he could do? (3) Who offered to race with him? (4) Which won the race? (5) Explain how the Tortoise came to win.

2. Tell the story in your own words, making it as interesting as you can.

3. Describe a foot-race between two boys:

Tell how they started; how well they ran; the distance they ran; which won and by how much.

Give a title to the composition and be careful of your writing and spelling. See, too, that you use capitals at the beginning of each sentence and periods at the end of each statement.

VI

QUOTATION MARKS

4. Copy the story of "The Hare and the Tortoise"; notice how the exact words which either the Hare or the Tortoise use, are marked. These words are enclosed in **quotation marks.** The quoted words are called **a direct quotation.**

5. Notice, too, that **the first word of a direct quotation begins with a capital letter.**

6. Find other examples of direct quotations in your Reader.

VII

CONTRACTIONS

1. I've torn my book.
They're playing marbles.

What does *I've* mean in the first sentence? From what two words is *they're* made? What is used in place of the missing letters? The mark ['] is called an **Apostrophe.**

2. **An Apostrophe should be used in a contraction to show that a letter or letters are left out.**

3. Write in full the following contracted words:

E'er, ne'er, isn't, won't, I've there's, e'en.

4. Compose sentences containing the following contractions:

I'll, 'twas, can't, they're, don't.

VIII

CAPITALS

1. Give me of your bark, O Birch tree!
Of your yellow bark, O Birch tree!

O velvet bee! you're a dusty fellow,
You've powdered your legs with gold!

The heavens declare the glory of God.
The Lord is my shepherd.

2. Read carefully the above sentences. Observe the words "O," "God," and "Lord."

3. **The word "O," when consisting of a single letter, is always written with a capital letter.**

4. **All names of the Deity should begin with capital letters.**

IX

THE EXCLAMATION POINT

1. Read carefully the following sentences:

(1) See! he's falling! (2) All's right with the world! (3) Toll for the brave! the brave that are no more! (4) Oh! how sorry I am!

2. What feeling is expressed in each of the above sentences?

3. **Where strong feeling is expressed, the word, phrase, or sentence is followed by the Exclamation Point [!].**

4. Examine "The Boy and the Echo" for other exclamation points.

5. Copy five sentences from your Reader in each of which an exclamation point is used.

X

REVIEW OF RULES AND DEFINITIONS

1. A Sentence is a group of words expressing a thought.

2. A Sentence which states a fact is called Assertive.

3. A Sentence which asks a question is called Interrogative, or a Question Sentence.

4. A Sentence which expresses a strong feeling is called an Exclamation, or Exclamatory Sentence.

5. The uses of Capital Letters

(1) Every written sentence should begin with a capital.
(2) Every line of poetry should begin with a capital letter.
(3) Names of persons and of places should begin with capital letters.
(4) All initials should be written in capitals.
(5) The names of the months and the days of the week should begin with capital letters.
(6) The word "I" should be written with a capital.
(7) The first word of every direct quotation should begin with a capital letter.
(8) The word "O" (not "oh") is written with a capital.
(9) All names of God should begin with capital letters.

6. The uses of the Period.

(1) Every written statement should end with a period.
(2) Initial letters when used instead of the full name should be followed by a period.

7. Every question should be followed by the Interrogation Point [?].

8. Whenever, in writing, the exact words of a person are used, these words are enclosed in Quotation Marks [" "].

9. An Apostrophe ['] should be used in a contraction wherever a letter or letters are left out.

10. A word, phrase, or sentence expressing strong feeling is followed by an Exclamation Point [!].

CHAPTER III

JACK AND THE BEANSTALK

1. Long ago, when Alfred was King, a boy named Jack, with his widowed mother, inhabited a lonely cottage in a remote part of England. All they possessed in the world was a red cow; and even that, they at length concluded, must be sold to buy bread. The selling, however, was no easy matter: the market was distant; the widow feeble; so that to Jack the task must be entrusted.

2. Off tramped the boy, very proud of his responsibility, with the cow before him. Now, Jack was neither very old nor very wise; and when a stranger whom he encountered on the road, drew from his pocket five marvellously beautiful beans, which he asserted were very valuable, Jack was easily persuaded to accept these for the red cow. He hastened joyfully home with his prize; but joy was soon changed to sorrow, when his mother, instead of being glad of his success, burst into tears, flung the beans out of the window and sent Jack supperless to bed

3. Next morning he was astonished to see that the beans had taken root and shot up with such rapidity that the stalks seemed to reach the sky. From his window he clambered out upon the leafy branches, and delighted with the ease of the ascent, made his way upwards till, presently, the cottage looked like a speck in the distance. Still unsatisfied, he climbed onwards, and, when almost exhausted, reached the top.

4. Here stretched before him a grassy plain, where, in the distance, he discerned a castle. "There," thought Jack, who had had neither supper nor breakfast, "I shall get something to eat." But, on nearer view, so large and gloomy did it prove, that he might well have hesitated to venture farther. Jack, however, under stress of hunger, knocked at the vast door, which was opened by the ugliest crone you can imagine.

Notwithstanding, encouraged by something kindly in her face, he made his request. "A meal," she exclaimed. 'Run for your life; a giant lives here, who will make a meal of you." This ogre, however, as it turned out, was absent; the woman, compassionate; and presently Jack, forgetful of danger, was devouring an ample dinner.

5. He had just satisfied his hunger, when—thud! thud! the sound of gigantic footsteps struck his ear. In a trice, the terrified crone had hidden Jack in the oven, which was luckily cold. The giant entered, sniffing with his nose, and roaring:

"Fee! fo! fi! fum!
I smell the blood of an Englishman.
Be he alive, or be he dead,
I'll grind his bones to make my bread."

"Foolish man," said his wife, "'tis but the blood of the calf you killed for dinner; here it is, ready for you." Still the monster sniffed in the neighbourhood of the oven; but, finally sitting down, quickly ate up the whole calf. The meal over, the woman placed on the table a beautiful hen. "Lay," said the giant; and forthwith she laid a golden egg. "Lay," repeated the giant, and another egg appeared, until there was a whole plateful of golden eggs. "Ah!" thought Jack, who through a crack saw everything, "a hen like that would be even better than the red cow."

6. Presently, the monster fell asleep; the woman had gone; Jack, who did not lack daring, crept towards the table. In a moment the hen was under his arm, and he darted through the door. At that instant the hen uttered a loud cackle, its master awoke, and Jack ran for dear life. When the top of the beanstalk was reached, his pursuer was at his heels, but in the descent the nimble lad had the advantage. Jack reached the ground, and, seizing an axe, with a few blows severed the stalk. Down it crashed; and, falling from a great height, the giant lay dead at his feet. Alarmed at the noise, the widow rushed to the door. "See, mother!"

cried Jack, "all our troubles are at an end." Gently stroking the hen he said "Lay" and a golden egg fell upon the ground.

I

PARAGRAPHS

1. Examine this story and notice that it is divided into parts or sections. Each of these parts begins a little farther to the right than the other lines in the story and is called a **Paragraph.**

2. Notice how **each paragraph tells about some one part of the subject:**

(1) Who Jack was. (2) How he got the beans. (3) How he reached a strange land. (4) How he got a meal in a castle. (5) The giant. (6) Jack's success.

3. Write the subject of each of the paragraphs in "The Boy and the Echo" (p. 16).

4. Tell what each paragraph is about, on page 30 and on pages 54–5 of the Second Reader.

5. Notice the paragraphs on page 20. **In conversations it is usual to put each speech, with the words specially belonging to it, in a separate paragraph.**

6. Write from memory the story of "Jack and the Beanstalk," dividing it into paragraphs.

7. Think of how you usually spend a day; make a list of the principal things you do in a day; write a short paragraph about each of these things; then put these paragraphs together to make a composition about "A Day in my Life."

8. Reproduce, in paragraphs, other fairy stories with which you are familiar, *e.g.*:

(1) "Jack, the Giant-Killer." (2) "The Three Bears" (Second Reader, p. 54). (3) "Cinderella." (4) "Puss in Boots."

II

LIE AND LAY; SAW AND SEEN

1. Copy the following sentences, and fill in the blanks with *lie* or *lay*:

(1) —— down and rest. (2) —— this book upon the table. (3) Where did you —— my hat? (4) The cows —— in the pasture. (5) He could not —— down but he could —— his head on a pillow.

2. Copy the following sentences, and fill in the blanks with *see*, *saw*, or *seen*:

(1) I —— a dog and a cat. (2) Where did you —— them? (3) Many others have —— them. (4) I can —— them, but they are not easily ——.

III

ABBREVIATIONS AND TITLES

1. For convenience we often write a part of a word instead of the whole of it; thus, January, Jan. Such parts of words are called **Abbreviations.**

2. The following are some of the most common abbreviations:

Months of the year.—January, Jan.; February, Feb.; March, Mar.; August, Aug; September, Sept.; October, Oct.; November, Nov.; December, Dec.

Days of the week.—Sunday, Sun.; Monday, Mon.; Tuesday, Tue.; Wednesday, Wed.; Thursday, Thur.; Friday, Fri.; Saturday, Sat.

Miscellaneous.—Answer, Ans.; Doctor, Dr.; Honourable, Hon.; Mister, Mr.; Mistress, Mrs.; Reverend, Rev.; Company (used in names of business firms), Co.; Esquire, Esq.

3. **Every abbreviation should be followed by a period.**

4. It is customary in writing, and often in speaking, to use a **title** when we refer to a person, or address him.

Thus, a letter written to John Smith should be addressed to Mr. John Smith, or John Smith, Esq. If he were a doctor, he would be called Dr. John Smith, or we might write his name John Smith, M.D.

These titles are terms of respect and courteous address.

5. Titles are sometimes used before the name, sometimes they follow it. They are often abbreviated.

The titles *Mr.* and *Mrs.* are never written in full. *Esquire*, *Reverend*, and *Doctor* are usually abbreviated.

6. Abbreviate the following titles:

Professor, General, Secretary, Treasurer, Doctor of Divinity Captain.

IV

MAY AND CAN; THEIR AND THERE

1. Copy the following sentences and fill in the blanks with *may* or *can*:

(1) You —— now take your books. (2) John —— stand quiet if he tries. (3) Who —— solve this problem?

(4) —— I leave the room? (5) Where —— I buy a Reader? (6) You —— have mine?

2. Copy the following and fill in with *their* or *there.*

(1) The boys lost —— way. (2) —— was no water in the well. (3) John and James live —— with —— father and mother. (4) —— were two roads leading from the town to —— home.

V

1. Turn to the Second Reader, page 187. Read carefully the story of "Grace Darling," and write answers to the following questions in complete *sentences:*

(1) Who was Grace and where did she live? (2) Tell about the stormy day. (3) What happened that night? (4) What was seen when it grew light? (5) What did Grace say? (6) What did Grace and her father do?

2. Write the story in your own words, dividing it into paragraphs.

VI

A RESCUE

One day in spring, Jim Belton, Harry Simpson, and I determined to go fishing. Jim is about my age—nine years old, but Harry is a little chap, only seven and a half. We walked across the railway track to the breakwater which is built along Trout Creek.

We chose a good spot for fishing, and threw out our lines. Jim and I were busy watching our lines. There was a sudden splash. Harry had tumbled into the river. The water flows very swiftly there, and he began to go down stream very fast.

Jim ran for help. I called to Harry to catch my pole, but he was too far out. So I ran along the breakwater to a place where I could get down, and waded out into the stream. I called loudly to Harry, and he just managed to catch the pole with one hand as he was going down the third time. The pole, being in sections, parted; but the line was fastened all the way along the pole. It held, and I pulled him in till I could reach his hand.

By the time help came we were safe again on the breakwater.

1. Read the story and tell it orally.

2. Write an account of some adventure that has happened to yourself.

3. Write an account of some adventure that you have heard or read about.

4. Write the story of "David and Goliath" according to the following paragraph plan:

(1) Who David was. (2) The condition of the country. (3) David in the camp. (4) The fight. (5) The result.

5. Write the following stories:

(1) The Wooing of Rebekah (*Gen.* xxiv.). (2) How Joseph was sold into slavery. (3) The Childhood of Moses.

6. Tell the stories of Columbus, Sir Galahad, The Bell of Justice (Second Reader, p. 208).

VII

THE HYPHEN

1. It sometimes happens in writing that, for lack of room, a word has to be divided at the end of a line. Whenever a word is so divided, a small mark or sign called the hyphen [-] is used.

The division must always be made between two syllables.

2. The hyphen is also used between the parts of some compound words: "letter-writing," "fan-tailed," "father-in-law."

3. Show how each of the following words may be divided when it comes at the end of a line:

Fanciful, divided, running, together, government, master, playground, hundreds, chicken, happily.

VIII

STUDY OF A PICTURE

1. Study the picture opposite and write answers to the following questions:

(1) What business does the picture tell you the men follow? (2) Where are the men going? (3) Who are going in the boat? (4) What is the boy taking in his basket? (5) What has he stopped to do on his way to the boat? (6) To whom is the man with his arm raised calling? (7) How does the picture tell you that other crews have already started? (8) What time of day is it? (9) What sort of shoes is the girl wearing? (10) To what country do the people in the picture belong?

2. Write a description of the picture.

3. Describe the house you should like to live in; you may use the following plan:

(1) Its situation. (2) Its grounds. (3) Size, shape, general appearance of the house. (4) What you particularly like about it.

Before beginning the description, shut your eyes, and think about the house until you seem to see it clearly in your mind.

4. Describe your dog or any particular pet that you own; tell what it can do and how you care for it.

IX

THE COMMA

The use of the comma can be learned only by practice. The simplest rule is to insert a comma if the sentence does not seem clear without it. It is better to put in too few, rather than too many commas. The following are examples of simple cases where commas are inserted:

(1) The post-boy cried, "Stop thief!"

A short direct quotation that does not ask a question, should be separated from the rest of the sentence by a comma.

(2) John, where are you going?
Come to me, lad, and I will tell you.

The name of a person addressed is separated from the rest of the sentence by commas.

(3) Mr. Jones sells tea, coffee, rice, and sugar.
I saw John, Frank, Julia, and Kate.

When words or expressions are used in a series, a comma should be placed after each except the last.

X

THEMES FOR STORIES

1. Read "The Sleeping Beauty" (Second Reader, p. 16), and then answer the following questions in complete sentences: Why was there a feast, and what sort of feast was it?—Who were asked, and what did they do?—What unlucky thing happened?—What happened to make matters better?—What were the orders of the king?—What happened when the

girl was fifteen?—What was then done?—What happened a hundred years after?

With these questions before you write the story.

2. Read "A Leak in the Dike" (Second Reader, p. 112), then answer orally in complete sentences: What do you know about Holland and its dikes?—What important thing about the dikes did Peter know?—What did his mother bid him do?—What did he notice on the journey?—What noise did he hear, and how did he act?—What happened during the night?—What happened next morning?

With these questions before you write the story.

3. Read the story of "Little Red Riding Hood" (Second Reader, p. 30), answer the following questions, and write the story in five paragraphs as indicated.

(1) *Introduction:* Who was she, and why so called?—What did her mother bid her do? (2) *The journey:* What sort of path had she to take?—Whom did she meet?—What did he say? (3) *The wolf's trick:* What did he do when he left her? (4) *What happened at her grandmother's:* What happened when she knocked?—What conversation did she have? (5) *The end:* How did it all end?

XI

SUMMARY OF RULES

1. A paragraph is a number of sentences dealing with a single part of a subject.

2. The hyphen is used
   - (1) Between the parts of some compound words.
   - (2) When a word is divided at the end of a line.

3. The comma is used
   - (1) Before a short direct quotation that does not ask a question.
   - (2) To separate the name of a person addressed from the rest of the sentence.
   - (3) After each word or expression, except the last, used in a series.

CHAPTER IV

I

SIMPLE LETTER WRITING

1. The familiar letter is simple in style and is, as it were, a good talk put on paper.

2. **A letter should let the reader know when and where it was written, to whom it was written, and by whom it was written,** in addition to its message. These are termed the **Parts** of a familiar letter.

3. These parts are called:

(1) The **Heading**—the place and date of writing.
(2) The **Salutation**—the person to whom the letter is addressed.
(3) The **Message**—the letter itself.
(4) The **Complimentary ending**—a friendly phrase.
(5) The **Signature**—the name of the writer.

4. Copy the following letter and notice carefully the *place* of the *parts*.

PORTLAND, Maine
Jan. 10, 1814.

DEAR PAPA,—

Ann wants a Bible like little Betsy's. Will you please buy her one if you can find any in Boston?

I have been to school all the week, and got only seven marks. I shall have a short letter for you again on Monday.

I wish you to buy me a drum.

Your loving son,

H. W. LONGFELLOW.

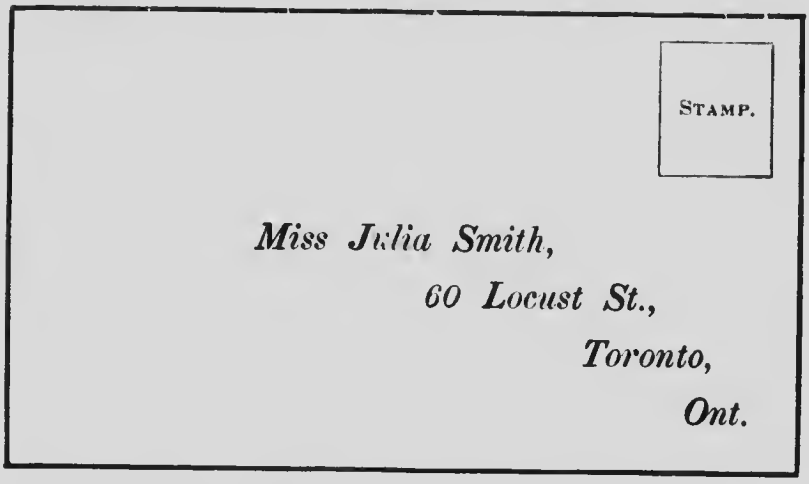
5. The **Salutation** in familiar letters should be *Dear*, followed by the word which you would use in speaking to your correspondent: Dear Father, My dear Mother, Dear Tom, Dear Aunt, Dear Mrs. Smith, My dear Dr. Blank, etc.

6. The **Complimentary ending** varies:

"Yours truly," "Yours affectionately," "Yours sincerely," are commonly used.

7. The **Signature** is usually the Christian name (or its initial, see p. 16) and surname of the writer, but may be simply the Christian name when the letter is addressed to a relative or an intimate friend.

8. The name and exact address of the person to whom the letter goes should be placed on the envelope in the following manner:



Punctuation marks at the ends of the lines on the envelope are frequently omitted.

9. Here is a letter written by a girl of ten:

JANETVILLE, Ont.

April 25, 1908.

DEAR DORA,—

As this is a rainy day, I thought it would be a good time to write to you.

On Good Friday my father had a small bee to cut some fire-wood. When the men and my father were going down the lane towards the bush, they happened to see a squirrel and tried to catch it.

The squirrel ran into a hole in a post. My brother put his mits on and ran his arm down into the hole and caught the squirrel. He brought it to the house and we put it into a box.

While my brother and I were putting a door on the box, we noticed how frightened the poor creature was. We felt very sorry for it, but my brother is not going to catch any more.

Your affectionate friend,

EDITH JONES.

10. (1) Where was the letter written? (2) When was it written? (3) What does it tell about? (4) By whom was it written? (5) To whom was it written?

II

1. You live in the city but you are spending your summer vacation with your cousin Jack on a farm.

Write a letter to your mother, telling her of a single day's experiences—milking, driving the horses, helping with the hay, etc. (Before writing shut your eyes and try to see yourself doing all these things and the places where you are doing them.) Do not forget to ask about the family at home and send some message to your younger brother.

2. Your father has been away from home for a month. Write a letter to him, telling him what you are doing at school, and how the family are at home.

Make an envelope for your letter and address it neatly.

3. Write a letter to some friend of about your own age, telling him or her about some pets that you have.

4. Write a letter to your teacher, telling her of some real adventure that you have had.

5. Write a letter to an absent friend, telling him about some picnic or excursion that you recently enjoyed.

6. Write a letter to Santa Claus.

7. Write a letter to a friend, telling him about a runaway that you saw.

8. Write a letter, inviting a friend of your own age to spend part of the holidays with you, and telling what pleasures may be expected.

III

A PICTURE STUDY

1. Study this picture opposite and write answers to the following questions:

(1) What kind of place is shown in this picture? (2) What living creatures are there in the picture? (3) What is the woman doing?

2. Write a description of the picture.

IV

MISCELLANEOUS THEMES

1. Write a letter to an intimate friend, telling of a visit which you have really made, based on the following topics: When did you make the visit?—Whom did you visit?—Briefly describe the sort of place (town, village, etc.) they live in.—What did you enjoy most?—Tell some of the things which you did.—How long did the visit last?—Your return.

2. Read carefully *Daniel*, chap. vi., and write the story in your own words, according to the following paragraph plan: (1) Daniel's position, the feeling towards him, and the plan of the great men. (2) The action of Daniel, of the great men and of the king. (3) Daniel in the Den. (4) Conclusion.

3. Theme: "The Robin." (1) Appearance, size, &c.—how to distinguish male from female. (2) Time of return in spring—why they come, their food. (3) The nest of the robin—of what made—how—where, &c. (4) Eggs—number—size—colour, &c. (5) The young—appearance—food—how they learn to fly, &c. (6) When the robin disappears in the autumn.

4. Theme: "The Eskimo Boy." (1) His country. (2) His appearance—dress, &c. (3) His home—how made—how heated, &c. (4) His food—how obtained, &c. (5) What work he will follow when he grows up.

5. Theme: "Myself." (1) Who I am—when and where I was born—who are my parents. (2) Something I remember which happened to me before I went to school. (3) My experience at school. (4) What I like. (5) What I mean to do and wish to be.

6. Study the picture at page 166 of the Second Reader. (1) What sort of place is pictured,—what wooden structures. (2) Describe the man,—the boy. (3) What are they doing. Close your eyes and try to imagine the picture as fully and clearly as you can. Tell about the picture so that another person may see what you see when your eyes are closed.

7. Describe the Second Reader—its appearance—size—pictures—what it contains—what parts of it you like best.

8. Give an accurate and full description of the following familiar objects as they appear *to the eye*: a two-cent postage stamp, a dollar bill, the Union Jack, the royal coat of arms, a one-cent coin, the desk at which you are sitting, your favourite volume, a robin, a crow, a perch (fish,) a

chipmunk, a mushroom; a trillium, hepatica, or some other wild flower; mignonette, tulip, or some other garden plant; an oat or barley plant; what you see through the school-room window.

To the Teacher. The school library and the supplementary readers will furnish stories for reproduction work; and Geography, History, and Nature Study will furnish topics for oral or written compositions.

PART II

CHAPTER I

I

SUBJECT AND PREDICATE

1. We have seen (p. 13) that when we tell something about a thing, we make a sentence; as in the following:

Birds fly. Plants grow. The baby walks.

We make a sentence, also, when we ask something about a thing:

Do fish breathe? Can baby walk?

2. It is plain that in every sentence words must show what the "something" is that we are telling, or asking about, and also what it is that we tell or ask about this "something."

Examine the sentences:

Birds fly. Do birds fly?

The word *birds* names that about which something is said or asked: it is called the **Subject** of the sentence.

The word *fly* tells something about the subject; and is called the **Predicate** of the sentence. The

words *do fly* ask something about the subject, and is called the Predicate.

3. Every sentence may be divided into subject and predicate. In the following, the subject is underlined; the words not underlined form the predicate:

John | lives in Toronto. Away went Gilpin.

4. Divide the following sentences into subject and predicate:

(1) The birds sing in the trees. (2) The earth is round. (3) The banks of the stream are high. (4) John and his brother came late this morning. (5) Bees carry pollen from flower to flower. (6) Southward sailed the fleet. (7) Where are you going? (8) Slowly and sadly we laid him down. (9) No mate, no comrade Lucy knew. (10) Flashed all their sabres bare. (11) Where did you find your book? (12) Into the valley of death rode the six hundred. (13) The general rode upon a black horse. (14) Up flew the windows all.

5. Add suitable predicates to each of the following subjects:

(1) The swallows ——. (2) The clock ——. (3) The poet ——. (4) James and his brother ——. (5) The blacksmith ——. (6) Who ——?

6. Supply suitable subjects to the following predicates:

(1) —— sing. (2) —— are playing. (3) —— were enjoying the warmth of the fire. (4) How beautiful is ——! (5) —— spied some grapes. (6) —— were hanging from a vine. (7) —— tried to reach the grapes. (8) —— were too high. (9) —— said they were sour.

II

THE SINGLE PARAGRAPH

1. We have already learned that the paragraph deals with a particular thing or idea or some one part of a theme. It usually consists of several sentences.

A very brief composition may consist of a single paragraph. This will be the case if all the sentences keep so closely to one part of the subject that there is no reason for dividing them into two or more groups.

2. Here is a composition of one paragraph:

A MOTHERLY CAT

A woman gave my brother three small kittens. An old cat of a near neighbour had three kittens of her own. She used to come over and watch our kittens. One day we missed one of them and thought it was lost or dead. The next day another was gone. We took the other one into the house to take care of it, when one day Mrs. Cat was caught running away with it. I followed her home and found she had the other two. We gave them to her and she raised them with her own and another she found somewhere else. They are all big cats now, and live about the neighbour's barns.

3. Write a paragraph on each of the following:

(1) How we tamed a stray cat. (2) Something I saw on my way to school. (3) The ninth innings. (4) Hollyhocks, a dandelion, or Indian corn. (5) How the Indians lived (Third Reader, p. 153). (6) Robin Hood. (7) How a spider makes its web. (8) A snow-shoe, a lacrosse stick, or a bicycle. (9) Columbus, or The Maid of Orleans. (10) The Rocky Mountains, or Quebec.

4. Write paragraphs beginning with the following.

(1) One thing that interested me on the farm was ——— (2) I remember the first day I attended school ——— (3) An interesting thing happened to me ——— (4) I will tell you how I make molasses candy.

III

KINDS OF SENTENCES

1. Study the following sentences:

(1) John went to town. (2) Where did John go? (3) John, close the door. (4) How very tall John has grown!

2. The second sentence evidently *asks a question.* What does the first sentence do? What the third sentence? What the fourth?

3. Which of the following sentences makes a statement? Which asks a question? Which commands? Which expresses strong feeling?

(1) How beautiful the night is! (2) The sun shone bright. (3) Do not waste your time. (4) Do you write with pens or pencils? (5) Do not try to deceive me. (6) What do you want? (7) The letter was neatly written. (8) How kind it was of him to come!

4. Make *statements* about each of the following:

Wheat, horse, wagon, river, mountain.

Ask *questions* about each of the following:

Chair, blackboard, window, curtain, pen.

Express *commands* by ordering John to do five different things.

Write five sentences expressing *strong feeling.*

5. The sentence that makes a statement is called **an Assertive or Declarative Sentence.**

The sentence that asks a question is called **an Interrogative Sentence.**

The sentence that expresses a command or entreaty is called **an Imperative Sentence.**

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

6. Select from your Readers five *Assertive*, five *Interrogative*, five *Imperative*, and five *Exclamatory* sentences.

7. The subject of the *Imperative* sentence may be *understood* and not expressed; for example:

Go to school. Obey your parents. Keep out of the way.

Here the name of the person commanded is not mentioned, but it is understood. In each case *you* is understood.

8. Tell the kind of each sentence in the following:

(1) A stitch in time saves nine. (2) The King is dead! Long live the King! (3) Fear God. Honour the King. (4) What do you want? (5) Now wherefore stopp'st thou me? (6) Come with me. (7) Sweet are the uses of adversity. (8) Look out for that wagon!

IV

PLANNING COMPOSITIONS

1. Most subjects require more than the single paragraph for their full treatment. Each part of

the subject should have a paragraph for its treatment. The paragraphs should be arranged in order, and to secure this the first step in writing an essay or composition is to make a **plan** or **outline.**

2. Read the following. Examine the paragraphs, and set down the subject of each.

MY LOST PET

I have no pet now except a kitten, and kittens have so often been described that it seems better to tell of a pet which I no longer have—my lost pet, my dear little pigeon.

It was just about Christmas time, three years ago, that a fan-tailed pigeon appeared near our house. It was first seen by my brother, as he was pumping water for the horses. It alighted near him and he could see that one of its wings was injured. We took care of it, and soon it became a great pet with us all.

It was a great scold. When sitting on the water-trough as the horses came to drink, it would scold them with all its might and sometimes peck their noses.

We had two cats; one the pigeon liked and one it seemingly hated. As the favoured cat slept in the sun, the pigeon would sit beside it. Then flying off, it would bring back straw and leaves and lay them beside the cat.

The other cat almost killed our pet one day, and did hurt its neck badly. But it got better and lived for nearly two years after.

At last one night it did not appear as usual. We thought nothing of it, but next morning a little heap of feathers in the yard showed us that we had seen the last of poor Fanny.

3. If you consider the subjects of the paragraphs, you will see that this essay follows a **regular plan.**

(1) My pet pigeon. (2) How we obtained it. (3) Some of its characteristics : (*a*) It was a scold, (*b*) Its fondness for one cat and dislike of another. (4) An incident in its life. (5) Its death.

4. Write about "Our Neighbour's Dog."

Describe the dog ; tell about any interesting things that you have seen him do, and mention what you think of him

5. Prepare oral and written compositions on each of the following themes, making a plan or using the one outlined :

1. How we found the lost child.
2. How we caught a woodchuck.
3. How Fido saved his master from drowning.
4. How Dick saved the train.
5. Laura Secord (see Third Reader, p. 244). (1) The war of 1812. (2) Queenston Heights and the Secords. (3) The Americans at the Secord's house. (4) The journey. (5) The arrival. (6) The results. (7) Conclusion.
6. How I play with paper-dolls.
7. How I kept chickens.
8. How I first earned money.
9. The apple. (1) The tree : size, shape, appearance, blossoming-time, fruit-time. (2) The apple : form, colour, varieties. (3) Parts of the apple : skin, pulp, seeds—purposes of each. (4) Uses of the apple : fruit, cider, vinegar.
10. An evening at home. (1) General appearance of the room. (2) Something about each of the members of the family as they drop in. (3) Description of the group, where and how they sit, their various occupations. (4) How the group breaks up, stillness in the house.
11. A hockey match. (1) General appearance of the rink. (2) The spectators. (3) The players. (4) The game. (5) The victory and departure of players and spectators.

CHAPTER II

I

WORDS USED AS NAMES

1. Words are used for different purposes in sentences; some words are used as the names of things that we talk and write about.

John lost his *book*.

In this sentence, *John* and *book* are name-words. The words of this class are called **Nouns**; the word *noun* means name.

2. Point out the nouns in the following sentences:

(1) Montreal is a large city. (2) Here stands the man. (3) Overhead I heard a murmur. (4) There came a burst of thunder-sound. (5) The music of the great organ sounded like the roll of thunder.

3. Fill in the blanks with nouns:

(1) The —— fell into the ——. (2) We found the —— with some —— in it but the —— had flown away. (3) —— grow an ——. (4) The —— was built on a ——. (5) The —— grows by the ——.

4. Write sentences containing the following words used as nouns:

Table, carpet, lily, John, sheep, army, mercy, justice, silver.

5. **A noun is a word used as the name of something.**

II

COMMON AND PROPER NOUNS

1. Examine the italicised words in the following:

(1) A *city* is built beside the river. (2) *Ottawa* is the capital of Canada. (3) *John* is a *boy*.

The word *city* is not the name of one particular place, but may be used of *any* place which has certain peculiarities. It is the common name for a class of things. *City* may be used equally well of Ottawa, Edmonton, London, Paris, and many other places. But *Ottawa* is the name of a particular place and is given to distinguish it from all other places. So *boy* belongs to all persons of a certain kind, but *John* to one particular person. *John* is intended to distinguish one person from all others. If *John* happens to be given as the name of other persons than this one, that is accidental and an inconvenience. But the very advantage of the word *boy* is that it applies to all boys.

A word used as a common name for a class of similar objects is a Common Noun.

A word used as a name for a particular object is a Proper Noun.

2. In the following sentences classify the nouns as common or proper:

(1) On Christmas, Mary received a fine present. (2) John caught three rabbits under a tree. (3) The pupils sang many songs. (4) The officer demanded justice. (5) The Ottawa river flows into the St. Lawrence near Montreal.

III

STUDY OF A PICTURE

1. Examine the picture opposite, so as to be able to answer the following questions:

(1) What sort of fruit tree is shown in the picture? (2) What has the boy been doing? (3) Who has caught him? (4) What is he making the boy do? (5) What feeling does the boy's face indicate?

2. Write a story, telling about the boy's adventure and how it ended. To make it appear more real, give names to the place and characters.

IV

WORDS USED INSTEAD OF NAMES

1. Notice the following sentences:

(1) Tom's teacher told Tom that Tom must study. (2) Mary ate Mary's lunch under a tree. (3) My brother was cutting wood, and my brother cut my brother's foot.

These sentences are both disagreeable to the ear and confusing. The repetition and the confusion are both avoided by using other words for Tom or Mary or my brother, thus:

(1) Tom's teacher told *him* that *he* must study. (2) Mary ate *her* lunch under a tree. (3) My brother was cutting wood, and *he* cut *his* foot.

These italicised words stand for nouns and are called **Pronouns.**

2. A pronoun is a word that stands for a noun.

3. Point out the pronouns in the following:

(1) He and I are going. (2) To whom did you speak? (3) I saw the boy himself and he told me about it. (4) What did you see?

4. Fill in the blanks with pronouns:

(1) Frank and —— are going. (2) Edward and —— did the work. (3) Listen to the girls. (4) —— are singing. (5) —— and —— are invited. (6) —— missed our train.

Select all the pronouns on some page of your Reader

V

A FIRE

As everybody knows, the farmer in Canada must rise early. During the greater part of the year, it is still dark when he feeds his live stock, and so he must take a light with him.

Last autumn, a neighbour of ours, Mr. Duncan Mackay, went out as usual, lantern in hand, to his barn. He had first to attend to the horses. Finding no oats in the box, Mr. Mackay went to the granary to get some. He hung the lantern on the door-post as he passed in, and was busy filling his measure, when with a sudden flash the lantern went out. It had exploded. In a moment the hay was on fire.

Hurrying back, Mr. Mackay seized a whip and drove the horses out, shouting all the while for help. The rest of the family came running from the house. They managed to save the cattle and some of the implements, but the pigs, chickens, some valuable machinery, and all the hay and straw were burnt.

In a short time, there was nothing where the barn had stood but a smouldering heap of cinders.

VI

In the following, if you write about what happened to yourself, or about what you saw, before beginning, try to see the whole incident, its surroundings, etc., just as it happened; then tell whatever seems interesting in what you remember.

(1) Study the description of "A Forest Fire" (Third Reader, p. 340), and reproduce it orally. (2) Write an account of an accident. (3) Write an account of a rescue. (4) Write an account of how you spent a Saturday. (5) My visit to the Fair. (6) Bruce and the Spider (Third Reader, p. 322). (7) How Quebec was taken. (8) The discovery of Canada.

VII

WORDS THAT LIMIT OR DESCRIBE

1. (1) Birds have wings.

(2) *Many* birds are good swimmers.
White birds are not common in the woods.
Two birds are sitting on the branch.
Both birds have red breasts.
These birds are mine.

The first sentence tells something about *all* birds. Sometimes, however, we wish to say what is true of some birds only. This we can do by adding certain words to the word *birds*, as is done in all the sentences under (2). Each of the italicised words shows that the sentence in which it is found, is not speaking of all birds, and shows either the number or kind of birds meant. That is to say,

all the italicised words above, limit or describe the *birds.*

Words used in this way with nouns or pronouns are called **Adjectives.**

2. **An adjective is a word used with a noun or pronoun to limit or describe its meaning.**

3. Point out the adjectives in the following:

(1) A wise son maketh a glad father. (2) Three crows sat on a large limb. (3) This leaf has a notched edge. (4) Every dog has his day. (5) A light breeze fanned the pale cheek of the sick boy. (6) A sly old fox caught the fat goose.

4. Join appropriate adjectives to the following:

House, scholar, summer, mountain, man, tree, lake, fish, paper, store, money, peaches, flowers.

5. Point out the adjectives on page 48.

VIII

1. Study the picture opposite so as to be able to answer the following questions:

(1) Where is the boy standing? (2) Is there anything to show whether the boy is rich or poor? (3) What time of year is it? (4) Is there anything in the picture to show what he has been doing for the lady? (5) What is the lady doing for him?

2. Write a description of the picture.

3. Make up a story about the boy, ending with the incident represented in the picture.

4. Describe the picture on page 112, Third Reader.

IX

THE ARTICLES

1. (1) Bring me *a* towel and *an* apron.
(2) Bring me *the* towel and *the* apron.
(3) Bring me *the* dishes.

If you think over these sentences, you will notice that *a* and *an* are used in speaking of *any* towel and apron; the speaker has not a particular towel and apron in mind. But when *the* is put before the nouns *towel* and *apron* and *dishes*, some *particular* towel and apron and dishes are in the speaker's mind.

A and *an*, which are really two forms of the same word, are called **Indefinite Articles**; for when put before a noun, they show that the noun is used of any one of the things for which it stands.

The is called the **Definite Article**, because it is used to point out some particular object, or particular number of objects.

2. Uses of *a* and *an*:

(1) I have *an* apple. (2) They discovered *an* heir. (3) He is *a* European. (4) I bought *a* hat.

A is used before a word beginning with a consonant sound.

An is used before a word beginning with a vowel sound.

3. Compare the following sentences without the words in brackets, with the sentences made by inserting the words in brackets. (In the latter case,

omit the italicised words.) Then tell the difference in meaning.

(1) Give me *a* (one) book. (2) A black and (a) white cat. (3) *Grass* (The grass) is green. (4) Bring me *a* (the) book. (5) *A man* (The man) called to see you. (6) He has (a) herring in his basket. (7) He behaved with *little* (a little) reverence.

4. Study the following sentences:

(1) Few have arrived. (2) A few have arrived. (3) Little money was sent him. (4) A little money was sent him.

A, when used before *few*, changes the meaning from *not many* to *some*. *A*, when used before *little*, changes the meaning from *not much* to *some*.

X

THE OLD BOAT

I looked in all directions but no house could I make out. There was a black barge, or some other kind of old boat, not far off, high and dry on the ground, with an iron funnel sticking out of it for a chimney and smoking very cosily; but nothing else in the way of a dwelling that was visible to me. This proved to be the house that I was looking for.

If it had been Aladdin's palace, I suppose I could not have been more charmed with the idea of living in it. There was a delightful door cut in the side, and it was roofed in, and there were little windows in it; but the wonderful charm of it was, that it was a real boat which had no doubt been upon the water hundreds of times, and which had never been intended to be lived in, on dry land. This was the charm of it to me. If it had ever been meant to be lived in, I might have thought it small, or inconvenient, or lonely; but never having been meant for any such use, it became a perfect abode.

It was beautifully clean inside, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. The tray was kept from tumbling down, by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot that were grouped around the book. On the walls there were some common coloured pictures, framed and glazed, of scripture subjects, such as I have never seen since in the hands of pedlars, without seeing the whole interior of the quaint house, at one view. Abraham in red going to sacrifice Isaac in blue, and Daniel in yellow cast into a den of green lions, were the most prominent of these. Over the mantel-shelf, was a picture of a sailing vessel, with a real little wooden stern stuck on to it; a work of art, which I considered to be one of the most wonderful things that the world could afford. There were some hooks in the beams of the ceiling, the use of which I did not then understand; and some lockers and boxes, which served for chairs.

—*Dickens'* "*David Copperfield.*"

XI

1. Make a plan or outline of the above description; then write a description from your plan.

2. Describe your school-house or your church on Sunday morning (1) from without and (2) from within.

3. Describe some room you particularly like, so that your reader may understand why you like it.

4. Describe a sitting room. (1) Why, at first glance, it seems pleasant and attractive. (2) Fireplace. (3) Easy chairs. (4) The table. (5) The bookcase. (6) The cosy nook. (7) The pictures on the walls.

5. Describe a kitchen, a carpenter's or a blacksmith's shop.

6. Read the first four paragraphs of "Ikbomi" (Third Reader, p. 104), close your book, and describe what you would have seen if you had been looking on.

CHAPTER III

I

NUMBER

1. Consider the following pairs of words:

boy	box	ox	tooth
boys	boxes	oxen	teeth

The first word of each pair suggests a single object; the second word suggests more than one.

2. **A difference in the form of a word to show whether it stands for one object or more than one is called Number.**

3. The form of a word that denotes one object is called the **Singular Number.**

4. The form of a word that denotes more than one object is called the **Plural Number.**

5. Write the plural of *cat*, *horse*, *pond*, *bush*, *tree*, *prince*, *fox*, *hoe*, *kiss*.

Make a list of other words in the singular and plural.

You will notice that **the plural of most nouns is formed by adding s or es to the singular.**

6. Some words have other changes in the plural in addition to adding *s* or *es*.

Notice *fly*, *flies*; *lady*, *ladies*: write down the plural of other words you can think of ending in *y*.

Notice *leaf*, *leaves*; *knife*, *knives*: write down in the singular and plural, other words ending in *f* or *fe*.

Notice when we mean more than one letter *i*, or number *2*, we write *i's*, *2's*.

7. Write the plural of *man*, *woman*, *goose*, *mouse*, *foot*, *tooth*, *louse*, *self*, *yourself*.

Write the plurals of the following:

Thief, pony, child, ox, roof, fish, hero, 4, r, brother-in-law, sheaf, life, loaf, piano, gulf.

Many rules can be given for making plurals; if you look over the lists you have written down you may make some of these rules for yourselves. The best way, however, is to learn the proper forms one by one.

8. Change so as to speak of more than one:

(1) The lion roars. (2) The man works. (3) The ox walks slowly. (4) The fox runs. (5) The goose gabbles.

9. Change so as to speak of one:

(1) The ladies are late. (2) Flies walk on the walls. (3) Deer run swiftly. (4) Mice fear cats. (5) The ponies trot fast.

10. Some pronouns and a few adjectives have singular and plural forms, for example:

I, we; he, they; this, these; that, those, etc.

II

JOHN

John is my pet dog. He is a foot and a half high,—all black except his legs, and a strip along the top of his nose, which are white. He is not a mere pet. Twice a day he has work to do and he does it well. Morning and evening he fetches the cows home to be milked. Besides that, every night when father comes home from work, John goes to meet him.

At meal-time, John sits on his hind legs and begs for food. He is also a clever catcher, but instead of returning the ball, he scampers off over the fields with all of us children chasing him. When a thunderstorm is coming on, he does not look his best, and, at the first crash, gets behind the wood-pile in the shed, for thunder is a thing that John does not like.

In the afternoons, one may see John trotting off to the woods across the road. There he hunts red squirrels, and often barks for two hours at a stretch, up a hollow tree. He hunts mice also, digging in the ground after them. Once he caught three.

John is still young—only two years old, and, I hope, has many useful and happy years yet before him.

III

1. Study the description of "John" and reproduce it orally.
2. Tell about *your* dog and what *he* can do.
3. Tell about the Black Prince, or Joan of Arc.
4. Write a composition on, "What I saw at the Circus."
5. Describe some well-known person without mentioning his name. See if the class can guess who it is.
6. Tell how you would like best to spend the afternoon.
7. Choose a picture of some odd or interesting-looking person; describe the person.
8. Describe some person whose appearance often attracts your notice on the street.
9. Describe Santa Claus, or Robinson Crusoe.

IV

GENDER

1. Study the following sentences:

(1) My *brother* is ill. (2) My *sister* is waiting on him. (3) *She* is very anxious that *he* may soon recover.

In these sentences the words *brother* and *he* refer to an individual of the *male* sex; the words *sister* and *she* refer to one of the *female* sex.

Nouns and pronouns that name males are said to be of the **Masculine gender;** those that name females are of the **Feminine gender.**

Some nouns are used either for males or for females; such as child, parent, cousin. Such names are said to be of the **Common gender.**

2. How the gender of nouns is shown:

(1) By different words, as *boy, girl*; *man, woman.*

(2) By different endings, as *governor, governess*; *actor, actress.*

(3) By putting, before a noun of the common gender, a word whose gender we know, as *he-goat, she-goat*; *man-servant, maid-servant.*

3. Give the corresponding form—masculine or feminine—of the nouns and pronouns in the following sentences:

(1) The boy spoke to the master. (2) The lion sprang at the man. (3) My aunt bought a goose. (4) My niece saw the king. (5) The lad wishes to be an actor. (6) The gentleman proved himself a hero. (7) The hunter shot a tiger. (8) The czar met the duke. (9) The bride spoke to the landlady.

V

HOW WE MADE A SWING

For a long time, my sister and I had been wanting a swing. Father was too busy to make it, and, besides, he said he did not know where to find a suitable rope. When the holidays came, I thought I might make one myself.

First I searched the barn and managed to discover there two short ropes. I tied these together and found that they were long enough for a swing. Next I chose a large apple-tree in the orchard, climbed into it, and fastened the ropes securely to a strong branch. Our greatest trouble was to get a seat. Almost every possible place was examined before we found the right kind of board. With this our swing was complete.

We brought Mother from the house to see our work. She thought we had done very well, but was afraid that the swing might not be perfectly safe. However, when Father came home at night, he said that we had made a good swing, and that, as neither of us is heavy, there was no danger of its breaking down. He went immediately for his saw and cut off some branches which were in the way.

At first Florence was afraid to go on the swing, but she soon got over her fears. Now, when there is no school, we spend many hours in the shade of the old apple-tree, sometimes swinging by turns, and sometimes amusing ourselves in other ways.

VI

1. Reproduce orally, "How we made a swing."
2. Write a composition on "How I made a cake."
3. Give directions for playing baseball.
4. Tell how potatoes are raised.
5. Explain how maple sugar is made.
6. How to play hop-scotch.
7. How to make a kite.
8. Tell how to play croquet.
9. How a horse is shod.
10. How to play your favourite game.
11. How a house is built.

VII

WORDS THAT ASSERT

1. Study the sentences which follow:

Birds fly. Boys play. Soldiers march.

In these sentences the *predicate* consists of but a single word. This word *tells* something about the subjects and is called a *verb.*

2. **A verb is a word that makes an assertion about something.**

3. Fill in the blanks with verbs:

(1) The horses —— the wagon. (2) Carpenters —— houses. (3) The picture —— on the wall. (4) Arthur —— to the post office. (5) The bird —— over the mountain.

4. Write sentences, using the following words as verbs:

Sail, sink, swim, see, saw, sing, burn, burns, blow, blows, chirp, play, skip.

5. Point out the nouns and verbs in the following:

(1) Apples grow on trees. (2) There is dust on the chair. (3) Some seed fell on good ground. (4) The girl thanked the stranger. (5) John spoke to my brother.

6. Instead of a single word, two or more words are, sometimes, used to make an assertion. Such a group of words is called a **Verb Phrase.**

(1) You *may go.* (2) John *has finished* his lessons.

7. Write sentences using *do, may, can, will* and *shall* with other words so as to form verb phrases.

VIII

OUR SQUIRREL

When Bennie first came, we were much surprised, for we had never seen a squirrel near our garden before. We were all the more pleased on that account, and put hickory nuts on the fence in hopes that he might stay. He waited till we had gone some distance away, then he cautiously ventured towards the nuts with a little run, stopped, looked around and gave a chirp; then another short run and another chirp. At last, when he had come pretty near the nuts, he made a bold rush, seized one and dashed off with it much faster than he came.

He appreciated our kindness, for presently we found that he had made his quarters under our roof. He had discovered some cranny which gave him admittance under the rafters and the freedom of the attic. The first notice we had of his taking possession, was one night after my brothers had stowed away some nuts in the attic. We heard a great pattering up there, and the boys, soon guessing what was the matter, went up and carefully covered the box of nuts. Next morning they found that Bennie had made a hole in it.

Many a night, afterwards, did we hear him, when we had gone to bed, making odd noises, so that one might have thought the house was haunted or that there were robbers hidden under the roof. Though he did some mischief, mother said she would rather have him than the rats. Somehow he frightened all the rats out of the house.

We had an old grey cat who did nothing but sleep in the sun beside the house. Whenever Bennie saw her, he was sure to come down, sit up on his hind legs near her and chirp, as much as to say, "Look how far I have come! Catch me if you can!" The old cat was too wise to try. She

would just open her eyes when he chirped, and then shut them sleepily.

At last Bennie disappeared. Whether it was that he got tired of houses and went back to the woods, or that some dog or cat caught him, we do not know. But for many months we have not heard his cheerful chatter, or seen his bushy tail whisking away as we suddenly open the door.

IX

(1) What is the subject of each paragraph of "Our Squirrel." (2) With this list of topics before you, tell the story of "Bennie"; reproduce orally the story of "Bennie." (3) Read the story of "Bergetta" (Third Reader, p. 146); make a plan of the story; close the book and write the story from your plan. (4) Tell any experience with an animal you have had.

X

CASE FORMS

1. We have already learned that most nouns and pronouns undergo a change in form to show a difference in Number. They undergo still another change in form, which we shall now examine.

2. Study the following sentences:

(1) The army *of the King* won a great victory. (2) The *King's* army won a great victory.

Both of these sentences tell us to whom the army *belonged*, and the sign apostrophe and s ('s) added to the noun King shows the same relation as the word *of*. This **possessive relation** is the only relation which is shown by a change in the *form* of nouns, and this change in form is called **Case.**

3. **Case is a change in the form of a noun or pronoun to show its relation to other words in a sentence.**

4. This **possessive form** of nouns varies a little with different words:

(1) John's books. (2) Boys' hats. (3) Men's coats.

It will be seen that:

(*a*) Nouns in the singular add —'*s*.
(*b*) Nouns in the plural ending in *s* add ' only.
(*c*) Nouns in the plural not ending in *s* or an *s* sound add '*s*.

5. Sometimes in order to avoid an awkward combination of hissing sounds, nouns in the singular ending in *s* or an *s* sound add the ' only.

The princess' estate. For conscience' sake.

6. Form the possessive case of the following:

James, ladies, mice, ox, father-in-law, Alfred the Great.

7. While the noun has but two case-forms for all possible relations, several of the pronouns have three case-forms in the singular and three in the plural:

I, my, me; we, our, us; he, his, him; they, their, them.

These forms are termed the **Nominative**, the **Possessive**, and the **Objective**.

8. Write sentences containing the following words correctly used:

Me, our, his, it, girl's, girls', who, whom, whose, their, them, thy, thine.

XI

1. Examine the picture opposite:

(1) Of what is this a picture? (2) Tell as well as you can what sort of village this is. (3) Is there anything in the picture to show the business in which the people of this village are engaged? (4) What time of year is it? (5) What time of day?

2. Write a description of the row of houses, the beach, the bay, and any other features of the picture. Indicate the time of day and the season.

3. Write a description of the life of a fisherman.

4. Describe a saw-mill, or a flour-mill.

5. Describe your walk from the school house to your home, or some other familiar walk.

6. The next thunder-storm you see, notice carefully what happens and what changes occur in the appearance of things. Then write an account of it.

(1) The weather before the storm. (2) The first signs of the storm. (3) The appearance of the sky as the storm approaches. (4) The thunder, the lightning, the rising wind, the change in the appearance of the trees. (5) The appearance of a lake if there is one in view. (6) The actions of men and animals as influenced by the storm. (7) The rain and the storm at its height. (8) The end of the storm.

7. Tell in your own words the story of Black Beauty (Third Reader, p. 198).

8. Read page 178, Third Reader, then describe the picture on page 176 so as to bring it clearly before the mind.

9. Write a mouse's account of its own life.

CHAPTER IV

I

THE ADVERB

1. Consider the following sentences:

(1) The boy runs *swiftly*. (2) The boy runs *very* swiftly. (3) The boy is *very* tall.

In sentence 1, the word *swiftly* adds something to the meaning of the verb *runs*.

In sentence 2, the word *very* changes somewhat or adds something to the meaning of the word *swiftly*.

In sentence 3, the word *very* adds something to the meaning of the adjective *tall*.

A word which changes or adds to the meaning of another, is said to *modify* the other.

2. **A word that modifies the meaning of a verb, or an adjective, or an adverb, is called an Adverb.**

3. Join adverbs to the verbs, adjectives, or adverbs in the following sentences:

(1) The man laughed ——. (2) The doctor called ——. (3) The boy slept ——. (4) He will come ——. (5) John is —— rich. (6) Harry is —— discouraged. (7) John writes —— carefully. (8) Do not go —— far.

4. Make sentences in which the following words shall be used as adverbs:

Here, now, not, certainly, once, often, rarely, enough, when, where, quickly, soon, there.

5. Select the adverbs on some page of your Reader.

6. Point out the adverbs in the following, and tell which words they modify:

(1) He fell heavily to the floor. (2) James writes too rapidly. (3) The stream is very deep here. (4) She sings very well indeed. (5) You will never see him again. (6) Do not speak quite so fast. (7) He comes in very often.

II

PHRASES

1. (1) Geese walk *awkwardly*.
Geese walk *in an awkward way*.
(2) *Northern* winds are usually cold.
Winds *from the north* are usually cold.

Examine each of these pairs of sentences. In the first pair *awkwardly* and *in an awkward way* serve exactly the same purpose. So in the second, *from the north* adds to the meaning of *winds*, exactly what *northern* adds.

Now we have seen that such a word as *awkwardly* is called an adverb; and such a word as *northern* is called an adjective.

The work of an adverb in modifying a verb, adjective, or adverb, may be done by a group of several words. Such a group is called an **Adverb Phrase.**

In like manner when a group of words does the work in a sentence of an adjective, the group is called an **Adjective Phrase.**

2. Other examples of adjective phrases:

(1) Ferns are plants *without flowers*. (2) That tree *on the hill* is an oak.

3. Other examples of adverb phrases:

(1) He was tall *for his age*. (2) John stood *by the tree*.

4. Select the adjective and the adverb phrases in the following sentences and tell what word each modifies:

(1) The frame of that picture is too wide. (2) I saw the man standing by the road. (3) The mill is run by steam. (4) A basket of fruit stood on the table. (5) He walked along the beach. (6) The robin built its nest in an apple tree. (7) The average age of college students is nineteen. (8) Pins were first made by machinery in America, in 1835.

5. Select the adjective and adverb phrases on a page of your Reader. Tell which word each modifies.

III

A WONDERFUL ANIMAL

I often spend my summer holidays at my grandmother's in the country. She lives in a farm-house which, along with an old barn, stands hidden among the trees. The farm itself is rented to a neighbour, so that there is very little going on about the quiet old house; in the afternoons especially, there is nothing stirring except such things as birds and insects and leaves. Often this stillness makes me feel lonely, and rather sad; but yet I like it, because I can watch closely the birds and squirrels who, when everything is quiet, seem to have no fear of me.

One afternoon, as I sat on the doorstep, I was astonished to see a beautiful animal such as I had never set eyes on before, walking noiselessly in front of me towards the barn. It was about the size of a small dog. Its fur was longish, of a glossy black with large white markings. From the white patch on its forehead, a beautiful white stripe extended on each side of the back bone as far as the tail. The tail itself was very handsome, long and bushy, and held upright. The mysterious animal stole across the yard with a curious, softly-padding step, and was lost to sight in the darkness of the open barn-door.

What could it be? It seemed to me as if I had made a discovery of some rare and curious beast. Seeing the farmer at work on the other side of the field, I ran to tell him of my wonderful experience. As he listened to my description, a grim sort of smile came over his face. "Now I know," he said, "why my chickens are missing. You just show me where that animal went."

He spoke not another word, but as we came near the barn, took up a piece of scantling which was lying on the ground, and his jaws seemed to set together. "Sonny," he said, "you had better stop here." Then he, too, disappeared through the barn-door. Presently I heard a pounding noise; at the same moment a most fearful and sickening stench greeted my nostrils. Out came the farmer; "It's safe for you to go in now, if you want to, and have a look at your skunk." At the word "skunk," I felt as if all the poetry and romance with which the little animal had seemed to me surrounded, had utterly vanished.

1. Reproduce orally the story, "A Wonderful Animal."

2. Write answers to the following questions:

(1) *Where* did the incident take place? (2) *When* (season and hour) did the incident take place? (3) *What* characters are introduced? (4) Tell the story.

3. Describe some incident within your own experience, introducing place, time, and characters into your description.

IV

THE PREPOSITION

1. Read the following sentences:

(1) The boy stood *on* the deck. (2) The man sat *in* the boat. (3) He ran *down* the street.

Now read the sentences, omitting the italicised words. You find that the sense is incomplete. It is not clear what *the deck* has to do with *stood*, or *the boat* with *sat*. When the omitted words are supplied this is made clear; you see the *relation* or *connection* of the words italicised with the rest of the sentence. These words that show how *stood* and *deck*, *sat* and *boat*, *ran* and *street* are related, are called **Prepositions.**

2. Select the prepositions in the following sentences and tell what they connect:

(1) The book lies on the desk. (2) The book lies under the desk. (3) The book lies beside the desk. (4) The broken pencil lay on the floor. (5) The [illegible] of the house is made of shingles. (6) The house on the hill was destroyed by fire. (7) The price of wisdom is above rubies. (8) The door was broken by the students. (9) Whom are you speaking to?

3. **A preposition is a word placed before a noun or pronoun to show its relation to some other word.**

4. Fill the blanks with suitable prepositions:

(1) He spoke —— his wealth. (2) He quarreled ——

his neighbour. (3) He boasted —— his learning. (4) I feel grateful —— you —— this kind act. (5) I changed the parlour —— a study. (6) He jumped —— the horse. (7) He walked —— the room and remained —— it.

V

1. Listen to your teacher reading Browning's poem about "The Pied Piper of Hamelin," and then tell the story of the Piper to the class.

Read the following short prose account of the Pied Piper:

THE PIED PIPER OF HAMELIN

Long, long ago in the town of Hamelin, in Brunswick, there was a terrible plague of rats. They swarmed everywhere; they ate everything. They killed the cats; they fought the dogs; they bit the babies.

The citizens finding all their efforts against these creatures vain, hastened in a body to the Town Hall and angrily demanded that the Mayor and Council should come to the rescue. In vain these worthies racked their brains; even the Mayor himself had nothing to suggest.

Just as they were reduced to utter despair, there suddenly stepped before them the oddest figure in the world,—a piper tall and thin, with twinkling eyes, and long coat to the heels, half red, half yellow. "I can rid your town of rats, if you will give me one thousand guilders." One! they would gladly have given him *fifty* thousand!

Out stepped the Piper smiling and put his instrument to his lips. As the first notes rose on the air, there was heard a distant muttering and rumbling, which grew louder and louder as from every side the rats came scrambling over one another in their haste. Black rats and brown rats, great rats and small rats, old rats and young rats flocked by dozens

after the Piper. The Piper advanced, the rats followed the music. He led them on to the river Weser, into which all plunged and perished.

The good town of Hamelin was full of joy that day; the people rang the bells till the steeples rocked. Yet when the Piper came for his pay, the Mayor and Council drew a long face. Wouldn't the Piper take fifty guilders? "No," he cried, they must pay him his full wages or they would repent. "How," said the Mayor, "do you threaten us, insolent fellow? Begone, and do your worst."

Again the Piper stepped into the street, and put his instrument to his lips. Again the sweet notes rose on the air; in a moment on every side was heard the noise of rustling and bustling, of the chattering of little voices and the pattering of little feet as from every house the boys and girls came tripping to the Piper.

In dumb astonishment the Mayor and Council gazed at the children as they followed the Piper's steps. But what were their feelings when the Piper took the road to the river! Suddenly, he turned towards the Koppelberg hill. When he reached it, there opened before him a wondrous portal in the mountain side. The Piper advanced, the children followed. As the last of the procession entered, the mountain closed as before; and never again were the little ones seen in the streets or homes of Hamelin city.

VI

2. In a similar way tell and write the following stories:

(1) The Wreck of the Hesperus. (2) Dick Whittington. (3) The White Ship. (4) Story of Aladdin. (5) The Discovery of America. (6) The Life of Frontenac. (7) The Life of King Alfred. (8) The Story of Cræsus. (9) Thomas à Becket. (10) Saul and David. (11) The Story of Samuel. (12) The Story of the Prodigal Son.

The teacher will suggest other subjects from what you have read in literature, history, geography and nature-study, etc.

VII

THE CONJUNCTION

1. Compare the sentences in each of the following groups:

(*a*) (1) The St. Lawrence is a beautiful river.
(2) At one part it is studded with islands.
(3) The St. Lawrence is a beautiful river, *and* at one part it is studded with islands.

(*b*) (1) Speech is silver.
(2) Silence is golden.
(3) Speech is silver *but* silence is golden.

(*c*) (1) All the rivers run into the sea.
(2) The sea is not full.
(3) All the rivers run into the sea, *yet* the sea is not full.

(*d*) (1) Cast thy bread upon the waters.
(2) Thou shalt find it after many days.
(3) Cast thy bread upon the waters, *for* thou shalt find it after many days.

In each of the groups, the first two sentences are joined into one by the insertion of the italicised words. **These joining words are called Conjunctions.**

2. Sometimes the two sentences may be shortened when they are joined in this way, for example:

(*a*) (1) John is at school.
(2) James is at school.
(3) John *and* James are at school.

(*b*) (1) He is a clever boy.
(2) He is an indolent boy.
(3) He is a clever *but* indolent boy.

3. Other examples of conjunctions, or joining-words, are italicised in the following:

(1) He must work *or* he will starve. (2) I have not loved the world *nor* the world me. (3) The wolf gave a cry. *and* a little bird sang outside. (4) Needles have eyes *but* cannot see. (5) They toil not *neither* do they spin.

4. Pick out the conjunctions in the following sentences, and tell what they connect:

(1) The boy and girl appeared at the door. (2) They are poor but honest. (3) She must weep or she will die. (4) It was midnight on the waters, and a storm was on the deep. (5) I ran fast but I missed my train. (6) He may go or stay. (7) He bought a bushel of apples and a peck of potatoes.

5. Select the conjunctions on a page of your Reader.

VIII

THE INTERJECTION

1. Study the following sentences:

(1) *Oh*! what a terrible sight! (2) And *lo*! Ben Adhem's name led all the rest.

In these sentences "oh" and "lo" stand apart from the rest of the sentence and express sudden or strong feeling. Words having this use in a sentence are called **Interjections.**

2. Select the interjections in the following:

(1) Pshaw! what can I do? (2) Hurrah! the circus is coming. (3) Hark! I hear the sound of drums. (4) My friends alas! all are gone.

3. The interjection, like sentences which express strong feeling (page 25), is usually followed by an *exclamation point* [!].

IX

THE ADVENTURES OF A SHILLING

The great writer, Mr. Addison, tells us in an Essay of his that once as he lay in bed sunk in deep reverie, with his eyes idly fixed upon a table beside him, a shilling which was lying there rose up on its edge and addressed him in soft, silvery tones to the following effect:

"I was born in a village of Peru, but very early in life came to England in an ingot which accompanied Sir Francis Drake. On my arrival, I became a citizen of this country and was dressed in British fashion, with the face of Queen Elizabeth on one side, and the arms of my adopted country on the other.

"Thus equipped, I found in myself a great inclination to travel, and the people with whom I came in contact were very favourable to this disposition of mine; so that in five years I had seen a great deal of life and been in almost every part of England. In the beginning of my sixth year, however, I fell into the hands of an old miser, who clapped me into an iron chest, where, with five hundred of my fellows, I was kept in the strictest confinement. Our only relief was to be taken into the fresh air every morning to be counted.

"At last, one day, we heard some one breaking open our prison; it was the old man's heir, who soon set us all free, and sent me to a wine-shop. The wine-merchant gave me to the butcher, the butcher to the brewer, the brewer to his wife, and the wife to the minister of her church.

"Thus, with a new adventure every day, I went merrily through the world, for we shillings love nothing so much as travelling. The most extraordinary adventure I ever had, was being given in charity to a blind man; but that indeed was by mistake, the person who gave me thinking I was a copper.

"This happy way of life came to an end when a superstitious old woman shut me up, for luck, in her greasy purse. She said as long as she had a Queen Elizabeth shilling, she would never lack for money. It was a tedious time till I got free through being exchanged for forty-eight farthings.

"It was now the time of the Civil War; and, to my shame be it spoken, I was employed in raising soldiers against the King. For being of a very attractive appearance, I was used by a sergeant to tempt country fellows into the service of the Parliament. As soon as he had secured his man, he would oblige the poor fellow to take a shilling of more homely appearance in exchange for me, and then use me for repeating the trick.

"After various changes of fortune, I was handed over to a spendthrift, who, according to his father's will, received me in place of the fine estate which he had expected. In his rage he flung me as far as he could; I alighted in an obscure corner and spent many years in dull retirement. At length a poor Cavalier who had come back with King Charles, cast his eye upon me, greatly to the joy of both of us, and brought me back into the world by using me to pay for his dinner.

"I found that I had now become a person of some antiquity and distinction and was scarcely regarded as a common coin. On that very account, I passed less readily from hand to hand, and, like others, found that grandeur has its drawbacks. Presently I fell into the hands of one of those disreputable fellows who make a living by clipping good coins and making bad imitations. As I was larger than my more modern fellows, he mutilated me in the most cruel manner. Instead of appearing before the world with special self-satisfaction, I was now ashamed to show my face, and was regarded with contempt by all whom I met. But, wretched as my condition was, a still more dreadful fate awaited me. Along with others of my brethren in like case, I was thrown into a fiery furnace. I now thought all was over; but, strange to say, out of this I emerged in greater beauty and lustre,—in the splendid garb in which I appear before you."

The coin made his bow and became once more an ordinary shilling; at least Addison could see nothing special about it when he awoke next morning.

—*Adapted from "The Tatler," No. 249.*

X

1. Reproduce orally the autobiography of the Shilling.

2. The story of a dollar bill or of an old house.

3. Read "Beautiful Joe" (Third Reader, p. 259), make a plan, and write the story in your own words.

4. Write the autobiography of a Circus Horse.

5. Tell the story of "The Flax" (Third Reader, p. 91) in your own words.

6. Write the autobiography of a Horse-Chestnut.

7. Write the Dream of a Caged Lion.

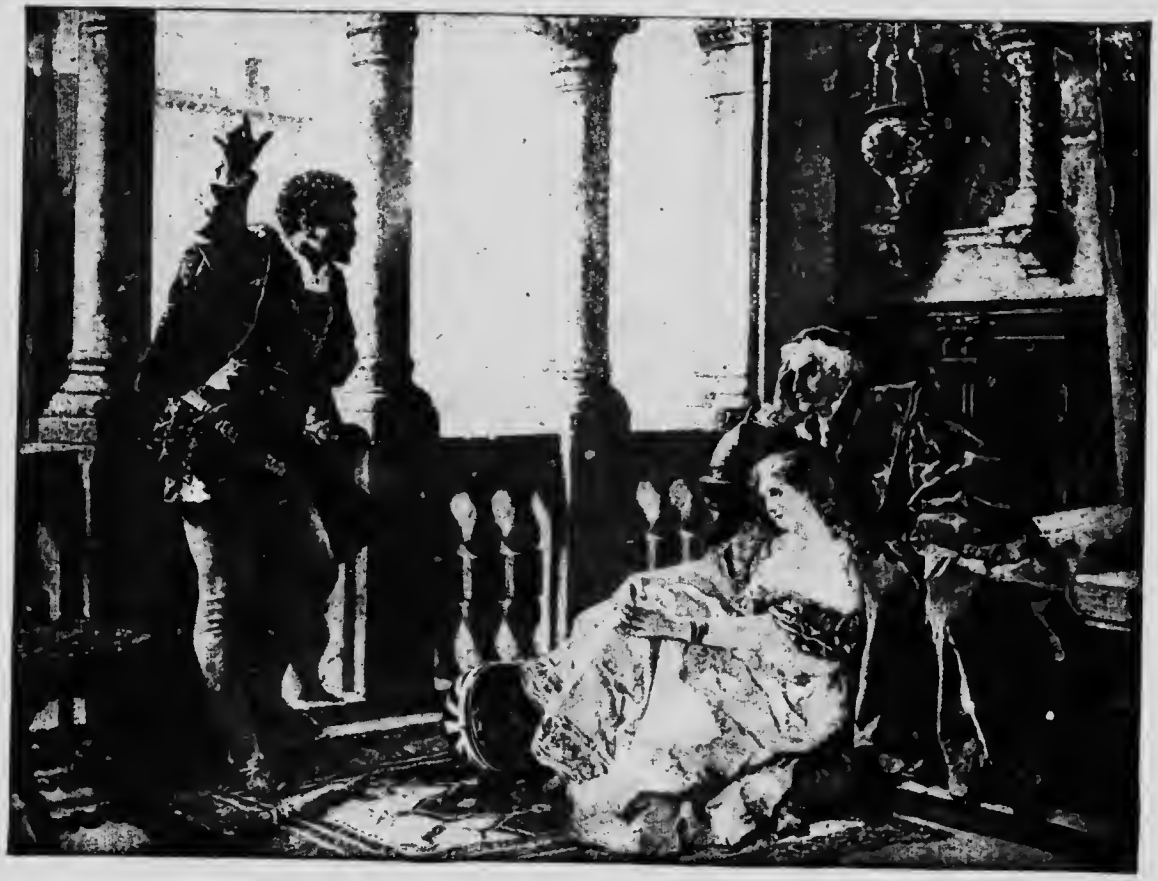
8. A coat, once handsome but now threadbare, tells his adventures to another coat in the pawnshop.

9. An Arithmetic and a Reader, who had been bought together by a girl years ago, meet, after a long separation, in a second-hand shop and tell their adventures.

10. A half-used piece of chalk and the teacher's pen have a talk in the quiet of the holidays.

11. The School Clock tells its life. (1) Birth and early life in a watch-maker's shop. (2) Goes into business as a school clock; first impressions of the school room. (3) Becomes acquainted with teacher and scholars. (4) How it is regarded by the various pupils. (5) Its opinions of holidays.

12. A story of a lost cat. (1) Her first memories and her early happy life. (2) How it happened that she was lost. (3) Her wanderings and the miseries she endured. (4) How she found kind friends and a new home.



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CHAPTER V

I

DIRECT AND INDIRECT NARRATION

1. Examine the following sentences:

(1) "I have to work for a living," said the ant.
(2) The ant said *that he had to work for a living.*

In the first sentence, the words of the ant are repeated exactly as he spoke them. In the second sentence, the words of the ant are repeated *in substance,* but not in exactly their original form.

The first sentence is an example of **Direct Narration** or **Quotation,** while the second sentence is an example of **Indirect Narration** or **Quotation.**

2. **Direct quotations** begin with a capital letter, unless the quotation is the fragment of a sentence. They are enclosed in **Quotation marks** (" ").

Indirect quotations begin with a small letter and have no quotation marks.

3. Rewrite the following sentences so as to give the meaning but not the exact words of the speaker:

(1) "I am very tired," said little Jane. (2) The fox said, "They are sour grapes." (3) He said, "Let me put my head within the tent." (4) "What a slow way you have!" said the hare. (5) "Let us ask the fox," said the tortoise. (6) "Nay," said the poor girl, "you are mocking me." (7) "It is a cold morning," said the grasshopper. (8) "What did you do all summer?" the ant asked.

4. Rewrite the following sentences so as to give the exact words of the speaker:

(1) He said that he had found the diamond in Africa. (2) The mother asked Frank who spilled the milk. (3) He told them that his grandfather had given him a watch. (4) He said that John was stronger than Thomas. (5) He requested her to enquire of his wife. (6) She thought to herself that she would take a nap.

II

1. Two boys discuss the question whether it is better to be brought up in the country or the city. Write their conversation.

2. Write out the talk which you imagine Jack and his mother had when he brought back the beans as the price of the cow. (See p. 27.)

3. A girl has had a pair of shoes made for her. She takes them back because they are too tight. Write the ensuing conversation between the shoemaker and the girl.

4. A teacher finds two boys fighting; write down what was said.

III

LETTER WRITING

Review directions in regard to letter writing, pages 37-8, Part I.

1. Write a letter to a former school-mate who has moved to another place, telling him or her some of the interesting events in connection with your work at school.

2. Write a letter to a cousin who has never been in Canada, telling him or her what your neighbourhood looks like in February;—in September.

3. Write a letter to the Ontario News Company, asking them to send you regularly "The Girl's Own Magazine," and enclosing two dollars as subscription.

4. Write a letter to an absent friend describing some actual event that has recently happened.

5. Write a letter to your mother describing your journey to, and first day at, a summer camp.

IV

BUSINESS FORMS

1. Brief papers of a business character, like bills, invoices, accounts, receipts, cheques, and notes, are drawn up in accordance with certain well-established forms.

Specimens of such papers are given below.

2. A **bill for merchandise** is the written statement of goods sold and delivered. It should state (1) the date of the making up of the bill; (2) the name of the person buying the goods; (3) the name of the person supplying the goods; (4) the dates, articles, prices, totals; (5) when the payment is made, the receipt of payment may be written at the foot of the account.

TORONTO, Oct. 15, 1908.

MR. JOHN JONES,

Bought of ANDERSON & SONS.

1908							
July	5	To 25 lbs. coffee	@	30c.	$ 7	50	
	17	" 50 lbs. sugar	@	6c.	3	00	
Aug.	12	" 20 lbs. tea	@	50c.	10	00	
							$20 50

Oct. 19, 1908.

Received payment,

ANDERSON & SONS.

3. **Bill for services.**

425 Yonge Street,
Toronto, Ont., Sept. 12, 1908.

Mr. John Jones

To Dr. George Brown, *Dr.*

For professional services rendered to date $25.00

Received payment,

.....

4. The **receipt** is the written acknowledgment of money received. It should state (1) the place and date; (2) the person from whom the money is received; (3) the amount; (4) the purpose of the payment; (5) the signature of the person who is paid.

$250. Toronto, Ont., Oct. 12, 1908.

Received of John L. Jones two hundred and fifty dollars, in full of all demands to date.

Thomas Jenkins.

If the receipt is for payment on account, say "on account" instead of "in full of all demands to date."

5. The **cheque** is (1) an order; (2) dated; (3) numbered; (4) on a bank where you have money deposited; (5) to pay a stated amount; (6) to a certain person; (7) and signed by you.

No. 124. Toronto, Ont., Oct. 15, 1908.

The Dominion Bank of Canada, Kingston, Ont.

Pay to John Hill, or Order,

Fifty ..... $\frac{25}{100}$ Dollars.

50\frac{25}{100}$. James Johnson.

Notice: (1) James Johnson must endorse the cheque, *i.e.*, sign his name across the back, before it is payable at the bank.

(2) If the cheque is payable to John Hill, or Bearer, it is payable at the bank without endorsement.

(3) If a person draws up a cheque to be presented at the bank by himself, it should then read —*Pay to self—or cash.*

6. **The Promissory Note.** The note is a promise to pay to a stated person, the *payee*, a stated amount, at a stated time, usually with stated interest, at a stated place, and signed by the person making the promise,—*the maker of the note.*

225\frac{25}{100}$. Toronto, Oct. 19, 1908.

Six months after date I promise to pay to the order of

Messrs. Anderson & Sons,

Two hundred and twenty-five $\frac{25}{100}$ Dollars at the Dominion Bank of Canada, Kingston, with interest at the rate of six per cent.

Value received. John Jones.

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.

IV

SUBJECTS FOR COMPOSITION

1. Lost in the woods.
2. A lost dog tells his own story.
3. The best story I ever read.
4. The North American Indians. (1) Their country before its occupation by white men. (2) Their appearance. (3) Houses—furniture, etc. (4) Dress—ornaments. (5) Occupations, and how carried on. (6) Amusements. (7) Their general character.
5. A visit to a factory.
6. Adventure with a burglar.
7. The life of a hunter.
8. My favourite picture.
9. A fishing expedition.
10. A day in the country (or in the city). Use the following plan or something like it: (1) How it was that I went to the country. (2) The journey thither. (3) My arrival at my destination. (4) The sort of place that it was. (5) The friends I met there. (6) How I spent the earlier part of the day. (7) How the later. (8) My return.
11. Read "The Last Lesson in French" (Third Reader, p. 57); make a plan; close the book and write the story according to the plan.
12. Give an account of some incident in your own school.

NOTE. The teacher should be careful to correct all mistakes in English made by her pupils in class. This will be found far better than the giving of exercises of false syntax. The teacher should see, too, that the oral answers of pupils in all subjects are expressed in good English.

PART III

CHAPTER I

COMPOSITION

I

WHY COMPOSITION SHOULD BE STUDIED AT SCHOOL

You practise Composition at school so that you may be able to say what may be in your mind in the briefest, clearest, and most easily comprehensible way. Note how often you and your companions (and the same thing is true of many older people who are neither unintelligent nor uneducated) stumble and blunder when there is something a little complicated to be explained, or a connected story to be told. How awkward you feel and how often you fail to make people understand exactly what you mean! Is it not true that sometimes, in the class-room or at an examination, you waste words and fail to show what you really know?

We all know the pleasure of having something interesting to tell to others; that pleasure is doubled if we feel the whole story slipping from lips or pen in an easy, clear, and natural fashion. By and by, you will find it necessary for success in

any sort of occupation, that you should be able, without waste of time or words, clearly to make your thoughts known. This is plain, at first glance, if you are going to be a literary man, or a teacher, or a preacher, or a lawyer; the same power, in a simpler form perhaps, is just as needful for the man of business, for the foreman, for everyone who has to give directions to others. The higher a man rises in his calling, and the more useful he is as a citizen, the more does he need the power to express his thoughts clearly.

II

COMPOSITION NOT AS DIFFICULT AS IT SEEMS

We may, for purposes of convenience, at least, say that **there are two things that enter into Composition:** first, **the thoughts,** the ideas to be expressed; and second, **the expression,** the words and combinations of words which indicate these thoughts.

It is in the first of these two parts that beginners are likely to feel the greatest difficulty. The pupil often thinks he has nothing to say when he has abundance. This is especially the case when he is asked to tell about what he has himself experienced, felt, or seen. He will not put down the thoughts that come into his head because of a misplaced shyness. He thinks they are too commonplace or "silly." He would like to say something more dignified, more like what older people might say, or like what he reads in books.

This is a great mistake; *we write best when we write what comes naturally into our minds about matters that are familiar and interesting to us.*

III

ORAL COMPOSITION

The following is an interesting composition, well-written by a great man, yet the incident narrated is not more wonderful than the incidents of your own life:

FRANKLIN'S WHARF

Residing near the water, I was much in it and on it. I learned to swim well and to manage boats, and, when embarked with other boys, I was commonly allowed to govern, especially in any case of difficulty; and upon other occasions I generally was a leader among the boys, and sometimes led them into scrapes, of which I will mention one instance, as it shows an early projecting public spirit, though not then justly conducted. There was a salt marsh, which bounded part of the mill-pond, on the end of which, at high water, we used to stand to fish for minnows. By much trampling we had made it a mere quagmire. My proposal was to build a wharf there for us to stand upon, and I showed my comrades a large heap of stones which were intended for a new house near the marsh, and which would very well suit our purpose. Accordingly, in the evening, when the workmen were gone home, I assembled a number of my playfellows, and we worked diligently like so many emmets, sometimes two or three to a stone, till we brought them all to make our little wharf. The next morning the workmen were surprised at missing the stones, which formed our wharf. Inquiry was made after the authors of this transfer; we were discovered, complained of, and corrected

by our fathers; and though I demonstrated the utility of our work, mine convinced me that that which is not honest could not be truly useful. —*Franklin's "Autobiography."*

Examine this composition. How does Franklin tell the story? He tells first how he came to make the wharf; then he tells—one step after another—how the wharf was made; then what happened in consequence.

Following this plan, tell the story of "Franklin's Wharf."

Think of something you have made, or of some scrape you have got into, and tell about it, arranging your thoughts in the following way: (1) What put it into my head to do it. (2) What persons and things helped me in doing it. (3) An account of what I did. (4) What were the consequences? Tell the story to the class.

IV

In your oral composition, arrange the thoughts so that your hearers may easily follow your meaning, and try to make your hearers see or understand exactly what is in your mind. Do not think too much about your words; **keep your attention mainly fixed upon what you have to say.**

V

Readiness and correctness of oral expression may be cultivated by such exercises as the following:

The scholars may discuss some matter of interest to the class in general,—some incident which has recently happened in the play-ground or class-room, or in the neighbourhood,—especially any incident of which a large number of the scholars have been spectators. All the details in regard to time,

place, circumstances, causes, actors, consequences, etc., should be stated by various members of the class, or elicited by questions. When there are differences of opinion, these differences should be considered, and the accurate facts, in as far as possible, be determined. Throughout, the pupil should strive to express themselves with greater care and accuracy than usual. Finally, let one of the class (or two, or three, in succession) give a consecutive statement of the information that has been brought out. When he has finished, his account may be criticised as to facts and expression by others, and, perhaps, an improved version given.

Supposing the subject selected to be "A School Field-Day," an account might be given on the following plan:

(1) Time and place (*e.g.* Friday afternoon, beautiful October day, woods near the school). (2) Purpose of trip (*e.g.* to gain some knowledge of the *fruits* of the forest). (3) The party (teacher and scholars, how many, feelings of the party. (4) The journey to the woods. (5) What was done there. (6) Knowledge gained (nuts, leaves gathered, appearance of the trees which bear each of these). (7) The return home, and what the writer thinks of the trip.

Additional themes for which plans should be worked out and written on the board:

1. Our Christmas entertainment, or Arbor Day.
2. How we celebrated Empire Day.
3. The chief events of the school year.
4. A practical joke.
5. What happened in the school-yard.

The following suggests a plan which may often be followed: (1) The circumstances (when, where did it happen, persons present, etc.). (2) The cause (what brought it about).

(3) The incident itself (the facts given in the order of their occurrence). (4) The result, or conclusion.

6. From "Escape from a Panther" (Fourth Reader, p. 156), select and arrange, according to the plan above, facts for a composition of your own on the same subject.

7. Following the same plan, tell the story of "The Archery Contest" (Fourth Reader, p. 432).

VI

WRITTEN COMPOSITION

To the Teacher. Write upon the board, a paragraph at a time, the oral composition as above directed. See if the class cannot suggest improvements: the combining of separate statements into single sentences, better ordering of sentences, clauses and words; cutting out of needless words, substituting of more accurate words (*e.g.*, "enjoyable day," for "splendid time," "many nuts," for "a lot of nuts"), etc.

In writing, but not usually in speaking, there is time to think and a chance to improve what you have said. **Written expression ought to be, therefore, superior to spoken, in choice of language, in clearness, orderliness, conciseness.**

Write an account of the incidents above, of which you have given an oral account. See that you make your written version superior to your spoken in these respects.

Suggestions of subjects for additional exercises:

1. A base-ball or other match played by your school team.
2. A Sunday-school festival.
3. John Gilpin. (1) Who the Gilpins were and how they happened to go to Edmonton. (2) The preparations for the journey. (3) What happened to John Gilpin between his house and the "Bell" at Edmonton. (4) Mrs. Gilpin's measures. (5) John's adventures after passing the Bell until he meets the Post-boy. (6) The conclusion of his ride.

4. The story of "Young Lochinvar," "Horatius," "The Relief of Lucknow," or "Lady Clare."

5. A description of your town or village for one who has never seen it. (Never, in making descriptions, tell what everybody knows, *e.g.* that the town has streets and houses in it, or that a horse has four legs, but notice, and tell of those points which are characteristic of or belong specially to the particular thing you are describing.) Some such plan as the following may be employed: (1) Where the place is situated and what sort of country surrounds it. (2) Its general appearance (what sort of place it is—large or small; general shape, straggling houses or compactly built; what sort of buildings most prominent). (3) How it comes to be there (its history, main business, etc.). (4) The main street or other striking quarters of the place. (5) Buildings worthy of notice. (6) Your own feeling, opinions, etc., about the place.

6. A description of some scene in the neighbourhood which has been visited by the members of the class in preparation for this exercise. (In your preparation carefully note what specially belongs to that particular scene, and what interests you yourself in it.)

7. "Little Emma Hawkins lay very ill in bed." (This is to be the first sentence of a short composition which you are to write. First imagine suitable surroundings, the room, its furniture, Emma's appearance, until you can see the whole scene in your mind. Draw a plan of the room. Suppose yourself standing at the door, and write how the whole scene would look from that point of view.)

8. "Enraged at the jeering of the other boys and girls, Dick suddenly struck Jim Thomson a blow in the face." (Again, as in No. 7, imagine all the details of the scene; then complete a short composition of which this is the opening sentence.)

9. What is the pleasantest season of the year and why?

10. Is it a happier lot to be a Canadian child, or an English child?

CHAPTER II

FRIENDLY LETTERS

I

WHAT A FRIENDLY LETTER SHOULD DO

When we are separated from our friends and cannot talk to them face to face, we find a substitute in the friendly letter. **In writing a letter, then, you should choose the thoughts, and adopt the tone and style which are natural to you when you meet your friend.** Your letter to your school-mate will not be of the same character as your letter to your teacher; your letter to your father will be in some respects different from a letter to a cousin of your own age.

Similar considerations determine such details as the proper form of **salutation** and **conclusion.** If you call your friend "Tom" when you meet him, you naturally begin your letter *Dear Tom*; if you call him "Mr. Smith," your salutation will be *Dear Mr. Smith*; you may naturally conclude your letter to your mother, *Your loving daughter, Mary*; to your teacher, *Yours respectfully*, or *Yours truly, Mary Wilkins.*

Your letter ought to make your friend feel as if he had met you. Hence you may describe when and where you are writing, what are your surroundings, what you have just been doing, how

you are feeling at the moment. All this, if not drawn out to tedious length, may be very effective in a familiar letter.

II

DIFFERENCE BETWEEN A LETTER AND TALK

A letter is like conversation, yet it is not the same. We have time to think. Writing and reading are slower and more wearisome occupations than talking; so **a letter should be a little more condensed, and orderly, and careful in expression than talk.** We should finish one topic before we begin another; we should not use needless words or slipshod and slang expressions, which in the hurry of talking we have not time to avoid. We should not, however,—especially in our letters to more intimate friends,—become stiff and unlike ourselves through striving to use unusual words, or to make fine sentences.

III

The following letter was written by a girl of thirteen, who was to become a famous novelist:

PARSONAGE HOUSE, CROSSTONE,
September 23d, 1829.

MY DEAR PAPA,—

At Aunt's request I write these lines to inform you that, if all be well, we shall be at home on Friday by dinner time, when we hope to find you in good health. On account of the bad weather we have not been out much, but notwithstanding we have spent our time very pleasantly between 5

reading, writing, and learning our lessons, which Uncle Fennell has been so kind as to teach us every day. Branwell* has taken two sketches from nature, and Emily, Anne, and myself have likewise drawn a piece from some views of the Lakes which Mr. Fennell brought with him from Westmoreland. The whole of these he intends keeping. Mr. Fennell is sorry he cannot accompany us to Haworth on Friday, for want of room, but hopes to have the pleasure of seeing you soon. All unite, in sending their kind love, with

Your affectionate daughter,

CHARLOTTE BRONTË.

IV

The next letter was written by Macaulay when he was thirteen years old.

SHELFORD,

February 22d, 1813.

MY DEAR PAPA,—

As this is a whole holiday I cannot find a better time for answering your letter. With respect to my health, I am very well, and tolerably cheerful, as Blundell, the best and most clever of all the scholars, is very kind, and talks to me, and takes my part. He is quite a friend of Mr. Preston's.† The other boys, especially Lyon, a Scotch boy, and Wilberforce are very good-natured, and we might have gone on very well had not one * *, a Bristol fellow, come here. He is unanimously allowed to be a queer fellow, and is generally characterized as a foolish boy, and by most of us as an ill-natured one. In my learning I do Xenophon every day, and twice a week the Odyssey, in which I am classed with Wilberforce, whom all the boys allow to be very clever, very droll, and very impudent. We do Latin verses twice a week,

* Her brother.

† The head-master of the school.

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and I have not yet been laughed at, as Wilberforce is the only one that hears them, being in my class. We are exercised also once a week in English Composition, and letters of persons renowned in history to each other. We get by heart Greek Grammar or Virgil every evening. As for sermon-writing I have hitherto got off with credit, and I hope I shall keep up my reputation. We have had the first meeting of our debating-society the other day, when a vote of censure was moved upon Wilberforce, but he getting up said, "Mr. President, I beg to second the motion." By this means he escaped. The kindness which Mr. Preston shows me is very great. He always assists me in what I cannot do, and takes me to walk out with him every now and then. My room is a delightful s.. 'g little chamber, which nobody can enter, as there is a trick about opening the door. I sit like a king with my writing-desk before me; for (who would believe it?) there is a writing-desk in my chest of drawers; my books on one side, my box of paper on the other, with my arm-chair and my candle; for every boy has a candle-stick, snuffers and extinguisher of his own. Being pressed for room I will conclude what I have to say to-morrow, and ever remain

Your affectionate son,

THOMAS B. MACAULAY.

V

What difference in tone do you notice between the two letters? The tone is quite fitting in each case, and no doubt arises from a difference in the feeling of the child to the father in each case. Which do you think, on the whole, the better letter, and why? Macaulay's letter might with advantage be broken into paragraphs; where would you make the breaks? Do you notice any mistake in the sentence beginning in l. 21?

VI

In writing the following letters, use note-paper; otherwise cut out or rule pages of the proper size and shape; also cut out a piece of paper to represent the size and form of the envelope; address the envelope, and carefully follow all the directions as to the form of letters already given at pp. 37–38.

1. Suppose your mother away from home, write a letter to her, giving an account of your life at home and at school.

The following suggests a plan for your letter, but you need not follow it where you have little or nothing to say on the topic suggested: (1) The circumstances of my writing (how I happen to write now, where I am writing, who are sitting about me). (2) The reason why I am going to give a full account of how I usually pass the day. (3) An account of a day beginning with morning and ending with bed-time. (4) Messages from other members of the family.

2. Write a letter to your teacher, telling about an illness which has kept you away from school.

Make a plan of your own, follow this: (1) My last appearance at school. (2) How my illness began. (3) How I felt while ill. (4) Gradual recovery. (5) Looking forward to being quite well again. (6) When I expect to return to school.

3. Write a letter to your cousin, telling of something interesting that has lately happened.

4. Suppose you have moved into a new house, write a letter to a friend, telling her about the moving and the house.

The following plan may be followed altogether or in part: (1) Why we left the old house. (2) Why the new one was chosen. (3) The day of moving—the confusion, troubles, enjoyment, weariness. (4) How the new house looks with the furniture in it, and how I feel about the change.

5. Write a letter about a party you have been at.

6. Write a letter telling how you spent the holidays.

7. Write to an absent class-mate what has happened, especially at school, since she left.

CHAPTER III

UNITY

I

A COMPOSITION USUALLY TREATS OF ONE THEME

In friendly letters as in friendly talk, sometimes one topic suggests another, sometimes there is no manifest connection. But in other kinds of composition, you find a title prefixed which indicates some one subject treated.

Composition literally means "placing together," —the putting together or arrangement of thoughts and words. **The first step in composition is the bringing together of your thoughts on the subject; nothing should be included in your composition which has not a bearing on this subject, and the closer the bearing the better.**

II

A good composition keeps to the point. You should make up your mind as to what you are specially aiming at, and carefully exclude everything that will not help you to attain that aim. This, the most important quality of all good writing and speaking, is called **Unity.** You can see that the following passage, from Benjamin Franklin's account of his own life, has unity. What is Franklin's aim and how does each detail contribute to it?

MY FIRST DAY IN PHILADELPHIA

1. I have been the more particular in this description of my journey, and shall be so of my first entry into that city, that you may in your mind compare such unlikely beginnings with the figure I have since made there. I was in my working dress, my best clothes being to come round by sea. I was dirty from my journey; my pockets were stuffed out with shirts and stockings, and I knew no soul, nor where to look for lodging. I was fatigued with travelling, rowing, and want of rest; I was very hungry, and my whole stock of cash consisted of a Dutch dollar and about a shilling in coppers. The latter I gave the people in the boat for my passage, who at first refused it, on account of my rowing; but I insisted on their taking it, a man being sometimes more generous when he has but little money than when he has plenty, perhaps through fear of being thought to have but little.

2. Then I walked up the street gazing about, till, near the market-house, I met a boy with bread. I had made many a meal on bread, and inquiring where he got it, I went immediately to the baker's he directed me to, in Second Street, and asked for biscuit, intending such as we had in Boston; but they, it seems, were not made in Philadelphia. Then I asked for a threepenny loaf, and was told they had none such. So, not considering or knowing the difference of money, and the greater cheapness nor* the names of his bread, I bade him give me a threepenny-worth of any sort. He gave me, accordingly, three great puffy rolls. I was surprised at the quantity, but took it, and, having no room in my pockets, walked off with a roll under each arm, and eating the other. Thus I went up Market Street as far as Fourth Street, passing by the door of Mr. Reed, my future wife's father; when she, standing at the door, saw me, and thought I made, as I certainly did, a most awkward, ridiculous appearance. Then I turned and went down Chestnut Street and part

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* This use of *nor* should not be imitated.

of Walnut Street, eating my roll all the way, and, coming round, found myself again at Market Street wharf, near the boat I came in, to which I went for a draught of the river water; and, being filled with one of my rolls, gave the other two to a woman and her child that came down the river in the boat with us and were waiting to go farther.

3. Thus refreshed, I walked again up the street, which by this time had many clean-dressed people in it, who were all walking the same way. I joined them, and was thereby led into the great meeting-house of the Quakers near the market. I sat down among them, and, after looking round a while and hearing nothing said, being very drowsy through labour and want of rest the preceding night, I fell asleep, and continued so till the meeting broke up, when one was kind enough to rouse me. This was, therefore, the first house I was in, or slept in, in Philadelphia.

III

THE ADVANTAGES OF UNITY

The excellence of this account is due, in part at least, to the fact that though the subject is his first day in Philadelphia, Franklin does not tell everything that he did, or saw, or felt on that day. There must have been many things in his mind which he omits. Nor are the details inserted at random. No, he chooses them in order to bring out *a definite impression*; in other words he gives marked *unity* to the passage.

What the definite impression is, he indicates at the close of the first sentence. Franklin at the time of writing had risen to be one of the foremost men in the United States. When he remembers himself on his first arrival in Philadelphia a poor, friendless, inexperienced lad, he is struck by the

difference between his former and his present position. So he makes much of those points which serve to bring this out, — to show how (to use slang terms) "fresh" or "green" he was in those days. It is for this reason that he inserts "my pockets stuffed out with shirts and stockings" (l. 7), and "a roll under each arm and eating the other" (l. 28). These are trifling things in themselves. But here they are not trivial; they serve the writer's purpose. Under the guidance of your teacher observe the reason for the insertion of other points.

IV

Having studied and learned to appreciate the *unity* of this selection, try to select details that may bring out some point in an incident within your own experience.

Select something that has befallen you, or that you have seen,—some actual occurrence that has fixed itself clearly in your memory. Very briefly note down every detail that you can recollect of the event. Next make up your mind as to *why* you remember this so well,—what is the *point* of the incident,—whether its absurdity, or its suddenness, or the danger it involved, or whatever else it may have been that impressed the incident on your mind. Now go over your list of details, and mark those which you think will help you in bringing out *this* point to other people. Arrange this list in the best order; then, with the outline before you, first write, and then, by word of mouth, tell the story.

Repeat the exercise in the case of other incidents. The best incidents to select,—because in them the details will be fullest and freshest,—are those which were accompanied by strong feeling: joy, grief, surprise, fear, etc. Notice that an incident or scene may be treated in one of three ways: (1) You may tell of what you really experienced or saw. In this case revive in your mind all the details and feelings of the real experience, until it seems actually present before you. Now select what is interesting to you and such details as seem to bring this out, and write them down in proper

order. (2) You may take only the main point or points from your own experience, and freely imagine any other details that you think will make these points clear or interesting. Again, before writing, see, with your mind's eye, the experience as a complete picture or series of moving pictures, and describe as before. (3) The whole matter of your composition may be imaginary. In this case it is specially necessary that you should not begin until you see what you wish to describe in your mind almost as vividly as if it had really happened.

The following may suggest suitable themes:

1. Alone in the house. (The *point* to be brought out—anxiety and fear): (1) Where the house is (anything that might suggest danger or loneliness). (2) When and how I came to be left in charge. (3) What took place, either real or imaginary. (4) The anxiety and fear at its height. (5) Return of others, and the change in my feelings.
2. Adventure with a savage dog.
3. A skating or a boating accident.
4. How I thought I saw a ghost.
5. A joyful surprise.
6. A mysterious incident.
7. A childish terror.
8. An awkward moment (*point* — sudden change from self-satisfaction to shame): (1) Cause of self-satisfaction (after hard work Tom wins a prize, praise of teacher, admiration of fellow-pupils, delight of parents, etc.). (2) The prize-giving (public meeting at the school, teacher, scholars, parents are present. (3) Others receive prizes, his pleasant anticipations of his turn). (4) Tom's name called, goes forward amidst clapping of the pupils, encouraging smiles of friends, etc. (5) As the chairman hands him his prize, Tom stumbles on the platform step, and falls awkwardly to the floor. (6) Pupils clap and cheer, everybody laughs. (7) Tom snatches his prize, rushes out of the door, and hides himself in his own room.

V

KEEP THE POINT CLEARLY IN MIND

In order to attain unity there is need of a clear head and good judgment: a clear head, that we may accurately grasp what we are aiming at,—*what is the point*; good judgment, that we may determine *what really bears on this point.*

You may practise yourself in keeping to the point by condensing what has been written by others; for, in order to condense properly, we must leave out the less important,—what is less closely connected with, or less effective in bringing out, the point. Let us illustrate this from the following:

THE COURAGEOUS BOY

1. In England, one day, a farmer at work in his fields saw a party of huntsmen riding over his farm. He had a field in which the wheat was just coming up, and he was anxious that the gentlemen should not go into that, as the trampling of the horses and dogs would spoil the crop. So he sent one of his farm hands, a bright young boy, to shut the gate of that field and keep guard over it. He told him that he must on no account permit the gate to be opened.

2. Scarcely had the boy reached the field and closed the gate when the huntsmen came galloping up and ordered him to open it. This the boy declined to do. "Master," said he, "has ordered me to permit no one to pass through this gate, and I can neither open it myself, nor allow any one else to do so."

3. First one gentleman threatened to thrash him if he did not open it, then another offered him a sovereign; but all to no effect. The brave boy was neither to be frightened nor bribed.

4. Then a grand and stately gentleman came forward and said: "My boy, do you know me? I am the Duke of Wellington—one not accustomed to be disobeyed; and I command you to open that gate, that I and my friends may pass." The boy took off his hat to the great man whom all England delighted to honour, and answered: "I am sure the Duke of Wellington would not wish me to disobey orders. I must keep this gate shut, and permit no one to pass without my master's express permission."

5. The brave old warrior was greatly pleased at the boy's answer, and lifting his own hat he said: "I honour the man or the boy who can neither be bribed nor frightened into doing wrong. With an army of such soldiers I could conquer, not only the French, but the whole world."

6. As the party galloped away, the boy ran off to his work, shouting at the top of his voice, "Hurrah! hurrah for the Duke of Wellington!"

Close your book and tell orally the story of "The Courageous Boy."

VI

HOW TO CONDENSE A COMPOSITION

In thus re-telling the story, you certainly have omitted a good many of the details; the details thus omitted should properly be those that can best be spared. With the book open before you, consider what are the details that can best be spared. The *point* is expressed in the Duke's words (l. 28); the story is intended to bring home to the reader that it is a fine thing to do one's duty in spite of all difficulties and of all temptations to do otherwise.

To bring out this point, the reader should

understand that it was the boy's duty to keep the gate closed (ll. 6–7); that he was both threatened and bribed (ll. 15–16), for, in this way, the performance of the duty is made more disagreeable; that the Duke of Wellington bade him open the gate; that the boy knew it was the Duke, and knew that all England honoured him, for all this also enhances the difficulty of his task; that the Duke commended the boy, for we feel the Duke might well speak with authority on such a matter. All these details, then, should be reproduced.

On the other hand, the final paragraph does not render the *point* more effective; the story ends more strikingly without it. Other particulars may be omitted or condensed, not because they are faulty, but because they are not absolutely needful: *e.g.* the first sentence and a large part of the second; the boy's answer (ll. 11–13), as containing nothing not already known. Discover for yourselves other possible abbreviations, and write the story of "The Courageous Boy" reduced to one-third of its original length, *i.e.* to some 12 lines, or 130 words.

1. In the same way consider what may be spared best from "Mr. Pickwick on the Ice" (Fourth Reader, p. 88) in order to tell the story of "Mr. Winkle on the Ice"; then write the latter story.

2. Condense "Hare-and-Hounds at Rugby" (Fourth Reader, p. 62), so as to tell the story "How Tom Ran with the Hounds" in about 600 words.

To the Teacher. It is well to vary this exercise by having the written reproduction made sometimes with the book closed, and sometimes with it open before the pupil.

CHAPTER IV

SOCIAL CORRESPONDENCE

I

FORMS PRESCRIBED BY USAGE SHOULD BE FOLLOWED

There are some sorts of correspondence—viz. invitations and replies to invitations—for which custom has fixed certain forms. By following these forms we make such letters perfectly clear and definite; and, since the purpose of the letters is to give certain information, clearness, and definiteness are very important. Invitations and replies are either of a **Formal** or an **Informal** character, in accordance with the more or less elaborate and ceremonial occasion to which they refer. In the first case, the form is absolutely fixed; in the latter case, there is some freedom. Ignorance of the proper form puts one in the same sort of disagreeable situation as, for example, that of an ill-bred boy who enters the class-room or church without taking off his hat. Notice for future imitation and accurately copy the following:

FORMAL

1

Professor and Mrs. Sparks.

Mrs. Walter Scott
At Home
Saturday afternoon, April 11th
from five to seven o'clock.

2

Rev. James Bilsby
Miss Bilsby

The Canadian Club of Digby
request the pleasure of your company
at their Third Annual Reception
on Monday evening, October the twenty-third,
from eight to ten o'clock.

An answer is requested.

3

Mrs. Lawrence Hyde
requests the pleasure of
Dr. Quain's company
at dinner
on Friday evening, January the ninth,
at half-past seven o'clock.

35 Walpole Street.
January 1st.

4

Dr. Quain accepts with pleasure Mrs. Hyde's invitation to dinner on Friday evening, January the ninth, at half-past seven o'clock.

13 Evelyn Crescent.
January 3rd.

5

Dr. Quain regrets that a previous engagement prevents his accepting Mrs. Hyde's invitation for Tuesday evening, November the second.

13 Evelyn Crescent.
January 3rd.

INFORMAL

6

53 Lyndhurst Road,

Monday, March 3d.

Dear Miss Willmott,—

I suppose you will be going to the concert next Thursday. We should be very glad if you would come to tea about six o'clock, and then we could all go to the concert together.

Yours very sincerely,

Matilda Allen.

7

27 Westbourne Terrace,

Tuesday, March 4th.

Dear Mrs. Allen,—

You are quite right in supposing that I am going to the concert next Thursday. I shall be delighted to avail myself of your kind invitation to tea at six o'clock.

Sinc[illegible]ours,

[illegible]el Willmott.

II

POINTS TO BE OBSERVED IN SOCIAL CORRESPONDENCE

1. The reply is always in the same *form* as the invitation.

2. In *formal* invitations and replies there is no signature. Everything that would indicate familiarity or carelessness is avoided; hence abbreviations should not be employed.

3. The date and time of the invitation should be repeated in the reply, in order that mistakes may be avoided.

4. In engraved and printed invitations the lines are arranged as in No. 3. In written invitations and replies, this same method may be followed or all the lines may be filled out, as in No. 5.

5. Notice the "your" in No. 2 instead of the name of the person invited. This form is used in engraved and printed invitations when the names of the different guests cannot be printed. The names may, however, be written at the top of the card, as in Nos. 1 and 6.

6. When a card is sent to man and wife (as in No. 1), the envelope is addressed usually to the latter.

7. The date of the year is usually omitted in social correspondence.

8. All social invitations should be answered immediately.

9. Neither in invitations and replies, nor in other correspondence, should *ruled* paper be used.

III

1. The Literary Society of your school gives a concert Friday, Dec. 20th, at 8 p.m., admission by invitation. Write out the form for a printed card.

2. Write an informal invitation to your teacher from your mother to spend the evening at your house to-morrow.

3. Write an acceptance of the last invitation: decline it.

4. Mrs. George Peabody invites Mrs. Andrew Jackson to a formal luncheon. Write invitation and reply.

5. You are going to have a picnic; write an invitation to one of your class-mates. Write also a reply.

6. Mrs. Marlowe has invited you to spend the evening at her house Friday next. You are ill and have to decline. Write a proper note.

CHAPTER V

ARRANGEMENT OF MATERIAL

I

A CAREFUL ORDERING OF THE THOUGHT NEEDED IN GOOD WRITING

You may have noticed that sometimes in telling an incident the speaker suddenly stops short with, "I should have told you before ——," and then gives some fact needful in order that his hearer may understand what is next told. These breaks are confusing, and injure the effect of the story. Such an experience serves to bring out the fact, which is in any case very evident, that **there is a proper order in successful composition.**

II

Read the following, noting specially the order of the thoughts; close your book and see whether you can tell the story without the awkward insertion of explanations:

THE TAKING OF LINLITHGOW CASTLE

There was a strong castle near Linlithgow, where an English governor, with a powerful garrison, lay in readiness to support the English cause, and used to exercise much severity upon the Scots in the neighbourhood. There lived at no great distance from this stronghold, a farmer, a bold stout man, whose name was Binnock. This man saw with great joy the progress which the Scots were making in recovering

their country from the English, and resolved to do something to help his countrymen, by getting possession, if it were possible, of the castle of Lithgow. But the place was very strong, situated by the side of a lake, defended not only by gates, which were usually kept shut against strangers, but also by a porteullis. A porteullis is a sort of door formed of crossbars of iron, like a grate. It has not hinges like a door, but is drawn up by pulleys, and let down when any danger approaches. It may be let go in a moment; and then falls down into the doorway; and as it has great iron spikes at the bottom, it crushes all that it lights upon; thus in case of a sudden alarm, a portcullis may be let suddenly fall to defend the entrance, when it is not possible to shut the gates. Binnock knew this very well, but he resolved to be provided against this risk also when he attempted to surprise the castle. So he spoke with some bold courageous countrymen, and engaged them in his enterprise, which he accomplished thus:

Binnock had been accustomed to supply the garrison of Linlithgow with hay, and he had been ordered by the English governor to furnish some cart-loads, of which they were in want. He promised to bring it accordingly; but the night before he drove the hay to the castle, he stationed a party of his friends, as well armed as possible, near the entrance, where they could not be seen by the garrison, and gave them directions that they should come to his assistance as soon as they should hear him cry a signal, which was to be,—"Call all, call all!" Then he loaded a great waggon with hay. But in the waggon he placed eight strong men, well armed, lying flat on their breasts, and covered over with hay, so that they could not be seen. He himself walked carelessly beside the waggon; and he chose the stoutest and bravest of his servants to be the driver, who carried at his belt a strong axe or hatchet. In this way Binnock approached the castle early in the morning; and the watchman, who only saw two men, Binnock being one of them, with a cart of hay, which they

expected, opened the gates, and raised up the portcullis, to permit them to enter the castle. But as soon as the cart had gotten under the gateway, Binnock made a sign to his servant, who with his axe suddenly cut asunder the yoke which fastens the horses to the cart, and the horses finding themselves free, naturally started forward, the cart remaining behind under the arch of the gate. At the same moment, Binnock cried as loud as he could, "Call all, call all!" and drawing the sword which he had under his country habit, he killed the porter. The armed men then jumped up from under the hay where they lay concealed, and rushed on the English guard. The Englishmen tried to shut the gates, but they could not because the cart of hay remained in the gateway, and prevented the folding doors from being closed. The portcullis was also let fall, but the grating was caught on the cart, and so could not drop to the ground. The men who were in ambush near the gate, hearing the cry, "Call all, call all!" ran to assist those who had leaped out from among the hay: the castle was taken, and all the Englishmen killed or made prisoners. King Robert rewarded Binnock by bestowing on him an estate, which his posterity long afterward enjoyed.

—*Scott's "Tales of a Grandfather."*

III

HOW A NARRATIVE MAY BE ARRANGED

In this extract, as is usually the case, **the arrangement of the narrative follows the actual order of the incidents.** Further, in order that the reader shall understand these incidents, it is needful to explain that England and Scotland were at war, the sort of person Binnock was, the peculiar construction of the castle, and the difficulty of getting access to it, etc. These facts are given first, and form the **Introduction.**

You will also notice that the narrative proper ends with the taking of the castle, yet Scott adds a little more to gratify the natural curiosity of the reader regarding the hero, Binnock. This addition gives a sense of satisfaction and completeness like the "and they lived happy ever after" of many children's stories, and forms the **Conclusion**.

IV

SUGGESTIONS FOR EFFECTIVE ARRANGEMENT

1. When some general explanations have to be given in order that the reader or hearer may understand the main body of the composition, it may be well to put these in the **introduction.**

Such general explanations usually concern the writer's purpose—the point he wishes to make (as, for example, in Franklin's "First Day in Philadelphia," p. 100); or the facts with regard to the place, time, conditions which affect the main body of the account (as, for example, in "The Taking of Lindithgow Castle" and "The Courageous Boy").

2. A **conclusion** is sometimes added to emphasize the point of the composition, to draw a lesson, or to give a sense of completeness or finish (as, for example, Fourth Reader p. 21, p. 325, p. 341).

3. **Formal introductions and conclusions are by no means always necessary.** Beginners are likely to use formal introductions and conclusions needlessly. Better be abrupt than fall into this fault.

4. **Specially avoid disproportionately long introductions.** An introduction should be but a small fraction of the whole composition.

5. **In the main body of your composition, the details should be arranged in some natural order,** *e.g.* in the case of events, the order in which they happen; in the case of descriptions of external objects the order in which the mind can best piece the details together; in the case of thoughts, the order in which they naturally grow out of one another, etc.

V

In the following exercises special attention should be given to the *arrangement of material.*

1. It is a not uncommon practice to arrange that the pupils of two schools remote from one another, should exchange letters, although the correspondents are totally unknown to one another. Write a letter to such a correspondent in Ontario, describing an ordinary day in your life.

2. Write a similar letter on the supposition that your correspondent is in Britain, and knows almost nothing about Canada.

3. Tom's father had enjoyed a comfortable income, but recently had run into business difficulties, and then suddenly died. Tom is under the necessity now of doing something for a living; he writes for advice as to what course he shall pursue, to an old and dear friend of the father, giving an account of what is referred to above, and telling something of himself, his education, tastes, etc., in order that his correspondent may the better advise him. Write this letter.

4. Write the answer to the last-mentioned letter.

5. You are at the end of your public school course, and are in doubt whether to go on to the High School, or into business. Write to a former teacher, explaining your circumstances, feelings, tastes, etc., and ask his advice in the matter.

CHAPTER VI

PARAGRAPHING

I

Study carefully, or listen attentively to, the reading of Tennyson's Ballad, "The Revenge." Then tell the story of the "Revenge."

II

If you are to tell this story well, you must consider what Tennyson is trying to do and how he does it. Otherwise you are sure to leave out important matters, and include things of less consequence. What, then, is the subject of this poem? The fight of "The Revenge." What is the *point*,—why does Tennyson tell about this particular fight? Because the sides were so ill-matched that the bravery of the English appears in the most striking way. How, then, does he proceed to tell the story? First he has to explain the time, place and circumstances of the fight. Such facts as we have seen, p. 113, makes a natural *Introduction*. The introduction falls into two parts: (1) The circumstances of the English fleet in general (§ I of the poem); (2) The circumstances of the "Revenge" in particular (§§ II, III). Tennyson then has to tell (3) how the adversaries met together, and keeping his *point* in mind, he does this so as to bring out vividly the inequality of the two sides (§§ V, VI). Next comes (4) the central topic, the fight itself, and again Tennyson uses the opportunity to display the courage of the English (§§ VII–IX). Now the story is drawing to a close; Tennyson must tell how "The Revenge" surrendered, and (5) this he does, still keeping the *point* in mind, so as to show that surrender was no

discredit (§§ X–XII). The hero of the fight is Grenville; he is prominent all through; his death exhibits the English courage at its height; Tennyson accordingly (6) gives it a section (§ XIII). Then comes (7) the *Conclusion*,—the end of "The Revenge."

III

If we now look over our examination we see the main things in Tennyson's story. The introduction (1) in general; (2) in regard to the "Revenge"; (3) The meeting with the Spaniards; (4) The fight; (5) The surrender; (6) The death of Sir Richard; (7) The conclusion. Now, you will require several sentences to bring out or explain each of these points; these sentences, then, will form groups, *i.e.* be paragraphs on each of the seven topics named. You have what is called a **Topical Outline** or **Paragraph Plan** for a composition.

Write your composition, following this plan, and then compare it with what follows:

THE FIGHT OF THE "REVENGE"

1. In the course of the unceasing conflict which, in the days of Elizabeth, was maintained at sea between England and Spain, it happened that six English ships of the line, under the command of Lord Thomas Howard, were lying at Flores, in the Azores Islands. Suddenly tidings were brought that a Spanish fleet of fifty-three vessels was close at hand, bearing down upon the English. Not only were the Spaniards in overwhelming force, but the British ships were in bad condition and sickness prevalent among the crews. Accordingly the English admiral, to avoid a needless sacrifice, gave orders to set sail with all speed.

2. A large part, however, of the crew of one ship, called the "Revenge," commanded by Sir Richard Grenville, lay ill ashore. In this case, to obey the admiral's order was to leave these poor fellows to the tender mercies of the Spaniard; and Sir Richard thought himself justified in running the tremendous risk involved in embarking his sick.

3. The task had just been successfully accomplished when the Spanish fleet hove in sight. There was still a bare possibility of escape, but Grenville, disdaining to flee, sailed boldly out to meet the enemy. The approach of the little "Revenge" was hailed with mocking laughter by the Spaniards, who, from their lofty decks, gazed down with astonishment at the mad temerity of the English.

4. But the laughter was not to last long. The "Revenge" came to close quarters with the "San Philip," a ship of 1,500 tons, and presently found herself engaged simultaneously with four galleons. Unequal as the contest was, the "San Philip" first, and then one vessel after another, had to withdraw seriously disabled. In vain did the enemy try either to sink or to board their adversary; whether manning the guns, or musket or pike in hand, the English proved their superiority. Evening came; the "Revenge" was still unconquered, and through the whole night she maintained the desperate struggle.

5. Such a defence must needs be at a terrible cost. Nearly half the crew were dead; of the survivors many were disabled, the powder was spent, and the commander himself mortally wounded. At length, when the fight could no longer be maintained, Sir Richard, in the spirit of his whole conduct, gave orders to sink the ship. Against this the sailors protested as a useless waste of life; their dying commander could not resist, and the "Revenge" was surrendered.

6. The remnants of the English were put aboard the hostile fleet, and the "Revenge" manned with a Spanish crew. Sir Richard himself was borne to the flagship, and honorably

treated by his courteous captors. He did not long survive, and died happy in the thought that he had done his duty and had fallen for Queen and country.

7. Some of the spirit of her indomitable commander might be supposed to have animated the "Revenge" herself. In a storm which followed the battle, she went to the bottom carrying along with her the crew of her alien masters.

IV

In reproducing or retelling anything, *the making of a paragraph outline is most helpful.* Suppose, for example, that you have to condense some account, reducing your version to one-third of the original. It is impossible to do this satisfactorily by picking out facts here and there. You will almost certainly include less important facts, and will find that your space has been used up long before you have come to the end of the original passage; so that you must go over your work again and make a second condensation. These difficulties may be avoided by applying the method used in the case of "The Revenge." Carefully determine the important topics, set them down in order, and then develop each topic into a paragraph, by giving the details needful to bring it out. You may take the topic of each paragraph of the original, or may, perhaps, put together two or more paragraphs under one heading. In either case, you have some guide as to the extent to which you should develop each paragraph; for, on the average, each paragraph must bear the same proportion—one-third, or whatever it may be—to the original passage, as your whole composition is to bear to the whole original.

For example, turn to "The Heroes of the Long Sault" (Fourth Reader, p. 317), and make a reproduction one-third the length of the selection. If you examine it carefully, you find the following topics are treated: (1) Daulac and his plan; (2) The journey and encampment; (3) Arrival of the

Indians; (4) Siege of the fort; (5) The desertion and its consequences; (6) The general attack; (7) Conclusion.

V

THE ADVANTAGES OF PARAGRAPHING

Careful paragraphing not only helps the reader, making his task easier, but also assists the writer in the orderly arrangement of the material. **Each paragraph should take up some particular part of the whole subject. Everything within a paragraph should belong to its part of the subject, and everything that belongs to its part of the subject should be placed in that particular paragraph.**

Like the division of a book into chapters, or the division into sentences, the division into paragraphs is a device to make the work of the reader easier and pleasanter. Just as the capital letter at the beginning of a sentence, and the period and space at its close, serve to show that certain words belong to one another and form a whole; so the *indentations* at the beginning of paragraphs should indicate that the sentences thus grouped together belong to one another, that when the reader comes to the close he may pause; he has completed one small branch of the subject in hand.

In writing conversations, it is usual to give a separate paragraph to each speech, together with any descriptive or explanatory words which may accompany the speech. See, for example, Fourth Reader, page 62.

VI

1. Examine the division into paragraphs, and give the subject of each paragraph in the selections on the following pages of this book: 57, 65, 74; also on pages 16–21, 48–51, 81–84, 166–169, 300–302 of the Fourth Reader.

2. Read the following poems. Make a list of the important subdivisions of the contents of each (as exemplified above in the paragraph plan of "The Fight of the Revenge"). With this list as a paragraph-plan for your essay, reproduce the story of each poem:

Macaulay's "Horatius," Longfellow's "Wreck of the Hesperus," "The Legend of St. Christopher," Longfellow's "King Robert of Sicily," Longfellow's "Bell of Atri," Tennyson's "Lady of Shalott," Wordsworth's "Lucy Gray," Southey's "Inchcape Rock," Scott's Fight of Fitzjames and Roderick (Canto V of "The Lady of the Lake").

3. Reproduce in your own language some incident from a book you have read, so that it may be understood by a person who is unacquainted with this book. Such an incident as Nicholas Nickleby's Fight with Squeers, the fight in the round-house in Stevenson's "Kidnapped," or Jim's sailing the brig in "Treasure Island" would be suitable. Ignorance of the story and the characters on the part of your imaginary reader, make it needful that you write an introduction. See that the introduction may give the necessary information, yet not be too long.

4. Tell in your own way the story of how Tom Sawyer (in Mark Twain's book) attended his own funeral service, or the story of Robinson Crusoe and Friday.

5. Reproduce, in your own words, one or more of the following stories: "Daniel in the Lions' Den" (based upon *Daniel*, chap. vi); "The Rebellion of Absalom" (II *Samuel*, chap. xv, vv. 1–30; chap. xviii, 1–33; xix, 1–4); "Joseph Sold into Slavery" (*Genesis*, chap. xxvii, vv. 1–35).

CHAPTER VII

PLANNING A COMPOSITION

I

THE MAKING OF A TOPICAL OUTLINE

We have seen how helpful is a *paragraph-plan* in making a reproduction of what has been written by others. In such cases the thoughts are, for the most part, arranged for us in the original. A paragraph-plan is even more necessary when we are writing about our own experience, because in that case we have to make our own arrangement. Let us consider how such a plan of an original composition may be made. It may be helpful to distinguish *two methods*, though perhaps in actual practice they run together.

II

ONE WAY OF DEVELOPING A THEME

In the *first* place, having found a theme on which you have something to say and in which you are interested, you think over it thoroughly, so as to gather together your ideas and to have them ready in your mind. Next you rapidly set down what you have to say, just as the thoughts come into your head, without any special care for expression. Here you are really making notes. Yet though you have been writing without plan or

special forethought, if the subject really interests you and you really have something to say, you will find, on looking over what you have written, that your thoughts run into groups. In other words, things that belong to one another are likely to follow one another in your thoughts. Notice the subject of each of these groups, and write it down; the list will indicate the paragraphs of your composition. This series of paragraph-subjects will furnish a *rough plan* for your essay.

To be sure, on looking over your plan, you may probably find that at places the order is open to improvement, and will change it accordingly. No doubt, too, you will find sometimes that something has got into one group, which properly belongs to another. You will insert it in its proper place. Further, as you rewrite your rough notes, you will see that certain of the topics are not effectively or fully brought out; new material will come into your mind, with which you will enlarge the proper paragraph. If you follow some such method you will find that you produce a much better essay than if you continue to go blindly ahead (as you do in writing your rough notes) without a clear conception of any plan.

III

ANOTHER METHOD OF DEVELOPING A THEME

There is a *second*, somewhat different, method of proceeding. You think over your theme; you see that there are certain points, certain things in

stretched in sleep certain dark objects which had been seen dimly drifting on the tide near where the galleons lay thickest shot suddenly into pyramids of light flames leaping from ruddy sail to sail flickering on the ropes and forecastles masts and bowsprits a lurid blaze of conflagration.

(*b*) "When the Spanish bells," says Froude, "were about striking twelve, and, save the watch on deck, soldiers and seamen lay stretched in sleep, certain dark objects, which had been seen dimly drifting on the tide near where the galleons lay thickest, shot suddenly into pyramids of light, flames leaping from ruddy sail to sail, flickering on the ropes and forecastles, masts and bowsprits, a lurid blaze of conflagration."

As may be seen from this example, the object of punctuation is to group together words that more closely belong to one another, and to mark places where the connection of the words breaks; so that, through the eye, the mind may more easily and certainly catch the meaning. So above, "bells" and "were about striking" are connected; whereas there is no special connection between "bells" and "says," or between "Froude" and "were"; hence commas are inserted. Again, in line 3, although "which" is closely connected with "objects," yet the connection of "objects" with "shot" (line 5) is much more important; and to show that the words from "which" (line 3) to "thickest" (line 5) belong to one another closely and may be broken out of the rest of the sentence without spoiling the meaning, the commas are inserted before "which" and after "thickest."

reappearance, when no less suddenly what is evidently the first animal's mate, appeared.

It is evident that each of these three last sentences represents a centre of interest, something that must be developed; *each must be treated in a paragraph.*

That is all; it seems to you others will not understand how much you enjoyed these experiences; you would like, if you could, to make your readers understand it.

Reviewing all these recollections just indicated, you perceive that here are some six outstanding points, viz.: 1. The scene, etc., where the thing happened. 2. The appearance of the first otter. 3. The appearance of the second otter. 4. Your wish to impress your reader with your feeling about the experience.

Here, then, is your paragraph plan or *topical outline.* It remains to develop your material, to find details to bring out each of these points.

V

1. Make a topical outline of "The Bird of Morning" (Fourth Reader, p. 81). Study and make a topical outline of "The Battle of the Ants" (Fourth Reader, p. 42).

2. Make a careful topical outline, in one of the two methods suggested above, of some experience of your own with wild animals.

With the outline before you, write a composition on the subject you select.

3. Then, with your outline before you, give an oral account of the same incident.

VI

If you have no experiences with wild animals to narrate, some observation of a domestic animal may serve the purpose. You should, however, as your Nature-Study class will teach you, try to have these experiences. Such observations as the following may be made by nearly all children; and the account that is given is something which you may imitate, and may perhaps better:

KINGBIRDS

One day in our orchard I heard a harsh, odd noise, and looking up saw a kingbird just above my head. As he seemed to have no fear of me, I could examine him at leisure. The upper part of his body and his tail were black; but the tip of the tail and the breast were white. He wore a little black tuft on the top of his head, and watched me sharply with his bright, beady eyes. He was sitting on the branch of an apple tree, and I presently caught a glimpse of another bird, evidently his mate, perched not far off. Their nest, I thought, must be near by, and with some difficulty I managed to catch a glimpse of it screened by a cluster of leaves.

To see into the nest, I climbed the tree. The birds immediately grew very angry, uttered loud "squawks," and seemed brave enough to tear my eyes out. I paid no attention, drew back the leaves, and peeped beneath. There in the nest lay a single delicately-pink egg, spotted with brown. I left it undisturbed, and slipped away, while the birds followed me some little distance, with their angry cries.

Each succeeding day I paid a visit to the birds' home, and each succeeding day there was a new pink egg, until the number four was completed, for that is all kingbirds lay at a time.

I now kept watch for the young ones, and was in due time rewarded with the sight of three little kingbirds. The fourth

egg, for some reason, did not hatch out until two days later.

By degrees the young birds got their feathers, and no long time after they must have used them to fly away. It is weeks since I saw either the young birds or the old.

These kingbirds were luckier than many of their kind, for the crows torment kingbirds terribly. There was another pair that built their nest in the trees close beside our house. When they had laid two eggs, a crow ate them. The birds moved to another tree, but again the crow only waited till there were two eggs, before he made a second meal. Near our school there was a nest which these same black thieves robbed. These crows are sneak thieves too, for I have often seen the brave kingbirds driving their cowardly enemy before them, and then returning screeching with the joy of victory.

VII

1. What I know about snakes.

The following plan may be followed wholly or in part: (1) My feeling about snakes. (2) Where I usually see them. (3) Description of the different kinds I have seen. (4) Anything I have seen or heard about the habits of snakes, their food, etc. (5) Any interesting experiences I have had with snakes.

2. My observations on barn swallows
3. The night-hawk and his habits.
4. Ants and their ways.
5. Wasps and their nests.
6. A pond and what lives there.
7. Evening at the farm. (The pupil should recall his own experience, and give a paragraph to each matter that stands out in memory and interests him. The following plan is intended only to suggest topics. He should follow it only in as far as it falls in with his own picture of an evening at a farm): (1) The scene within the house, preparations for the evening meal. (2) The outside scene, the general appearance

of the farm and its surroundings. (3) The neighbourhood of the house and barn, the chickens, cattle, etc. (4) The return of the farmer, the evening tasks. (5) The deepening peace and stillness.

8. Meeting the train.

9. A Christmas gathering.

10. A thrilling accident.

11. Napoleon: (1) Ancestry, birth, childhood. (2) Education. (3) Beginning of his career. (4) His rise to eminence. (5) Napoleon the great emperor. (6) His fall. (7) His latter years and death.

12. Japan and its people.

13. My favourite historical character—why I admire him, sketch of his life and character to justify my admiration.

14. A favourite book: (1) How I came to know the book. (2) Description of the book. (3) Why I like it.

15. A boy I know: (1) Name, age, appearance. (2) Character. (3) The interesting points in him or his life.

16. Various ways in which plants are spread.

17. The good one gets out of going to school.

CHAPTER VIII

BUSINESS LETTERS

I

A business letter is one which, whether addressed to business people or others, has for its purpose the communication of some request, inquiry, or definite piece of information. A business letter should (1) keep to the point, (2) not waste words, (3) be perfectly clear. If it deals with more than one subject, the various subjects must be treated separately, and unity observed in each part. The sort of thing which is to be *avoided* is exemplified in the following:

18 Arizona Street, Kingston, Ont.,
Aug. 3d, 1908.

The Ticket Agent,
G. T. R. Station,
Brockville.

Sir,—While purchasing a ticket at your office yesterday I suddenly met a dear friend of mine whom I had not seen for years. In the excitement of the meeting I boarded my train without taking my valise, which has my name on it. Please telegraph to me at this address whether it is safe or not.

I am,
Yours truly,
J. Smith.

The letter should have been in some such form as the following:

18 Arizona Street, Kingston, Ont.,
Aug. 3d, 1908.

The Ticket Agent,
G. T. R. Station,
Brockville.

Sir,—I inadvertently left a black leather valise in your office about noon yesterday. It may easily be identified by my name on the plate. Would you kindly telegraph to me at this address whether you know anything of the valise or not. With sincere apologies for troubling you,

I am,
Yours truly,
Jane Smith (Mrs. Walter Smith).

II

POINTS TO BE NOTED IN BUSINESS LETTERS

1. The facts which your correspondent ought to be made acquainted with, and no others, should be stated in the letter.

2. The statements should be as brief as is consistent with absolute clearness.

3. It is even more important here than elsewhere that the writing should be legible, and this is particularly the case with the signature.

4. A separate paragraph should be given to each item of business which the letter includes.

5. The name and address of your correspondent should be inserted before the salutation, as above.

6. The **Salutation** should be, *Sir*, or *Dear Sir*; *Madam* (for both married and unmarried women); *Gentlemen*, or *Sirs*, or *Dear Sirs*.

7. The **Conclusion** is usually *Yours very truly*, or *Your obedient servant*. The signature should be that by which you wish to be addressed.

In the case the writer is a woman, her status should be indicated: if married, as in the last example above; if unmarried, by prefixing "Miss" in brackets to her signature.

8. Politeness is as befitting in a business communication as in any other.

9. In the reply, the receipt of the previous communication (of which the date should be given) ought first to be acknowledged; also enclosures, if any. The reply to a business communication ought to be made with the smallest possible delay.

III

Copy the following, observing *the form* carefully:

PLEASURE POINT P.O., ONT.
July 14th, 1908.

THE DEPARTMENTAL SUPPLY CO.,
25 Main Street,
Toronto.

GENTLEMEN,—

You would oblige me by mailing, at your *earliest* convenience, a copy of your "Summer Catalogue" to above address.

Please send me the following articles as advertised in last Saturday's "Evening Leader":

1 Royal Refrigerator (No. 2)	$10 50
1 Folding Cot (6 ft. × 2 ft. 6 in.) . . .	2 50
2 Verandah Rocking Chairs @ $2.00 . .	4 00

I enclose P.O. order for $17.00.

Forward via G.T.R., addressed to the care of J. L. Toole, Huntsville, Ont.

Yours truly,

MORRIS WILLIAMS.

THE DEPARTMENTAL SUPPLY CO.,
25 Main Street, Toronto.

July 18th, 1903.

MR. MORRIS WILLIAMS,
Pleasure Point P.O., Ont.

SIR,—We beg to acknowledge the receipt of yours of the 14th instant, and also of the P.O. order for $17.00 enclosed.

We regret that there will be a delay of a day or two in sending you the "Royal" Refrigerator, as we are temporarily out of stock.

The other articles were shipped, as directed, this morning; the Catalogue, which we mailed immediately, you have doubtless already received.

Hoping that you may find the goods satisfactory, and soliciting a continuance of your patronage, we are,

Your obedient servants,

THE DEPARTMENTAL SUPPLY CO.
per J.R.S.

IV

1. Write to a business firm in your vicinity, applying for a position as errand-boy. You have seen their advertisement in a newspaper. Write the reply also.

2. Write a letter to arrange a match between your school and some other school or club.

3. You wish to buy a certain article of clothing, or of furniture, or a gun, or hockey skates. Write a letter to the dealer explaining what you want and asking for prices.

4. Write a letter to the principal of your school, asking permission for the use of a class-room on Friday afternoon next, for a meeting of pupils to organize a club.

5. Write a note to your teacher, explaining your lateness this morning, and asking to be excused.

6. Write a note from your mother, asking that your absence yesterday afternoon, through illness, may be excused.

7. Write to A. B. Merchant & Co., London, Ontario, asking them to express to you their "Perfection" Lawnmower; you enclose a P.O. order for $15.00; you have seen the mower advertised in their catalogue. Write the reply.

8. Write to a firm of piano-dealers in your vicinity, explaining that you require a piano for an evening entertainment at your school, and asking if they can supply it and at what cost.

9. Write a letter to a person who has seen an advertisement of a house which you are going to let, and who wishes further information.*

V

PUNCTUATION

Compare the two following passages as to the ease with which you catch the meaning:

(*a*) When the Spanish bells says Froude were about striking twelve and save the watch on deck soldiers and seamen lay

*The writing of business letters is an excellent drill in clear, concise expression, and is of great practical benefit. The teacher should take care that the pupils have abundant practice in this subject. There is an endless variety of occasions for such letters; no teacher can have any difficulty in suggesting suitable exercises.

your subject that stand out in your mind as things that specially impress and interest you. You wish to make these points interesting and impressive to your reader also. You must therefore dwell on them, bring them out,—find details which will make these points or aspects striking and interesting. In other words these points will form the subjects of your *paragraphs*.

IV

AN ILLUSTRATION OF HOW A THEME MAY BE DEVELOPED

It may make clearer what is meant by this *second method*, if we illustrate by an example. Every child knows how delightful it is to come unexpectedly upon some rarely seen animal in its own haunts, and, unnoticed, to observe its natural actions. We will suppose that you recall an occurrence of the kind in your experience. It was, we suppose, your first sight of an otter in its native haunts. As you recall it, you remember the pleasant sensations which the experience gave you; you would like others to understand how delightful and strange and romantic the adventure seemed to you. As you think about it, you remember vividly the place, the time, and your feelings at the moment of the event. Then there was the sudden appearance of the animal, your astonishment, your excited attention; but the otter vanished. You were vainly waiting for its

Punctuation serves a similar purpose to the grouping of letters into words. If you read a line in which there is no division between the words, you will find that you can read very slowly, and that, occasionally, you will be in doubt as to how the letters are to be grouped. So with punctuation; if we are to write so that our reader may have the least possible difficulty and doubt in apprehending our meaning, we must punctuate.

Beginners are likely to think punctuation very difficult, and to neglect it. It is true that a very large number of rules might be laid down. But the greater number of these are only occasionally needful, and may be left to be gradually acquired; whereas attention to a few general rules will enable ordinary writers to make their meaning apparent, and will free them from the necessity of scattering commas and dashes at random, or of not punctuating at all. It should also be remembered that punctuation is to some extent a matter not absolutely fixed, but dependent upon the judgment of the writer. *Always apply the test: Does the punctuation mark make my meaning more easily apprehended? If it does not, do not punctuate. Better under-punctuate than over-punctuate.*

The chief difficulty in punctuation is the use of the period, semicolon, and comma. Of these the period marks the strongest, the comma the weakest break. The period is used between sentences; the semicolon between clauses (the cases where it is used between phrases may be neglected by the

beginner), the comma between clauses, or phrases, or words. A simple sentence with the words and phrases in their natural order, does not require any punctuation *within* it. In short sentences, punctuation which would be required in a longer sentence is not necessary, because the brevity of the sentence enables the eye to catch the connection easily.

Rules for punctuation, in simple cases, have already been given on pp. 26 and 35. Further rules will be found on pp. 208–9; these should be gradually learned, and applied.

CHAPTER IX

THE STRUCTURE OF PARAGRAPHS

I

We have seen the advantage of writing a composition in paragraphs; it enables us to arrange better what we have to say, and assist our reader in following easily our ideas. But arrangement of thoughts does not stop here; *within* each paragraph the sentences should be properly arranged. Let us examine, then, the arrangement or **structure** of each of the following paragraphs:

II

(*a*) Rajah Sahib proceeded to invest the fort of Arcot, which seemed quite incapable of sustaining a siege. The walls were ruinous, the ditches dry, the ramparts too narrow to admit the guns, the battlements too low to protect the soldiers. The little garrison had been greatly reduced by casualties. It now consisted of a hundred and twenty Europeans and two hundred Sepoys. Only four officers were left; the stock of provisions was scanty; and the commander, who had to conduct the defence under circumstances so discouraging, was a young man of five and twenty, who had been bred a book-keeper.

(*b*) Rajah Sahib determined to storm the fort. Clive had received secret intelligence of the design, had made his arrangements, and, exhausted by fatigue, had thrown himself on his bed. He was awakened by the alarm, and was instantly at his post. The enemy advanced, driving before

them elephants whose foreheads were armed with iron plates. It was expected that the gates would yield to the shock of these living battering-rams. But the huge beasts no sooner felt the English musket-balls than they turned round, and rushed furiously away, trampling on the multitude which had urged them forward. A raft was launched on the water which filled one part of the ditch. Clive, perceiving that his gunners at that post did not understand their business, took the management of a piece of artillery himself, and cleared the raft in a few minutes. Where the moat was dry, the assailants mounted with great boldness; but they were received with a fire so heavy and so well-directed, that it soon quelled the courage even of fanaticism and of intoxication. The rear ranks of the English kept the front ranks supplied with a constant succession of loaded muskets, and every shot told on the living mass below. After three desperate onsets, the besiegers retired behind the ditch.

—*Macaulay's "Clive."*

(*c*) 'Play' is an exercise of body or mind, made to please ourselves, and with no determined end; and work is a thing done because it ought to be done, and with a determined end. You play, as you call it, at cricket, for instance. That is as hard work as anything else; but it amuses you, and it has no result but the amusement. If it were done as an ordered form of exercise, for health's sake, it would become work directly. So in like manner, whatever we do to please ourselves, and only for the sake of the pleasure, not for an ultimate object, is 'play' the 'pleasing thing,' not the useful thing.

—*Ruskin's "Crown of Wild Olive."*

(*d*) This island, which is near Charleston, South Carolina, is a very singular one. It consists of little else than the sea sand, and is about three miles long. Its breadth at no point exceeds a quarter of a mile. It is separated from the mainland by a scarcely perceptible creek, oozing its way through a

wilderness of reeds and slime, a favourite resort of the marsh-hen. The vegetation, as might be supposed, is scant, or at least dwarfish. No trees of any magnitude are to be seen. Near the western extremity, where Fort Moultrie stands, and where are some miserable frame buildings, may be found, indeed, the bristly palmetto; but the whole island, with the exception of this western point, and a line of hard, white beach on the sea-coast, is covered with a dense undergrowth of sweet myrtle. The shrub here often attains the height of fifteen or twenty feet, and forms an almost impenetrable coppice, burthening the air with its fragrance.

—*Poe's "Gold Bug."*

(*e*) The cognomen of Crane was not inapplicable to this person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green, glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

—*Irving's "Legend of Sleepy Hollow."*

III

Examine each of the paragraphs and answer the following questions in regard to each: What is the subject of each paragraph? Is this subject indicated in any particular part of the paragraph? Where? Is there, in the case of any of the paragraphs, some special fitness in their ending as they do?

Paragraph (*b*) is the sort of writing that is called *narrative*,

that is, it gives an account of incidents or things that happe
What order do the thoughts follow here?—in other word
what is the principle of arrangement? Paragraph (*c*) is a
example *exposition*, *i.e.* of explanation. How is the expositio
made?

In paragraph (*a*) the writer is bringing forward proofs o
particular examples of the assertion he is making. Th
order in which these particulars are given is not so absolutel
fixed as in the case of (*b*); still there is an advantage and
reason in the arrangement. Can you see what is the plan i
each case?

Passages (*d*) and (*e*) are *descriptions*. A person looking a
the island would have a picture, as it were, before his eyes; an
the writer wishes to bring a similar imaginary picture before
his reader's mind. It is impossible to do this, if the write
sets down every one of the immense nu..ber of details he see
without selection and without any order. He ought to
have some plan; the best plan will be that which helps him
best to give the kind of picture which he desires. What
plan does this passage follow? In a description it is advan-
tageous to give a picture at each stage in the description,
and, further, a picture into which the new details can be
fitted as they are stated. It is something like what you do
in drawing a map. What is the plan followed in (*e*)? Various
sorts of plans which may be used in description are suggested
in themes on p. 142.

IV

THE TOPIC SENTENCE

Although the material is properly selected, the *unity* of the paragraph—its purpose or purport—may not at once be manifest. We must make it clear to the reader. The easiest way of doing this is to state the subject in a single sentence, which is called the **Topic Sentence.** When the topic

sentence is employed, it usually comes either at the beginning of the paragraph or very near it.

The object of the topic sentence is to force into notice the most important thing in the paragraph, and this serves to draw attention to a **third fundamental quality of good writing, Emphasis or Proportion.** Not only should the whole composition and each paragraph possess unity and coherence, but **each part should be thrust upon the reader's or hearer's attention to that extent and degree which its importance in the whole theme warrants.** A violation of this principle, which we have already noted, is the use of excessively long introductions (p. 114).

In the following composition by a school-boy we have a clear case of neglect of proportion:

AN ACCIDENT

"This afternoon I went out in the country to see my grandparents. After I got out there I decided to take a short drive, and I told the man at the barn to hitch up the pair for me. I drove down to East Greenwich, which is about eight miles from Centreville. While coming home I was obliged to follow the railroad track for a mile or two. When I had gone about a mile I heard a terrible whistling ahead of me. On coming near to where the sound came from, I discovered an express train had run into the rear end of a freight train. Fortunately no one was seriously hurt, although I heard one man say that he never got shaken up so badly in his life before. The engine of the express train was somewhat disabled, as the cow-catcher was broken and the headlight and smoke-stack were knocked off. No one seemed to know the cause of the accident."

—*Quoted in "Lamont's English Composition."*

V

Complete the paragraphs suggested by the fo
lowing topic sentences:

1. "Huge thunder-clouds, accompanied by violent gus
of wind, quickly darkened the sky." (Set down the thin
which happen in some thunder-storm that you have notice
in the order in which they occur.)

2. "When we reached the highest point of the road,
wide expanse of the surrounding country lay stretched befo
us." (1) The general impression you get at first glance, *e.g.*
rolling country, or a flat plain, or a rocky country with lak
and little woods, etc. (2) The general features which ne
draw your attention, *e.g.* the plain is divided into squa
fields, with houses and groups of trees dotted over it. (
Any important individual object in the landscape, *e.g.*
lake,—or village,—or river. (4) Your feeling about the scen
e.g. it seems very beautiful to you,—or peaceful,—or
interests you because you live in the middle of it. Compa
the description (*d*), p. 138

3. "It was Saturday morning, and the market square w
all astir." (1) Where the market is situated. (2) Its shap
(3) General appearance of the houses and buildings arou
it. (4) The stalls and waggons. (5) The throng of buyers, et

4. "On Sunday, the main street presented a differe
appearance." (1) The things that are there always, viz., th
street itself and the houses on each side. (2) The differe
appearance of the shops when closed. (3) The small
number of people. (4) Their different dress and appearanc
(5) The difference of their movements, etc. (6) The differen
in the noise, sounds, etc. (7) The difference of the writer
feelings as he looks at the scene.

5. "I remember the first day I went to school." (1) Ho
old I was, and how it was I went to school at that particula
period. (2) Who went with me. (3) How I felt on the wa
(4) What I saw and felt as I reached the building. (5) M

impressions of the teacher. (6) My experiences in the classroom. (7) How I felt on the way home.

6. "Last week I determined to make a ——"

7. "Brant rendered no small service to the English."

8. "We now reach the final episode in Tecumseh's career."

9. "The clothes-wringer is a simple machine, but it has greatly lightened domestic work." (1) The drawbacks of the old way of wringing clothes. (2) The method of the machine. (3) How the wringing is accomplished. (4) The machinery to bring this about. (5) Any thoughts that occur to you in comparing the old method with the new.

10. "Every peculiarity in the structure of a carpenter's saw helps in enabling the saw to do its work effectively."

11. "Of all callings the one I would choose is —— "

12. "On the whole it is clear that for children at least life on a farm is best."

N.B.—The above outlines need only be followed in so far as the pupil feels they help him. If he has something to say not included in the plan, or nothing to say on some suggested topic, let him freely insert or exclude whatever he thinks necessary.

Note, further, that if, instead of one or two sentences on each of the topics mentioned, you say a good deal about each, you may turn your sentences into paragraphs, and the single paragraph into a long composition.

VI

(*a*) Then was committed that great crime, memorable for its singular atrocity, memorable for the tremendous retribution by which it was followed. The English captives were left to the mercy of the guards, and the guards determined to secure them for the night in the prison of the garrison, a chamber known by the fearful name of the Black Hole. Even for a single European malefactor, that dungeon would, in such a climate, have been too close and narrow. The space was only twenty feet square. The air-holes were small and obstructed. It was the summer solstice, the season when the fierce heat of Bengal can scarcely be rendered tolerable to

natives of England by lofty halls and by the constant waving of fans. The number of prisoners was one hundred and forty-six. When they were ordered to enter the cell, they imagined the soldiers were joking; and being in high spirits on account of the promise of the Nabob to spare their lives, they laughed and jested at the absurdity of the notion. They soon discovered their mistake. They expostulated; they entreated; but in vain. The guards threatened to cut down all who hesitated. The captives were driven into the cell at the point of the sword, and the door was instantly shut and locked upon them.

—*Macaulay's "Lord Clive."*

(*b*) In the meantime, the seasons gradually rolled on. The little frogs which had piped in the meadows in early spring, croaked as bull-frogs during the summer heats, and then sank into silence. The peach-tree budded, blossomed, and bore its fruit. The swallows and martins came, twitted about the roof, built their nests, reared their young, held their congress among the eaves, and then winged their flight in search of another spring. The caterpillar spun his winding-sheet, dangled in it from the great button-wood tree before the house; turned into a moth, fluttered with the last sunshine of summer, and disappeared; and finally the leaves of the button-wood tree turned yellow, then brown, then rustled one by one to the ground, and whirling about in little eddies of wind and dust, whispered that winter was at hand.

—*Irving's Wolfert Webber.*

(*c*) Many conveniences which were unknown at Hampton Court and Whitehall in the seventeenth century, are in all modern hotels. Yet on the whole it is certain that the improvement of our houses of public entertainment has by no means kept pace with the improvement of our roads and of our conveyances. Nor is this strange; for it is evident that, all other circumstances being supposed equal, the inns will be best where the means of locomotion are worst. The quicker the rate of travelling, the less important is it that there should

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be numerous agreeable resting places for the traveller. A hundred and sixty years ago* a person who came up to the capital from a remote county generally required, by the way, twelve or fifteen meals, and lodging for five or six nights. If he were a great man, he expected the meals and lodging to be comfortable, and even luxurious. At present we fly from York or Exeter to London by the light of a single winter's day. At present, therefore, a traveller seldom interrupts his journey for the sake of rest and refreshment. The consequence is that hundreds of excellent inns have fallen into utter decay. In a short time no good houses of that description will be found, except at places where strangers are likely to be detained by business or pleasure.

—*Macaulay's "History of England."*

(*d*) Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were forever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war. Such a spirit is Liberty. At times she takes the form of a hateful reptile. She grovels, she hisses, she stings. But woe to those who in disgust shall venture to crush her! And happy are those who, having dared to receive her in her degraded and frightful shape, shall at length be rewarded by her in the time of her beauty and glory!

—*Macaulay's Milton.*

Give the subject of each of the above six paragraphs. Examine carefully the structure of each; examine particularly the opening and the closing sentences, and determine whether

* This was written about 1848.

there is any special reason for their position; if any of the paragraphs contains a topic sentence, point it out. *How* is the subject of the paragraphs developed in each of the paragraphs?

VII

PARAGRAPH STRUCTURE

The most important places in a paragraph are the beginning and the end. The *beginning* is important because it is well to start the reader on the right track. The *end* is important (1) because the mind of the reader should feel that there is a reason for pause at that particular place; (2) because the mind naturally dwells on the last words, the emphasis thus given should be justified.

The **beginning** may properly be the topic sentence. Another frequent opening of a paragraph is the **Transition Sentence,** which forms the link between what has been said and what is to follow. The transition may, however, not require a whole sentence, but be expressed in a clause, or phrase, or single word. Again, the connection may be so clear that no special link of transition is required. Examine the division into paragraphs and the paragraph transitions in the following passages in the Fourth Reader: "The Bird of Morning," p. 81; "The Voyage of Sinbad," p. 116; "A Huron Mission House," p. 211.

As for the **final sentence,** it sometimes contains very fittingly a brief statement of the gist or outcome of the paragraph. This summary sentence is of advantage when the matter of the

paragraph is complicated, or difficult to follow. In any case, **a sentence which manifestly brings the portion of the subject treated in the paragraph to a conclusion is a suitable final sentence**; if it has a certain "snap," something striking or memorable in form or thought, so much the better.

You will find in the course of your reading many good paragraphs without such devices; these devices are only to be used because they are helpful. Your attention is drawn to these matters of paragraph construction, that you may notice in what respects care is specially necessary. If you find your paragraph feeble, obscure, ineffective in some way, you may, with these methods in your mind, be able to apply the needful remedy.

VIII

It is a good exercise to put together, in a well-constructed paragraph, what you have learned on various topics in your school studies. In the following, topics of this kind are suggested, as well as others about which you may naturally and easily get information.

1. Describe and explain the structure of a common pump. (1) Air pressure. (2) The chief parts of the pump: the tube, the piston, the valve, the handle. (3) The working of the parts.

2. Description and explanation of a thermometer.

3. Describe a carpenter's plane, and explain its purpose and effectiveness.

4. The general character of the physical features of North America as far as they are revealed in a small map. (1) General shape of the continent. (2) Position of the inlets of the sea. (3) Position of the chief mountain ranges. (4) The great rivers and river basins.

5. The causes which determine the localities of cities, towns, and villages.

6. The revolution of the earth and its results.

7. The causes of the changing phases of the moon.

8. Describe and explain the process of *canning* fruit. (1) What prevents food from *keeping*. (2) Hence need of heat and exclusion of air. (3) Boiling of fruit. (4) Putting of it into can or jar. (5) Description of can or jar.

9. The explanation of the chief operations in the making of bread.

10. Describe the lungs and explain their function. (1) General shape and position of lungs. (2) Their inner structure. (3) Purpose of this structure. (4) How the lungs work.

11. State and explain the effects upon the soil of cultivation.

Compositions of one or more paragraphs may be written on such themes as the following. In each case after finishing your written paragraph, reproduce it orally, for the class, without notes.

12. Describe the water supply of your house, explaining its excellences and defects.

13. Winds.

14. The weather probabilities daily published. (1) The daily publication of probabilities and the use of it. (2) When and by whom the predictions are made. (3) The material upon which the predictions are based. (4) How this material is obtained. (5) The use that is made of it.

15. How the French came to settle in Canada.

16. The principal results of the Roman occupation of Britain.

17. The Norman conquest and its results.

18. Description of a bicycle, written for a person who had never seen such a machine.

PART IV

CHAPTER I

INTRODUCTORY

I

CLEAR THINKING ABSOLUTELY NECESSARY

You cannot write well unless you are absolutely clear as to what you wish to say. You cannot make others understand what you do not understand yourself. Accordingly, in a composition, your main attention must be given to the thoughts. The question you should be putting to yourself when you write, is not, Does this sound well?—Is this fine writing? but, Does this say exactly what I mean?

II

NEED OF A DEFINITE AIM

Further, you must ask, Will the person who reads or hears this, readily catch the precise idea which I wish to convey to him? What is clear to you, may not be clear to him. You must try to put yourself in his place. It will help you to do this if you read what you have written, aloud to yourself.

Clearness requires you to decide whom, or what

sort of persons you are addressing. You put your ideas in one way in speaking to your father or teacher, in another way in speaking to your little brothers and sisters. Books for children are written in a simpler style than books for learned men.

Your compositions, unless there is something in the subject which determines otherwise, should be addressed to your fellow-pupils.

You must further make up your mind as to **why you are writing.** If you practise composition in the proper spirit you will at least *imagine* that you are writing, not merely because your teacher bids you, but to produce some effect on those persons to whom your composition is supposed to be addressed.

III

THE KINDS OF COMPOSITION

There is still another matter on which it is well to be clear, viz., the **kind** of writing on which you are engaged. For convenience sake composition is considered as being of four kinds: **Narration, Description, Exposition** and **Argument,** although very commonly two or more of these are intermingled.

In the following chapters, we shall study how to write these various kinds of composition. Further, we shall consider how to construct sentences; for the sentence, no less than the whole composition or the paragraph, must be planned so as to bring out the thought with perfect accuracy and clearness.

CHAPTER II

THE CONNECTION BETWEEN SENTENCES

I

TRANSITION AND COHERENCE

Not only ought all that is put into a paragraph belong to the subject of which the paragraph treats, and all the ideas be arranged in some natural order, but the naturalness of this order ought to be very clear to the reader; **the mind ought to pass from one sentence to another without any sense of effort**; *i.e.*, the **transitions** should be easy. Contrast the following paragraphs:

(*a*) There was no room for any flower-garden in front of the house, it stood so close to the road. The little cottage, unpainted save for the white strips around the windows, had an air of pushing forward timidly. The small, white, sharp-steepled meeting-house stood just opposite. There was a joke prevalent in the town about Silas Venton's house having once started to go to meeting when the bell rang. The three stone steps before the front door led quite down to the narrow side-walk, which was scarcely more than a foot path among grasses and weeds. The little strip of green on each side of the door was closed in by a low fence of two whitewashed rails. Silas Venton tried to start some plants in their tiny enclosures, but it was no use.

(*b*) "The struggle lasted about an hour. Four hundred of the assailants fell. The garrison lost only five or six men. The besieged passed an anxious night, looking for a renewal of the attack. But when day broke, the enemy were no more

s to be seen. They had retired, leaving to the English several guns and a large quantity of ammunition."

—*Macaulay's "Lord Clive."*

There is usually in each sentence of a properly composed paragraph, some word, or phrase, or clause expressing an idea that links this sentence to the one that goes before. If this idea is presented to the reader's mind, he passes easily to the new thought which it is the main business of this sentence to express. But if this linking idea is not manifest, or is reserved until the close of the sentence, the reader is left at least for a moment groping for the connection. Suppose a jug is passed to you, handle first, you seize it without awkwardness; but suppose the rounded, bulging body comes first, you fumble and perhaps let the vessel fall.

In the passage from Macaulay there can be no obscurity in the connection; almost every prominent word suggests *battle*: "struggles," "assailants," "garrison," etc. In the first passage, on the other hand, the ideas which lead to the selection of the facts and to their arrangement in this particular order, are not so manifest, and the writer neglects to make the connection apparent. Try to improve the transitions in (*a*).

II

You see then that just as to make good compositions we must give attention to the structure of the paragraphs; so to make good paragraphs we must attend to the structure of our sentences.

Especially should we see to it that the connecting thread of thought is carried from sentence to sentence. **This is attained (1) by taking care that the main statement of any sentence contains the thought which really ought to follow the preceding thought; (2) that the part of this new statement which is most obviously connected with the statement of the preceding sentence, is placed early in the sentence.**

III

DO NOT BLINDLY FOLLOW RULES

This second rule is, of course, only to be obeyed if it does not lead you to sacrifice something more important. You must not, for example, in order to make the transitions easy, give the sentence an obscure or clumsy form. Indeed, it may be well to state here once for all, that most of **the directions in composition are not absolute rules which should always be obeyed, but merely recommendations which it is well to have in mind.** The writer of composition cannot depend on the guidance of rules; he must use his own good sense.

IV

Examine the **transitions** in the following passages; the links are indicated by italics:

THE FORMATION OF STALACTITES

(*a*) It is in the caves and hollows of the earth that this matter dissolved by water is built up into the most beautiful forms. If you have ever been to Buxton in Derbyshire, you

will probably have visited a cavern called Poole's Cavern, not far from there, which, when you enter, looks as if it were built up entirely of rods of beautiful transparent white glass, hanging from the ceiling, from the walls, or rising up from the floor. In *this cavern* and many others like it, water comes dripping through the roof, and as it falls slowly drop by drop, it leaves behind a little of the carbonate of lime it has brought out of the rocks. *This carbonate of lime* forms itself into a thin, white film on the roof, often making a complete circle, and then as the water drips from it day by day, it goes on growing and growing till it forms a long, needle-shaped or tube-shaped rod, hanging like an icicle. *These rods* are called stalactites, and they are so beautiful, as their minute crystals glisten when a light is taken into the cavern, that one of them near Tenby is called the "Fairy Chamber." *Meanwhile*, the water which drips upon the floor also leaves some carbonate of lime where it falls, and this forms a pillar, growing up toward the roof; often the hanging stalactites and the rising pillars (called stalagmites) meet in the middle and form one column. *And thus* we see that underground, as well as above ground, water moulds beautiful forms in the crust of the earth.

—*Miss Buckley's "Fairyland of Science."*

(*b*) *Thereupon* I made this conclusion, that my only way of going about an attempt to escape from the island was, if possible, to get one of the savages into my possession. *But this thought* was attended by a difficulty that it was impossible to effect this without attacking a whole caravan of them, and killing them all; and this was a desperate attempt and might miscarry. *Further*, I had great scruples as to the lawfulness of such an attempt, and my heart trembled at the shedding of so much blood: *Yet these men* were the enemies to my life and would devour me if they could. *Therefore, it* was acting in my own defence as much as if they were actually assaulting me. Though *these things* argued for it, yet the thought of shedding human blood for my deliverance was terrible to

me. *However, at last,* after many such disputes with myself, the eager desire of deliverance at length mastered all the rest, and I resolved to get one of those savages into my hands, cost what it would.

—*Defoe's Robinson Crusoe (adapted).*

(*c*) The advantages arising from a system of copyright are obvious. It is desirable that we should have a supply of good books: we cannot have such a supply unless men of letters are liberally remunerated; and the least objectionable way of remunerating them is by means of copyright. You cannot depend for literary instruction and amusement on the leisure of men occupied in the pursuits of active life. *Such men* may occasionally produce compositions of great merit. But you must not look to *such men* for works which require deep meditation and long research. *Works of that kind* you can expect only from persons who make literature the business of their lives. *Of these persons* few will be found among the rich and the noble. *The rich and the noble* are not impelled to intellectual exertion by necessity. *They* may be impelled to intellectual exertion by the desire of distinguishing themselves, or by the desire of benefiting the community. Both *their ambition* and their public spirit, in a country like this, naturally take a political turn. It is *then* on men whose profession is literature, and whose private means are not ample, that you must rely for a supply of valuable books. *Such men* must be remunerated for their literary labour. And there are only two ways in which they can be *remunerated.* One of *those ways* is patronage; the other is copyright.

—*Macaulay's Speech on Copyright.*

V

COHERENCE

Our examination shows us that in good writing there is **coherence,**—the various parts hold together. This coherence depends first on the ideas being

really connected, but it also depends on the sentence-structure. As far as sentence-structure goes, the transition from sentence to sentence is made by the following devices:

1. By **Sentence Connectives**: *moreover, however, again, notwithstanding, therefore, then, wherefore, otherwise, accordingly, on the other hand, in the next place, on the contrary,* etc.

Such connectives are commonest in explanations, and in reasoning, as is illustrated in the second passage above. *Be sure the connective really helps the transition, and that it expresses the real relation between the sentences.* "*And*" is often used in violation of the first of these principles; and "*but,*" in violation of the second. "*And*" should nearly always be struck out from the beginning of a sentence, as useless. "*But*" should be used only when what follows is opposed to what precedes.

2. By **definite reference** to ideas and words in what precedes.

This is illustrated in the third, fourth, and fifth sentences of "The Formation of Stalactites." This device is more commonly employed than sentence-connectives, and is usually more effective; notice that in the second, fourth, fifth, and sixth sentences of "Crusoe's Debate," the sentence-connective is strengthened by a *definite reference.*

Pronouns, pronominal and demonstrative adjectives, etc. are specially helpful for such connection; see passage (*c*).

3. By **parallel structure.** When a series of sentences serve a similar purpose, it helps towards clearness and smoothness, if the same structure be repeated,—the same general form preserved.

It is well, for example, not to change needlessly the grammatical subject of successive sentences.

"Charles the Third of Spain had early conceived a deadly hatred of the English. He was at length in a situation in which he might hope to gratify that passion. He had recently become King of Spain and the Indies. He saw, with envy and apprehension, the triumphs of our navy, and the rapid extension of our colonial empire. He was a Bourbon, and sympathized with the distress of the house from which he sprung. He was a Spaniard, and no Spaniard could bear to see Gibraltar and Minorca in the possession of a foreign power."

Suppose the fourth sentence had read: "The triumphs of our navy, and the rapid extension of our colonial empire excited his envy and apprehension," there would have been a change of structure from that maintained in the preceding and following sentences, and a consequent loss in smoothness and clearness.

It should, however, be remembered that, **at bottom, coherence depends upon the connection in thought,** and this may be so manifest as not to require anything special in the form or expression to indicate it. See, for example, p. 137, paragraph (*a*), p. 183 (*b*).

VI

Write the compositions indicated in what follows, making in each case a careful plan, and giving special attention to the structure of the paragraphs:

1. Tell a story based on the following, first in the third person, then as told by the dog: People on a wharf—sudden splash—little girl has fallen in—nobody helps—a dog leaps in and with difficulty saves her—though exhausted leaps in again—wonder as to what it means—dog comes back with girl's doll.

2. Tell a story based on the following: One of our very cold winter days; pupils arrive and find the class-rooms altogeth too cold for comfort; consequent restlessness and ill-behaviour among them; Bob Sawyer and Tom Black accidentally get leave to go out of their class-rooms at the same time; they plan what they call a "lark"; go down to the cellar, shut off the drafts and fill the furnace with damp chips; the class-rooms fill with smoke, and there is utter confusion; the teacher goes to the furnace to see what is the matter; the boys are hidden behind some rubbish in a dark corner; just as the teacher is leaving, one of the boys, overcome by the smoke, coughs; they are detected and punished.

3. Tell a story based on the following: In winter the mails are carried from the main land to Prince Edward Island across the straits by an ice-breaking steamer. Some years ago the steamer was ineffective; it is surrounded by ice, and for a week is carried to and fro with the ice field; two passengers, Mr. Train and his son Jack, venture out for a walk on the expanse of ice; the day fine and bracing, they enjoy the relief and walk farther than they intended; returning, they find the ice has parted and they cannot get to the steamer; think they may gain the shore; seem likely to succeed; wit in not many rods, find a narrow channel which shuts them off; night comes on; next morning a wind storm; ice breaks up in every direction; afloat on an ice-floe; luckily it drifts ashore, and they arrive at their destination before the steamer.

4. Write a letter to your father dealing wholly with the following: You are just completing your public school course, and have been intending to go to the High School. Your father has been away from home for some months, and meanwhile you have come to the conclusion that you should go into business and give up further study; you know your father will be astonished and disappointed at this sudden change in your ideas. Your letter is to explain your position and persuade him to agree with you.

5. In a remote settlement you have met an intelligent person who has scarcely any idea of the use of steam as a force to drive machinery; write an account for him of our method of travelling by rail.

6. An old birch-bark canoe tells its own history.

7. Give an account of the city of Quebec; its history, its appearance, its present condition and importance, etc.

8. An Englishman born in the 18th century has a fate like Rip Van Winkle, and sleeps for one hundred years; write an account for him of the Post Office system.

9. Write a full description of a locality you are familiar with, for a person who has never seen it.

10. Read Tennyson's "Enoch Arden," or Coleridge's "Ancient Mariner," and then give a prose version of it.

11. The beaver (an account of the animal, its dwelling-place, habits, etc.).

12. The various methods of lighting houses by artificial means,—of heating them.

13. How the Israelites left Egypt, and went to Canaan.

14. How wheat is grown. (1) The preparation of the ground and sowing. (2) Its growth. (3) Its harvesting. (4) The threshing.

CHAPTER III

NARRATION

I

Turn to "The Courageous Boy" (p. 104). Here you find a **narration.** What is it? A statement of a series of events, each one following and being, at least in part, the result of what precedes. First, however, there are certain things existing: a field of wheat, the fact that hunting destroys crops, etc. These things that exist rather than happen, are called the **conditions**; they may be *described*, but not narrated. Then comes the main body of the composition, the things that happen, the **events**: farmer sees the huntsmen—gives orders—boy shuts gate—huntsmen order it to be opened—boy refuses—huntsmen threaten and bribe—boy refuses—Wellington orders—boy replies—Wellington praises. This last event is the **conclusion** to which all the others lead up. A narrative, then, states a series of events in such a way as to connect them together and lead to a conclusion.

In all kinds of narration, the main thing is the *incidents*. The more closely these are connected with one another the better. The most interesting narratives are those which begin at some natural starting-point, give a number of incidents that *grow out of one another*, and reach a conclusion which is the outcome of events.

II

SETTING, PERSONS, AND MOTIVE

Besides selecting and arranging the incidents, it may be necessary to give the **setting**, various facts which influence the course of the incidents, such as the time, place, surroundings, etc. It may also be necessary to describe the **persons**, the actors in the incidents, and to show their characters in as far as these affect the incidents.

There must be some reason why a particular series of incidents is narrated. This reason need not be stated, but the writer must keep it clearly in mind; for this **motive** serves to show what details should be inserted, what omitted; what should be dwelt upon, what lightly passed over. This is illustrated in Franklin's narrative, p. 100.

III

In narratives, the paragraphs are usually so constructed that they end with some important point, —something to which the previous details, which make up the body of the paragraph, lead up. A paragraph-break often occurs where there is a pause in the action, or where the story skips over some interval of time.

IV

1. Write a life of Cromwell, Wellington, or some other actual personage about whom you have, or may acquire, considerable information.

2. Write an account of two or three pages of the War of 1812 or some other historical episode.

3. Write an historical account of the settlement and growth of your own district, or town, or an account of your own family or some other family in your neighbourhood in regard to which you can get information.

4. Write your own life, or the life of someone personally known to you.

5. Give an account of what you have seen on any journey which afforded matter for recording.

6. Give historical accounts, in each case reduced to a fraction of the original length, based upon accounts which you have access to in books.

7. Recall or invent a story about human creatures which shall illustrate the following fables: The Fox and the Crow, The Dog in the Manger, The Dog and the Shadow, The Town and the Country Mouse, or any other fable which you know.

8. Tell in your own way and so as to bring out the points, several anecdotes which you have heard or read.

V

LONG AND SHORT SENTENCES

Compare passage (*b*), p. 151, with passage (*b*), p. 200 with regard to the length of the sentences. Do you see any advantages which the sentences of the first passage have in comparison with those of the second? or the sentences of the second in comparison with those of the first? Examine passages by other writers in regard to the length of sentences. Examine your own compositions, and see whether your sentences vary much in length; and whether your sentences are long or short as compared with those in the passages examined.

We can probably say with truth that sentences occupying two lines, or less, of this print, are short,

and that sentences occupying more than five lines are long. If a sentence is short, its structure is naturally simple, and therefore, in so far, its meaning easily and readily caught. If a sentence is long, it may possibly be complicated in structure, and, in any case, requires longer attention; it is, therefore, relatively, difficult. This is shown by the fact that sentences in books for little children are usually very much shorter than those for their elders. A child expresses, also, his thoughts in short sentences. As he grows more mature, such sentences no longer represent what he wishes to say. All thoughts, the mature writer feels, are not all of the same importance, and ought not, therefore, to be strung out side by side in a series of co-ordinate clauses.

A child telling how he met with an accident on the crowded streets, may begin: "My father gave me ten cents. I wanted to buy a tin horse. I went down town," &c. The purpose of these sentences is to explain how he came to be where the accident occurred. The last is, then, the important sentence; the others should be subordinated to it: "Having received ten cents from my father, I went down town to buy a tin horse." By bringing our assertions thus into larger sentences, we represent our thought more accurately. We gain in *force*, inasmuch as we put the main idea into the principal clause; we gain in *clearness*, since we indicate more exactly the relation between our ideas, and save our readers the trouble of guessing them; finally, we gain in *compactness*.

VI

If you use many short sentences, be especially careful as to ease of transition (see pp. 151–57). If you have written a long sentence read it aloud and see that it is clear.

1. Write down the passage dictated by your teacher; then divide it into sentences.

2. See if you can improve the following passage by combining the short statements into properly constructed longer sentences:

Ulysses and his followers next landed at the island of Aeolus. Aeolus was the god of the winds. He received them in a kindly manner. They stayed a month and feasted. They went away with many presents. One of the presents was a bag. It contained all the winds except the west wind. The west wind would take them home to Ithaca. Ulysses hung the bag on the mast. He valued it more than all the other gifts. The sailors thought that it must be full of treasures. Ulysses fell asleep. The sailors took the opportunity to open it. The winds rushed out. There was a terrible storm. The ship was driven back to the island of Aeolus. He was very angry. Ulysses explained that his sailors had done the foolish deed while he himself was asleep. Aeolus told him to be gone from his shores. He said it was not fitting to help men whom the gods evidently intended to perish.

3. The teacher will dictate other passages made by turning all the assertions of the original into simple sentences. When you have combined these into a smaller number of effective sentences, the teacher will read the original in order that you may compare your version with it.

CHAPTER IV

STORIES

I

WHAT A STORY IS

A story is a narrative which is written to give pleasure. In this sense *story* includes not only short tales, but also novels, narrative poems, and plays. The writer does not, therefore, need to keep to actual facts, but may invent what he pleases, if only his inventions give greater pleasure. Stories may teach a lesson; they often are full of truth and may afford the reader a great deal of information; but the main thing is that **the story should interest and please.**

II

THE ELEMENTS OF A STORY

Examine the story of "Jack and the Bean-stalk" (p. 27, Part I). This is a story pure and simple, *i.e.*, written only to give pleasure.

What are the *conditions* out of which the series of incidents spring? A story ought to be full of incidents; is this story full of them? Jot down briefly the incidents as they come. Are they closely connected with each other? Does the last incident afford a suitable stopping place? Note at the beginning of the story poverty; through the development of incidents, at the close riches. Mention the *persons* or *actors*.

Are they suited to the parts they perform in producing the series of incidents? Notice: Jack, bold and adventurous; giant, strong and cruel; old woman, sympathetic and kind. What is the motive of the story? What makes this particular series of incidents worth telling?

III

POINTS IN CONNECTION WITH STORY-TELLING

In some stories the incidents merely follow one another from the beginning to a satisfactory conclusion; but in the best constructed stories there is, in the centre, a difficult or interesting situation. What goes before leads up to this situation; what follows shows the results of this situation, how the characters get out of it. The arrangement of incidents is called **the Plot.**

Read in Lamb's "Tales from Shakespeare," or in Shakespeare himself, the story of the "Merchant of Venice." The central situation here is the fact that the merchant must pay a pound of his flesh to the vindictive Shylock. The beginning of the story shows how he got into this position; the end how he escaped from it. In "Tom Brown's School Days," or Mark Twain's "Tom Sawyer," there is a simple series.

IV

DIALOGUE

A special part of narrative represents, not what the persons do, but what they say. This is called **dialogue.** Were you to take down even the best talk you actually hear, word for word, your report would seem very flat and dull to a reader. In

dialogue, even more than in other sorts of narrative, you must carefully select what will be effective for the purpose you have in view. The most interesting dialogue is that which shows the character of the speakers, or reveals what they are doing. Examine the following dialogue:

HAZING THE YOUNGSTERS

A noise and steps are heard in the passage, the door opens, and in rush four or five great fifth-form boys, headed by Flashman in his glory.

Tom and East slept in the further corner of the room and were not seen at first.

"Gone to ground, eh?" roared Flashman; "push 'em out then, boys! look under the beds!" and he pulled up the little white curtain of the one nearest him. "Who-o-op!" he roared, pulling away at the leg of a small boy, who held tight to the leg of the bed and sung out lustily for mercy.

"Here, lend a hand, one of you, and help me pull out this howling young brute. Hold your tongue, sir, or I'll kill you."

"Oh, please, Flashman! please, Walker, don't toss me! I'll fag for you, I'll do anything, only don't toss me."

"You be hanged!" said Flashman, lugging the wretched boy along. "'Twon't hurt you, —— you! Come along, boys! Here he is!"

"I say, Flashy," sung out another of the big boys, "drop that! You heard what old Pater Brooke said to-night. I'll be hanged if we'll toss anyone against his will—no more bullying. Let him go, I say!"

Flashman, with an oath and a kick, released his prey, who rushed headlong under the bed again, for fear they should change their minds, and crept along underneath the other beds, till he got under that of the sixth-form boy, which he knew they daren't disturb.

"There's plenty of youngsters don't care about it," said Walker. "Here! here's 'Scud' East—you'll be tossed, won't you, young un?"

"Yes," said East, "if you like; only mind my foot."

"And here's another who didn't hide. Hullo! new boy; what's your name, sir?"

"Brown."

"Well, Whitey Brown, you don't mind being tossed?"

"No," said Tom, gritting his teeth.

"Come along then, boys," sung out Walker; and away they all went, carrying along Tom and East, to the intense relief of four or five other small boys, who crept out from under the beds and behind them.

"What a trump Scud is!" said one. "They won't come back here now."

"And that new boy, too; he must be a good plucked one."

"Ah! wait till he's been tossed on to the floor; see how he'll like it then!"

—*Hughes'* "*Tom Brown's School Days.*"

What is the character of Flashman? Point out where and how this is shown. What indications are there of what is done? The character of other speakers?

V

1. Write, and after writing tell, the story of Robinson Crusoe, of Jim in "Treasure Island," of David Balfour in "Kidnapped," or of the hero in some other long story with which you are familiar, the story not to extend beyond three foolscap pages.

2. Write a dialogue between a tramp and a farmer's wife which shall reveal the facts that the woman is alone in the house, that she is kindly and courageous, that the tramp is insolent and threatening.

3. Write a dialogue between a poor and a rich girl, which shall show that the former is ignorant and ill-mannered, and the latter silly and conceited.

4. Read the story of Rip Van Winkle, then tell it briefly.

5. Roger Mason is on friendly terms with an engine-driver, and learns something about the management of an engine. When the driver is absent he boasts to Jim Hawkins of his skill. Jim dares Roger to run the engine beyond the switch. Roger does so and, to his horror, as he rounds a curve sees another engine bearing down upon him. He almost forgets how to reverse, but does so, and as the engine in front belongs to a slow freight train, manages to escape.

Write the story as told (1) by an onlooker, (2) by Roger.

6. Mr. Selkirk, who has been roughing it in camp on the outskirts of Muskoka, encounters a tramp on a road; the tramp asks for a light, and evidently thinks that Mr. Selkirk is a tramp too; Mr. Selkirk falls in with the idea, and pretending that he has not had a meal for two days, asks for money; the tramp gives him ten cents; it is the only money he has in the world, but he will not see a comrade starve; Mr. Selkirk reveals who he is and gives the tramp a five-dollar bill. (Write this story twice: first, as the gentleman tells it; second, as the tramp.)

7. A girl is skating on a river in the sparsely inhabited West; it is the beginning of winter, the snow has not fallen, and there is a smooth sheet of ice for miles; enjoying the unusual opportunity, she gets far from home and darkness comes on; as she turns back she hears the cry of wolves in the distance; they follow her and continually gain; just as she gets in the neighbourhood of her home they are at her heels; she suddenly wheels about and their impetus carries the wolves long past her on the slippery ice; she keeps going to and fro in this way until almost exhausted; she is noticed from her home and saved.

8. Write a story suggested by your own experience or by some interesting situation of which you have heard. Make an outline of the *plot* before writing the story in detail.

9. At a fair there is a balloon ascension. Just as it is leaving the ground, a man rushes from the crowd, seizes a dangling rope, and as it mounts skyward manages to clamber

into the basket. Invent a plot which shall account for this action and shall show what came of it. When you have made the plan, write the story.

10. Your teacher will read you part of a short story which you never heard before. Finish the story.

VI

UNITY OF SENTENCES

"A well-constructed sentence contains one and but one leading thought, and presents it from one and but one point of view." (Hill's *Foundations of Rhetoric.*)

This condition is evidently fulfilled by the following: "On a bye-street stands a wooden house." It is not the less fulfilled in the following more elaborate sentence: "Half-way down a bye-street of one of our New England towns stands a rusty wooden house, with seven acutely peaked gables facing towards various points of the compass, and a huge, clustered chimney in the midst." Here the assertion is the same; the added details serve to enrich subject and predicate, but do not in any way confuse the picture. On the other hand, consider the second of the following sentences: "Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tenison, Bishop of Lincoln, to succeed him." Here the relative clause introduces something that is not really subordinate to the main thought, hence the sentence is defective in Unity. Had it, however, read, "who had nominated him to the bishopric of Lincoln," this objection could not have been made, since the thought of the relative sentence would be a proof or exemplification of the main statement. Again, Washington Irving, speaking of the capture of an Indian chief, says: "Being questioned by one of the English who first came up with him, and who had not attained his twenty-

second year, the proud-hearted warrior, looking with proud contempt upon his youthful countenance, replied: 'You are a child—you cannot understand matters of war.'" The numerous details here annexed to the main assertion explain it. Hence Unity is not violated. For example, the clause, "who had not attained his twenty-second year," explains the manner and words of the reply.

In a *compound* sentence, the requirements of unity need not be observed so strictly. Still, there must be some one point of view which combines the two assertions, if the sentence is defensible.

Compare, for example: "It was a smile that had something in it both of pain and weakness—a haggard old man's smile; but there was, besides that, a grain of derision, a shadow of treachery in his expression, as he craftily watched me at my work," with "Instead of refreshing breezes, the winds diffuse a noxious and even deadly vapour: the hillocks of sand which they alternately raise and scatter, seem like the billows of the ocean." In the former there is real unity; in the latter, a marked violation of it.

VII

Consider the following pairs of statements, and when it is possible to combine them into a single complex sentence without violating the principles of unity, make the combination:

1. Laura Secord suffered great hardships on her memorable journey. Laura Secord lived to be ninety years of age.

2. The male cowbird, with a view to pleasing his mate, puffs himself out to nearly double his usual size. The female cowbird lays her egg in the nest of some smaller bird.

3. The most formidable weapon of the middle ages was the

long-bow. Great skill was required by the knights in the management of their horses.

4. The natives of the Andaman Islands were ignorant of the uses of fire. They were firm believers in witchcraft.

5. The early sovereigns of the House of Hanover were very unpopular with their subjects. George I and George II were German in their tastes and habits.

6. The efforts of Rowland Hill brought about a uniform postage rate of one penny. The origin of postage stamps is obscure.

7. The settlement of Ontario really began after the conclusion of the American revolutionary war. The United Empire Loyalists refused to throw their lot in with the young republic.

VIII

To maintain unity be careful—

1. Not to put into the sentence anything that has no bearing, or only a very remote bearing, on the main assertion. The italicised portions of the following violate unity:

The discovery of the circulation of blood is, perhaps, the most important that has ever been made in the science of medicine, *the next at which we will look being respiration.*

It is just a year and a half since the foundation stone was laid, *and the cost of the building was over forty thousand dollars.*

2. Not to crowd the sentence with so many details or to prolong it so far as to make its purport vague or confusing.

The flat slopes gradually up, until, at the distance of half a mile, it seems to find its level with the upland, but here the south bank bends around facing the east, and the ravine

changes its direction to the north-west, where it can no longer be viewed from the bridge.

Luther was called to the Diet of Worms. He held fast to his statements, caused his name to be published abroad, and died at his birthplace, February 18, 1546.

3. **To put the main idea in the principal clause,** and to see that the ideas put in co-ordinate numbers are really co-ordinate.

Some time after, Antonio and Bassanio met Shylock in a public place in the city, when it was agreed that Antonio should borrow ten thousand ducats.

4. **To maintain the same point of view throughout the sentence;** for example, the opening phrase of the following sentence is written from the point of view of the spectator, the remainder from that of the object viewed; hence the participle is left dangling without grammatical construction.

Looking towards the west from Rosedale bridge, Rosedale ravine appears like an immense river-bed.

IX

1. Tell a story based on Kingsley's "Three Fishers," Scott's "Alice Brand," Campbell's "Lord Ullin's Daughter," Tennyson's "Dora," Scott's "Jock of Hazeldean."

2. Write the story of Young Lochinvar (*a*) as told by the hero, (*b*) as told by the bride; of John Gilpin (*a*) as told by Gilpin, (*b*) as told by his wife; of Bluebeard, as told by his last wife; of Puss-in-Boots, as told by the cat; of William Tell shooting the apple, as told by himself.

3. (1) A boy breaks a window accidentally with his ball; the owner runs out. Write the conversation. (2) Write the conversation between Gilpin and his wife when she returns from the "Bell" at Edmonton.

CHAPTER V

DESCRIPTION

I

UNITY AND COHERENCE IN DESCRIPTION

If you look out of the window, or at some person in the room, your eye takes in a multitude of colours, shades, shapes, etc., which go together to make up the thing you are looking at. There are usually such an immense number of these that it would be quite impossible to find time or language to express them all; and if you could put them into language, your reader would only be confused by their number and could not possibly remember them. It is evident, then, that in making a description, there must be selection; and hence a principle of selection.

Again, when we have the actual scene or thing before us, all these colours, shapes, etc., seem to be present in our mind at one and the same time; and when we recall them to our imagination, there likewise we seem to see a multitude of colours, shapes, etc., present at once before our mind's eye. But the details which we put in our description, however few they may be, cannot be brought, by our words, *all at the same time* to the mind of our reader. We have to mention them one after another, as in a narrative. There is this great

difference,—that the incidents of a narrative do actually occur one after the other; the details of the thing we are describing exist all together as parts of a whole. So we have not the order of details given to us, as in a simple narrative. We must invent an order for ourselves. **The best order will evidently be that in which the details may, as quickly as possible, unite in the mind of a reader, into a whole again.**

A mere disconnected list of the facts about a scene, or a house, or a man, is hard to retain in memory; but there is not at all the same difficulty in remembering these details when we once have *seen* the house or the man. The same thing is true of the imagination. If the imagination is able to make the facts in regard to a building or a person into a picture, it will be able to retain the details; and the mind will be affected by them in somewhat the same way as it would be affected by the real thing. Accordingly, **in description, the writer must try to give a coherence that will unite the details into a picture.** Examine the following description, and consider how far it illustrates what has just been said. What is the plan of the description?

GENOA

Only figure to yourself a vast semicircular basin, full of fine blue sea, and vessels of all sorts and sizes, some sailing out, some coming in, and others at anchor; and all around it palaces, and churches peeping over one another's heads, gardens and marble terraces full of ora[illegible] cypress trees,

fountains and trellis-work covered with vines, which altogether compose the grandest of theatres.

—*Thomas Gray's Letters.*

II

Examine the following descriptions, and compare them with one another:

(*a*) Silesia lies, in an elliptic shape, spread out on the top of Europe like the crown of that part of the earth; it is the highest table-land in Germany and send rivers into all seas. Its longest diameter, from Crossen towards Hungary, is 250 miles; its shortest diameter, from Friedland in Bohemia towards the Polish frontier, is about 100 miles. The total area of Silesia is some 20,000 miles, nearly the third of England proper.

Silesia is a fertile and beautiful country. It lies sloping towards the east and north, a long curved buttress of mountains holding it up to the south and west. This mountain range shapes itself like a bill-hook (or elliptically as we said); handle and hook together may be some 200 miles in length. The precipitous side of this is turned outward, towards Bohemia, Moravia, and Hungary; Silesia lies inside, sloping down towards the Baltic and the east.

For the first thirty, or in parts fifty, miles from the mountains, Silesia slopes somewhat rapidly, and is still to be called a hill country; but after that the slope is gentle, and at length noticeable only by the way the waters run. From its central part, Silesia is a plain; growing ever flatter, ever sandier as it nears the Sand-flats of Poland, and the Brandenburg territories; nothing but boundary stones marking where the transition is; and only some fortified towns keeping the door of the country secure in that quarter.

On the other hand, the mountain part is very picturesque, and not of Alpine height anywhere, so that verdure and forest wood fail almost nowhere among the mountains; and

multiplex industry nestles itself high up beside the rushing torrents and the swift-going rivers.

A very pretty ellipse or irregular oval, on the summit of the European continent, "like the palm of a left hand well stretched out, with the mountain range for thumb," said a German to me, stretching his palm out towards the north-west,—palm measuring 250 miles, and the crossways 100 miles.

—*Carlyle's "Frederick" (abridged and adapted).*

(*b*) Just beyond Helen Crag opens one of the sweetest landscapes that art ever attempted to imitate. The bosom of the mountains, spreading here into a broad basin, discovers in the midst Grasmere Water; its margin is hollowed into small bays with bold eminences, some of them rocks, some of soft turf that half conceal and vary the figure of the little lake they command. From the shore a low promontory pushes itself far into the water, and on it stands a white village, with the parish church rising in the midst of it; hanging enclosures, corn-fields, and meadows green as an emerald, with their trees, hedges and cattle, fill up the whole space from the edge of the water. Just opposite to you is a large farm-house at the bottom of a steep smooth lawn embosomed in old woods, which climb half-way up the mountain-side, and discover above them a broken line of crags, that crown the scene. Not a single red tile, no flaring gentleman's house, or garden-walls, break in upon the repose of this little unsuspected paradise; but all is peace, rusticity and happy poverty in its neatest and most becoming attire.

—*Gray's Journal.*

(*c*) The sun gradually wheeled his broad disk down into the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting that here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky, without a breath of air to move them. The horizon was of a fine golden tint, changing gradually into a pure apple-green, and from that

into the deep blue of the mid-heaven. A slanting ray lingered on the woody crests of the precipices that over-hung some parts of the river, giving greater depth to the dark-grey and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.

—*Washington Irving's "Legend of Sleepy Hollow."*

III

The first description is taken from the beginning of a long account of fighting carried on in Silesia. If Carlyle's readers are to follow this account intelligently, they must have the general features of the country clearly in mind. The author, therefore, tries to give a comprehensive idea of the whole of Silesia. How is the subject divided among the paragraphs? What part of the description does each give? With your pencil draw a rough sketch of the details as far as they can be represented on a map. In your sketch follow the order of the description. What is the first clear idea you get of Silesia? What, the second? third? etc. What, then, is the general principle on which the plan is based?

In passage (*b*) what purpose does the first sentence serve? What, the last? What is the general plan? Does the plan in any way resemble that of (*a*)? How does it differ?

Compare (*b*) and (*c*); is there any indication of the time of day in (*b*)? in (*c*)? Why this difference between them? What *kind* of facts in regard to the scene are given in (*b*), which are almost absent from (*c*)? What kind of facts in regard to the scene in (*c*), which are absent in (*b*)? Why is this? What general feeling about the scene is Gray trying to produce in his reader? What feeling is Irving trying to produce?

Do the writers of these passages give many or only few of the details which might have been given? Are they success-

ful descriptions, *i.e.*, does each passage produce upon the reader's mind the effect intended? Is there unity? (In the case of all these questions, give reasons for your answer.) Is there coherence? Point out in detail how coherence is, in each case, attained.

IV

DIFFERENT AIMS IN DESCRIPTION

We may notice two different *aims* in description, and hence two different kinds of description. *First*, we have descriptions which are intended to give the fullest information about the object described, without overburdening or confusing the reader. This is what an historian of a nation might wish to do in regard to the land which he inhabits; or you yourself might wish to do this in regard to your own district when writing to a friend who is thinking of settling there. *Second*, we find much more commonly in literature descriptions which are not intended to give much information, or any information at all, but to give a certain impression which the writer has got from an object, or to give a particular aspect of an object, which is important for the writer's special purpose. You can easily see to which of these two classes each of the above descriptions belongs.

In the *first case*, as the details are many, it is absolutely necessary that some definite plan should be followed in an orderly way; and that this plan should enable the reader to group the details together so as to form a whole. In the *second case*, the details may be few, and hence the description

simple (*e.g.* see p. 184, *d.*); hence a plan is not so needful, but the writer must keep in mind what is the impression he wishes to give, and choose his details accordingly.

V

THE PLAN FOR DESCRIPTION

If you were asked to draw a map to show the leading geographical features of North America, you would naturally, first of all, draw the general outline of the continent, and when that was completed you would begin to fill in the details,—indicate the great mountain systems, then the great river systems, etc. Some such plan should be followed in giving a description which is intended to impart as much information as possible; first, outline some general scheme: the most outstanding features of a district, the general character of a building, etc.; and then fill in the details in some orderly fashion, such as Carlyle employs in (*a*) above. This general outline need not necessarily be the shape of the object. Often the shape is not an important point, or there may be no shape. If you were describing the outlook from a hill, the first thing in your description should probably be the general impression,—say, a rolling, rich agricultural country, or a flat, bare plain regularly divided into squares by the fences and colours of the crops in the fields. So in the description of a person,—the first thing might well be the general impression,—what you see at first glance.

VI

N.B. You must first of all really look at the scene if it is before you; vividly imagine it, if it is not. Next you must make up your mind what is interesting, or characteristic in the scene, and, in your writing, keep these points before you.

1. Describe some town or village with which you are familiar, so as to give very full details without making the description confusing or tedious.

2. Describe some busy scene of which you can make a special study in preparation: a market, fair, busy street scene, railway station, etc.

3. Choose some portrait in book or illustrated paper and describe the personage represented; take the picture to school and see if the members of your class think your description effective.

4. You are to meet a friend who has never seen you at a crowded railway station. Write a letter to him, giving a description of yourself that may enable him to recognize you.

5. Describe some scene from a single point of view. Select a scene in your neighbourhood which is interesting or beautiful.

6. Describe a scene represented in a picture or photograph. Submit both picture and description to the class for criticisms as to your success.

7. Give a description of a room, which while mentioning only things which meet the eye, shall give the reader the impression that it is the room of a poor yet neat and orderly girl.

8. Give a description of a shop scene which shall give the impression that the owner does a large business, but is too easy-going, good-natured, and unsystematic.

9. Give such a description of a village as, while including only details that meet the eye, shall give the impression that the village has seen its best days and is falling to decay.

VII

Thus far we have been talking as if Description could be applied only to objects that we see with our eyes. But description may also be applied to what reaches us through hearing, or touch, or taste, or smell, or any combination of these; and not only that, but to feelings and states of mind. Notice that in all cases suitable for description there are many details of one kind or another present *at the same moment*, yet producing an impression which is felt to be a single thing, or unity. We have, for example, an impression of a man's character. This impression may be derived partly from sight (for the features of a man and his expression help us to know him), partly perhaps from hearing (*e.g.* the tones of his voice), partly from his actions, or talk, or from ideas to which these give rise. It is evident that by a description which includes some or all of these factors, we may produce upon our reader's mind an impression similar to our own, *i.e.* an impression of the character of the man.

This draws our attention to another point. We are apt to think of a description as being a *picture* in words. If that is all, it is certainly inferior to an actual picture by a painting or a photograph. But a description can do what the painter or camera cannot do. It can just as well make use of sounds, smells, touches, movements, feelings, ideas, as it can make use of colours, shapes, and other

details that enter by the eye. The best descriptions will make use of all these things as far as they are available, and in particular will indicate the *feelings* awakened in the writer by the object.

In the light of what has just been said, read the descriptions on pp. 175–7, and also the following:

VIII

(*a*) I suppose you may like to know what kind of man my father was. He had an excellent constitution, was of middle stature, well set, and very strong. He could draw prettily, and was skilled a little in music. His voice was sonorous and agreeable, so that when he played on his violin and sung withal, as he was accustomed to do after the business of the day was over, it was extremely agreeable to hear. He had some knowledge of mechanics, and on occasion was very handy with other workmen's tools. But his great excellence was his sound understanding, and his solid judgment in prudential matters, both in private and public affairs. It is true he was never employed in the latter, the numerous family he had to educate, and the straitness of his circumstances, keeping him close to his trade; but I remember well his being frequently visited by leading men, who consulted him for his opinion in public affairs, and those of the church he belonged to, and who showed a great respect for his judgment and advice. —*Franklin's "Autobiography."*

(*b*) When Tom awoke next morning he wondered where he was. He sat up and rubbed his eyes and looked around; then he comprehended. It was the cool, grey dawn, and there was a delicious sense of repose and peace in the dim pervading calm and silence of the woods. Not a leaf stirred, not a sound obtruded upon Nature's meditation. Beaded dewdrops stood upon the leaves and grasses. A white layer of ashes covered the fire, and a thin blue wreath of smoke

rose straight into the air. Now, far away in the woods a bird called; another answered; presently the hammering of a woodpecker was heard. Gradually the cool, dim grey of the morning whitened, and as gradually sounds multiplied and life manifested itself. The marvel of Nature shaking off sleep and going to work manifested itself to the musing boy.

—*Mark Twain's "Tom Sawyer."*

(*c*) The rain was falling, sweeping down from the half seen hills, wreathing the wooded peaks with a grey garment of mist, and filling the valley with a whitish cloud.

(*d*) It fell around the house drearily. It ran down into the tubs placed to catch it, dripped from the mossy pump, and drummed on the upturned milk-pails, and upon the brown and yellow beehives under the maple trees. The chickens seemed depressed, but the irrepressible bluejay screamed amid it all, with the same insolent spirit, his plumage untarnished by the wet. The barnyard showed a horrible mixture of mud and mire, through which Howard caught glimpses of the men, slumping about without more additional protection than a ragged coat and a shapeless felt hat.

(*e*) In the sitting-room where his mother sat sewing, there was not an ornament save the etching he had bought. The clock stood on a small shelf, its dial so much defaced that one could not tell the time of day; and when it struck, it was with noticeably disproportionate deliberation, as if it wished to correct any mistake into which the family might have fallen by reason of its illegible dial. The paper on the walls was made up of a heterogeneous mixture of flowers of unheard-of shapes and colours, arranged in four different ways upon the wall. There were no books, no music, and only a few newspapers in sight—a bare, blank, cold, drab-coloured shelter from the rain, not a home. Nothing cosy, nothing heart-warming; a grim and horrible shed.

—*Hamlin Garland's "Main Travelled Roads," quoted in Baldwin's "Prose Description."*

(*f*) Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt, for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, grey eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long thick hair was her one beauty; but it was usually bundled into a net to be out of the way. Round shoulders had Jo, big hands and feet, a fly-away look to her clothes, and the uncomfortable appearance of a girl who was shooting up into a woman, and didn't like it. —*Miss Alcott's "Little Women."*

X

1. Describe a church with which you are familiar: (1) Its exterior. (2) Interior. (3) Congregation. (4) Preacher. (5) Your general impression of the services.

2. Describe some prominent person in your community: (1) The general impression given by his appearance. (2) Any details of face, form, or manner which are characteristic. (3) The reason of his prominence. (4) His general character.

3. You are sitting by yourself looking at the school-yard during recess; give your impressions of the scene: (1) The school-house as seen from your point of view. (2) The yard, and the surroundings of the school premises visible to you. (3) The persons in the yard, their occupations, outstanding figures. (4) Your general feelings about the scene.

4. A favourite spot: (1) Why it is so. (2) How you came to know and care for it. (3) The immediate surroundings. (4) The distant scene. (5) The time you spend there.

5. Imagine as clearly as possible the appearance, features, form, dress, etc., of some person in a story you have read; then describe the person you imagine.

6. Describe some scene (such as (*b*), p. 183) that has stamped itself on your memory, including all that strikes your senses, not only the eye but the ear. Try to make your reader feel about the scene as you do yourself.

CHAPTER VI

EXPOSITION

I

CAPTAIN-BALL

(*a*) 1. The game of captain-ball is particularly suitable for girls, who usually find it very enjoyable. It develops not only strength of body but also readiness of mind. It does not require any expensive apparatus, and it may be played in or out of doors.

2. The chief requirement is a court, which should cover a space of forty-two by twenty feet. Two parallel lines, drawn across the court at distances of twenty feet from the end, mark out the territory of the two opposing sides, and leave a space of two feet between them. In the centre of each of the two smaller courts thus marked off, a circle, one foot in diameter, is described, and a square of three feet is drawn in each of the eight corners of the two courts. Such a court and a ball resembling a small football complete the apparatus of the game.

3. There must be at least twenty players, divided into two equal parties. For clearness, let us call the sides A and B. The captains of the two parties occupy the central circles. Each of these selects four of her followers to occupy the four squares; four others she stations as guards over squares of the other party. Her remaining players are appointed to guard the circle of the opposing captain.

4. The players having taken their proper positions, the umpire, ball in hand, steps into the middle of the field. Two opposing guards from the circles advance to the bounding lines on each side of the umpire. The latter tosses the ball and the guards attempt to seize it. If the guard in B is

successful, it is her business to have it conveyed to her own captain stationed in the A circle. But the captain may only receive the ball from the hands of one of the four players stationed in the A squares. So the player who first captures the ball tries to pass it to one of the girls on the A squares, or—if through the alertness of the B guards this is impossible—to any one of the A guards, who, in turn, does her best to put it in the hands of one of her friends on the squares. It is, of course, the business of these to throw it to the captain. The accomplishment of this feat counts a point for the successful side.

5. Points are also counted in the following cases. If a guard puts her foot in a circle or square, this is reckoned a "foul," and counts one for her opponents. A player occupying a square or circle, may not put more than one foot outside its boundary; the violation of this rule is also reckoned a "foul," and counts a point against the side committing it. If the ball is passed, without interruption, around the four squares of one side, the play is called a "complete pass," and counts one.

6. As there are many players in a confined space, and it is easy to anticipate the movements of the person who happens to be in possession of the ball, quickness and accuracy in throwing are of the highest importance. The mind must act with rapidity, and the muscles respond instantaneously to every impulse. Success depends mainly on this combination; hence the excellence of the training which the game affords. The limited space is also, for most girls, an advantage; there is little running required, and a strain, imposed by many games too strenuous for the average girl, is avoided.

Recall what you have learned in regard to the chief purpose of Description; what does the above *exposition* of the game of captain-ball do, that a *description* of a game of captain-ball would probably not do? What, do you gather, is the chief

purpose of the passage above? Try to write a composition which would enable boys who know nothing about baseball to begin playing the game. What do you find the chief difficulties in writing this composition? See if you can write a composition which will enable some of your school-mates to play a game which you know, but of which they are ignorant. Try your composition upon them and see if you have been successful.

If you do what has just been asked carefully and thoughtfully, you will find out what is the main purpose, what the great difficulties, and what the things to be especially attended to in writing *exposition*—a word which means the same thing as explanation.

The above exposition of captain-ball is made up of parts (as the paragraphing shows), and each of these parts is, by itself, an exposition. What does the first paragraph explain? the second? the third? the fourth? the fifth? the sixth? A good division into paragraphs, and care as to the unity, coherence, and emphasis of each paragraph, is specially necessary in exposition.

II

HOW TO MAKE AN EXPOSITION

The more familiar terms "explanation" and "explain," which may be used instead of "exposition" and "expound," indicate the business of exposition; it is to make plain—not to the imagination which presents to the inner eye things that

are not present—but to the mind or intellect so that the hearer may understand. Clearness is the essential thing; to please and interest is a very desirable addition, but it is not of the essence of exposition.

The best practical direction that can be given you is this: (1) Be absolutely definite as to what you are aiming at in your exposition; (2) get an absolutely clear comprehension of the subject you are treating; (3) have a clear plan in your own mind as to how you are to proceed. You should also remember the position of your audience or readers—what you can assume they know about the subject; it is usually helpful to make plain at the outset what you propose to do; and it is often advisable to indicate the plan you propose to follow, and at each stage (*e.g.* at the paragraph breaks) to show the connection of what follows with the whole subject, or with what immediately precedes.

III

1. How to make ice cream.
2. How to make bread or a cake.
3. How to lay out baseball grounds, or a tennis court.
4. How to play prisoners' base, or some other game.
5. How to manage your life so as to be healthy.
6. How to manage a vegetable garden, or flower garden.
7. How a plant grows from the seed to maturity.
8. How to find out the constitution of water.
9. How to determine what goes on when a candle is burnt.
10. How self-government was brought about in Ontario.
11. Why and how Confederation was brought about.
12. How the people of Canada are governed.

CHAPTER VII

SENTENCES: COHERENCE AND EMPHASIS

I

Not only must there be unity in a sentence, but the reader must feel that there is unity,—in other words, the thought must be *clear*. To get clearness there must be (*a*) **coherence,** *i.e.* the connection between the parts of the sentence must be evident; and there must be (*b*) proper **emphasis,** *i.e.* each part of the thought should receive prominence in proportion to its importance in the whole thought.

Lack of clearness is due especially to—

1. **Defective arrangement.** In English, almost the only way in which connection may be indicated is by placing the words together. Consequently, the following sentence, "John Keats, the second of four children, like Chaucer and Spenser, was a Londoner," is ambiguous. It should read, "John Keats, the second of four children, was, like Chaucer and Spenser, a Londoner." The placing of **only, at least, even** in the sentence is very likely to be faulty. Be careful to put these adverbs close to the word or words which they specially emphasize.

2. **Ambiguity in the use of Pronouns.** The natural thing is to take it for granted that the noun in the sentence nearest the pronoun, is its antecedent. Be careful, therefore, that no noun intervenes between antecedent and pronoun, unless it be one to which the pronoun cannot refer (*e.g.* a neuter noun cannot be the antecedent of *who*). There is a lack of clearness in the following: "A pound of flesh was to be cut off by Shylock from whatever part of his body *he* should

desire." "The mountain stream fell into a basin, *which* was black from the shadows of the mountains which surrounded *it*."

3. **Improper omission of words (ellipsis).** Words should not be omitted which are needful for perfect clearness; for example, "Matthew Arnold admired Wordsworth more than Tennyson," might mean either than "did Tennyson," or "than he admired Tennyson."

4. **Needless change of construction.** Such change, though it may not mislead, embarrasses the reader (compare p. 156, § 3), as: "Tom and East became good friends, and the tyranny of a certain insolent fellow was sturdily resisted by them together." "Tom and East" is as much the subject in the second statement as of the first; and the change to the passive voice merely introduces an obstacle—a small one no doubt—to the comprehension of the sentence. "He was resolved to use patience and *that he would often exercise* charity." Here the infinitive construction should be repeated.

5. **Neglect of due emphasis.**

(*a*) The chief way to give **emphasis** is to put the main idea in the principal clause, subordinate ideas in subordinate clauses, and less important details in phrases and words. A boy writing the history of his education, says: "While I was still young, scarlet fever became epidemic in our village, and I was kept away from school a whole term." The writer puts the appearance of scarlet fever in the village and his absence from school on the same level of importance; but, from the point of view of his subject, the epidemic is mentioned only because it leads to absence from school. Therefore amend: "While I was still young, an epidemic of scarlet fever in our village prevented my attending school during a whole term."

(*b*) **Emphasis is also indicated by position in the sentence.** An unusual position gives emphasis. Compare "Diana of the Ephesians is great," and "Great is Diana of the Ephesians." In general the most important places in a sentence, as in a paragraph, are the beginning and the end.

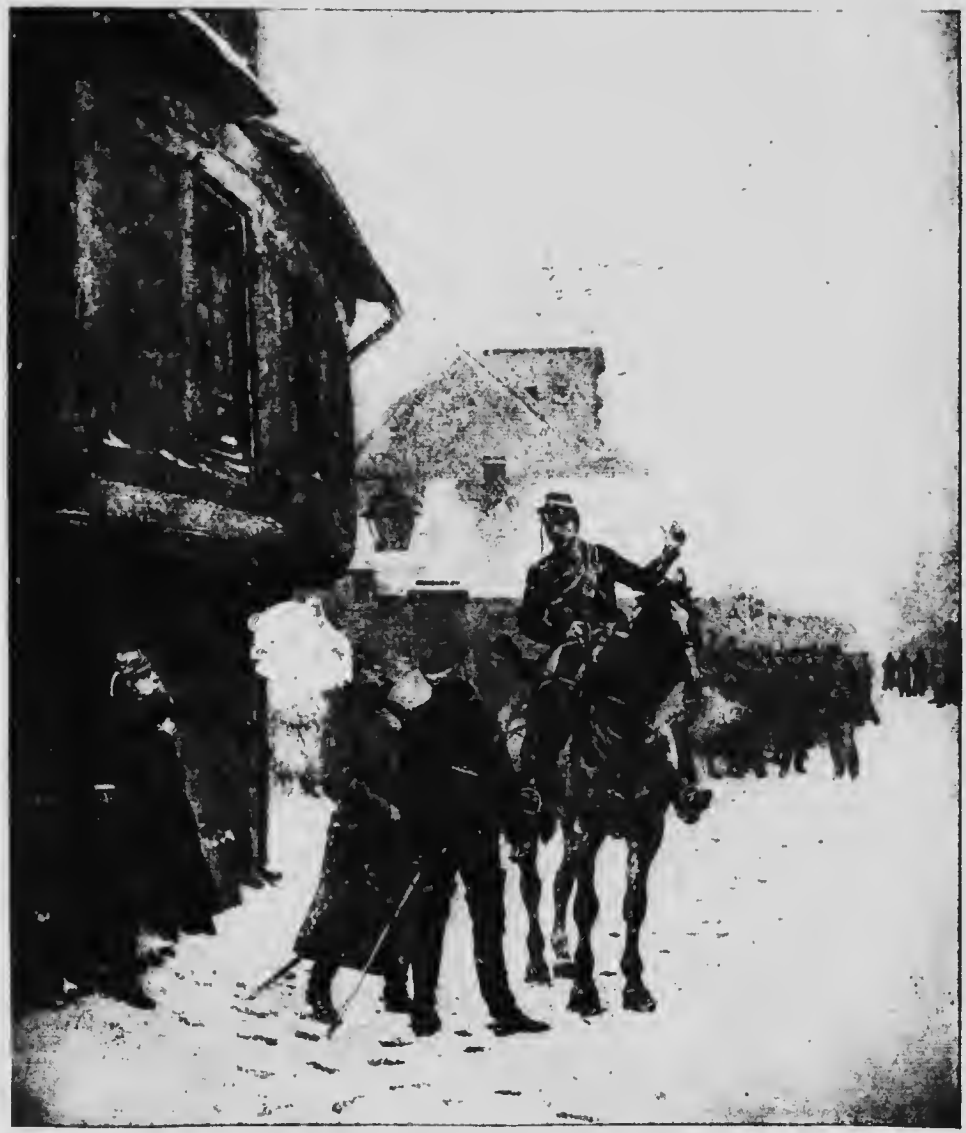
II

THE ARRANGEMENT OF IDEAS IN A SENTENCE

The two most important ideas contained in a sentence are (or should be) the subject and predicate of the principal clause. Now, we naturally, especially in talking, begin with the subject, follow with the predicate, and then tack on any qualifications or modifications which our principal statement requires.

For example: "The noise which the merry party was making could be heard even in the attic. My foolish, angry little daughter was sorry enough for her obstinacy as she sat there listening to the laughing and dancing downstairs." The order here is the natural order; but when we are writing and have time to reflect and amend, we see that the transition from the first sentence to the second is most easily made through "there," or "laughing and dancing," which we easily connect with the "noise of a merry party." These words, then, should rather come near the beginning than the end (see p. 152). We amend then: "As my foolish, angry little daughter sat there listening to the laughing and dancing downstairs, she was sorry enough for her obstinacy."

In a long sentence when the predicate is thus introduced near the beginning, it may become partially hidden, as it were, by the number of modifiers which follow it. It thus fails to receive its due emphasis. Again, the connection between the later modifiers and the predicate may be obscured by the intervening subordinate clauses and phrases.



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For example: "We came to our journey's end at last, with no small difficulty, after much fatigue, through deep roads and bad weather." Better: "At last, with no small difficulty, and after much fatigue, we came through deep roads to our journey's end."

We may say, then, that if nothing of greater importance is thereby sacrificed, it is better, when the modifiers are numerous, to group them *around* and not all on one side of the word or words which they specially modify.

III

Express the following in well-constructed sentences, with due attention to the subordination of the less important ideas, emphasis and coherence.

(*a*) King Robert Bruce was very aged and very feeble. He became very ill. From this there could be no escape but by death. He felt his end drawing near. He sent for such of his barons as he trusted most. He told them there was no remedy for him. He must needs leave this transitory life. He issued to them his commands. They must faithfully keep the realm of Scotland. They must assist the young Prince David, his son. When he came of age, they must crown him king; they must loyally obey him. Next he called to him the gentle knight, Sir James Douglas. He spoke to him before all the lords. "Sir James, you know well the trouble I have had in my life. I have had much ado to uphold my rights and the rights of this realm. I made a solemn vow. When I should make an end of all my wars, and had rest and peace to this realm, I made a promise in my mind. I would go and war on Christ's enemies, the adversaries of our holy Christian faith. I am sorry that I have not been able to accomplish this. My body cannot go. I can never achieve what my heart desires. I

will send my heart, instead of my body, to accomplish my vow. You are the most valiant knight in all my realm. You are the best able to accomplish what I wish. I require you, mine own dear special friend, to acquit my soul of this vow. Soon my soul will pass from this world. Take my heart from my body. Embalm it. Take sufficient of my treasures. Choose a company for yourself, and present my heart at the Holy Sepulchre." All the lords heard these words. They wept for pity. Sir James could not, at first, speak for weeping. Then he said: "Gentle and noble king, a hundred times I thank you for the great honour you do me. With glad heart I shall do all that you command me, to the best of my power."

(*b*) In this district, at the close of 1839, eleven thousand children were of an age to attend school. Eight thousand never went to any school at all. Most of the remaining three thousand might almost as well not have gone to school. They went to schoolhouses which were squalid hovels. The teachers only pretended to teach; the teachers ought themselves to have been learners. These men had in general only one qualification for their employment: they were utterly unfit for every other employment. They were disabled miners, or they were broken hucksters. All was stench, noise and confusion in their schools. Now and then the clamour of the boys was silenced for two minutes. This silence was obtained only by the furious threats of the masters. The clamour soon broke out again. The instruction was of the lowest kind. Not one school in ten was provided with a single map.

IV

LOOSE AND PERIODIC SENTENCES

The more effective arrangement of words, phrases, and clauses is one mark of difference between written and spoken discourse. It is difference of

arrangement also that gives rise to the distinction between loose and periodic sentences.

A **Periodic Sentence** is one in which the thought is manifestly incomplete until the close; a **Loose Sentence,** one in which the thought might be supposed to be completed at one point or several points before the sentence is actually finished. Examine the following examples:

Loose	Periodic
1. His career as a politician was eminently successful, in spite of occasional failures of this kind.	1. In spite of occasional failures of this kind, his career as a politician was successful.
2. The condition of the poor is very disheartening in London.	2. In London, the condition of the poor is very disheartening.
3. Answer me politely or leave the room.	3. Either answer me politely or leave the room.
4. We have no other hope in studying such books.	4. Other hope in studying such books, we have none.
5. His conduct violated the principles of good feeling, as well as the rules of the school.	5. His conduct violated not only the rules of the school, but also the principles of good feeling.

The loose sentence is the sort of sentence we naturally form when we have not time to think of what we are going to say; and a large proportion of English sentences are naturally and properly loose. The periodic sentence is likely to give a sense of finish and stateliness. A large number give an air of artificiality and pomposness, and also, if the sentences are long, puts a certain strain on the reader whose mind is kept in a state of suspense until the close of each sentence. The disadvantage of the loose sentence is that it

may lead to disregard of the coherence and emphasis, and may leave, for some quite unimportant thought, the most important place,—the close of the sentence. The amount of looseness in a sentence may vary; there may be several or only one point, where the sentence might be supposed to end: such a point may come early in the sentence or near the close. Beginners should especially be on their guard against faulty looseness, which is sure to result in a general air of feebleness and dulness.

Change the following loose sentences into periodic: (1) The results of a confession were terrible, yet he felt that the confession must be made. (2) He can act when a crisis of real importance occurs. (3) I was ill-tempered too, when I spoke of that. (4) The school-bell rang and the children began to fall into line. (5) Sir William Temple spent the remainder of his life in that spot, then very secluded. (6) It was a good match from start to finish. (7) The grass is still green on the banks, the heavy frosts and storms of winter not having come to rob it of its fresh colour. (8) My uncle died a short time after; so my aunt went to her country-house in Surrey. (9) He always acted on the impulse of the moment, for his temperament was passionate, and he had missed in his childhood the discipline of a wise father.

V

COMMON DEFECTS IN SENTENCE STRUCTURE

1. Avoid using relative pronouns which refer not to any particular word but to a whole clause, as in the following:

She kept sneering all the evening, *which* scarcely seemed consistent with her reputation.

2. Be consistent in the use of tenses; especially avoid intermingling Historical Present with Past tenses.

3. Sentences in which clauses are connected by **so** or **and so** are usually defective.

The clause following the *so* should, in most cases, be expressed as a subordinate, as: "My father was desirous that I should teach for a time, so I entered a normal school." Better: "Since my father was," etc.; or: "The desire of my father that I should teach for a time, led me to enter," etc.

4. Sentences containing the conjunction **for** may often be made more vigorous by expressing the idea introduced by *for* in a phrase or subordinate clause.

The choice of a profession is a matter of great importance, *for* on it depends the success or failure of our life. Better: "The choice of a profession, since on it depends," etc.

5. Avoid making a relative clause depend upon a relative clause; a noun clause upon a noun clause; an infinitive upon an infinitive, etc.

A short distance from the shore is a small house which has a cupola, from *which* may be seen vessels rounding the point *which* juts out a mile into the bay.

6. The final place in a sentence is usually the most emphatic; no word or clause should be placed there without special consideration.

Compare the effectiveness of the following: "He kept himself alive with the fish he caught and with the goats he killed," and "With the fish he caught and the goats he killed, he kept himself alive."

7. "Watch for trailing relatives, dangling participles, and straggling generalities at the end of sentences" (*Webster*).

There is especially a constant temptation to put some thought which has been omitted, but which the writer feels he should have inserted, at the close of a sentence in the form of a participial phrase; for example in: "He lent out money without interest, thus injuring Shylock's profits." The main thought is in the participial clause; amend: "By lending out money gratis, he interfered with Shylock's profits."

VI

EXPOSITORY THEMES

Clear and accurate thinking and expression may be cultivated by writing short compositions on such themes as the following:

1. In one or more *complete sentences* accurately define or explain the meaning of the following common terms: Book, clock, picture, school-house, lesson, class, policeman, beggar, goal-keeper, tongs, play, kite, vault, arch, merchant, artizan, fountain-pen.

2. In two or three complete sentences clearly distinguish between the following pairs of words: Convince, coax; courage, endurance; purpose, propose; acquit, pardon; modest, bashful; invent, discover; economy, stinginess; claim, maintain; house, home.

3. Tell in the simplest and clearest language the meaning of the following; then illustrate this meaning by a story which you recollect or invent. (1) A bird in the hand is worth two in the bush. (2) A stitch in time saves nine. (3) Make hay while the sun shines. (4) Those that live in glass houses should not throw stones. (5) Hunger is the best sauce. (6) Between two stools one comes to grief, etc.

CHAPTER VIII

ARGUMENTATION

1

(*a*) America, gentlemen say, is a noble object. It is an object well worth fighting for. Certainly it is, if fighting a people be the best way of gaining them. But I confess my opinion is much more in favour of prudent management, than of force; considering force not as an odious, but a feeble instrument, for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connexion with us.

First, Sir, permit me to observe, that the use of force alone is but *temporary*. It may subdue for a moment; but it does not remove the necessity of subduing again; and a nation is not governed, which is perpetually to be conquered.

My next objection is its *uncertainty*. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed, you are without resource; for, conciliation failing, force remains; but, force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness: but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is, that you *impair the object* by your very endeavours to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me, than *whole America*. I do not choose to consume its strength along with our own; because in all parts it is the British strength that I consume. Let me add, that I do not choose wholly to break the American spirit: because it is the spirit that has made the country.

Lastly, we have no sort of *experience* in favour of force as

an instrument in the rule of our colonies. Their growth and their utility has been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so. But we know if feeling is evidence, that our fault was more tolerable than our attempt to mend it; and our sin far more salutary than our penitence.

These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated.

—*Burke's "Conciliation with America."*

(*b*) The character of the fair Jewess found so much favour in the eyes of some fair readers, that the writer was censured because he had not assigned the hand of Wilfred to Rebecca, rather than the less interesting Rowena. But, not to mention that the prejudices of the age rendered such a union impossible, the author may, in passing, observe that he thinks a character of a highly virtuous and lofty stamp, is degraded rather than exalted by an attempt to reward virtue with temporal prosperity. Such is not the recompense that Providence has deemed worthy of suffering merit, and it is a dangerous and fatal doctrine to teach young persons, the most common readers of romance, that rectitude of conduct and of principle are either naturally allied with, or adequately rewarded by, the gratification of our passions, or attainment of our wishes. In a word, if a virtuous and self-denied character is dismissed with temporal wealth, greatness, rank, or the indulgence of such a rashly-formed or ill-assorted passion as that of Rebecca for Ivanhoe, the reader will be apt to say, "Verily virtue has had its reward." But a glance on the great picture of life will show that the duties of self-denial, and the sacrifice of passion to principle, are seldom thus remunerated; and that the internal consciousness of their high-minded discharge of duty, produces on their own reflections a more adequate recompense, in the form of that peace which the world cannot give or take away.

—*Scott's Preface to "Ivanhoe."*

What is Scott arguing for in this passage? How many arguments does he give in favour of his position? State them as briefly as you can. After you cut out Scott's statement of what he is proving, and of the arguments in favour of his point, what is left in the above passage? What connection have these parts left over with the parts you have cut out?

II

Argumentation is closely allied with exposition. One cannot argue without explaining; and every explanation, if sound, is an argument showing that the speaker's view of the matter in hand is true. The difference between these two sorts of discourse is rather in the point of view. In the case of exposition, you take for granted that there is in the mind of your audience no obstacle to their accepting your statements. In the case of an argument, you speak under the feeling that there are other views as to the matter in hand, and that your auditor may or actually does accept one of these other views.

In argument, therefore, as in exposition, absolute clearness, and hence absolute orderliness, is essential. First you must have definitely in mind what you are going to show,—this should have the form of an assertion and is called the **thesis**. It is nearly always best to state your thesis at the outset. It is helpful to explain and illustrate exactly what you mean by your thesis; for differences of opinion are very frequently due to misunderstandings. Then will follow the main body of your composition—the

proof. This will consist of facts, or statements of authorities in favour of thesis. These should be arranged in the best possible order,—that usually means that you should begin with the weaker and end with the strongest points in your favour. Be sure not to neglect the **refutation**; that is, the meeting of arguments against you—a matter very likely to be overlooked by the beginner. The refutation may come before the proof; or, what is often better, the various portions of it are distributed at suitable places throughout the proof. Finally, you may conclude with a brief summary of the whole argument which shall bring out clearly your main points.

What has just been said, indicates the regular arrangement of a formal argument. Of less formal sorts of argument which often occur in expository discourse, we have an example in passage (*b*) from Scott.

III

In argumentation, even more than in other kinds of discourse, a plan, in this case called the **brief,** should be drawn up, which should exhibit the proofs and their relation to the thesis. The following may serve as an example:

Thesis. Examinations should be abolished.

(1) They are not so fair a test as the daily lesson. For—(*a*) Success depends in part on the accidental condition of mind or body at a certain time. (*b*) Many pupils are unable through nervousness to do justice to themselves. (*c*) An examiner is much more likely to be wrong in his estimate of the paper, than a teacher in his estimate of a pupil's daily work.

(2) They encourage poor work. For—(*a*) A pupil may be idle and indifferent in class and get up his work by a spurt. (*b*) Work thus "crammed" is soon forgotten and has little educational effect.

(3) They have a bad effect on health, as is shown by the many cases of breakdown among pupils going up for examination.

IV

Effective argument must be based on a very complete knowledge of all sides of the subject: and this exhaustive knowledge is not usually to be found among the pupils of a school. So that argumentative composition is not a very suitable form for school exercises. It will probably be found that the most interesting way of developing your powers of argument is to follow some such plan as the following.

Some subject of general interest to the pupils on which there is a likelihood of difference of views, should be brought before the class. The pupils should then suggest any argument on one side or the other, and an informal talk be set agoing. As arguments crop up on one side or the other, they should be put in two columns on the board. Each of the scholars should then on this basis attempt to write an argumentative composition on the side which he favours.

V

1. You have passed the entrance examination: write a letter to your father to persuade him to allow you to continue at school (or, if you prefer, to go to work).

2. Write a letter to your teacher arguing for a recess in the afternoon.

3 Write a letter to your teacher arguing that home-work should be decreased.

4. Suppose your father wishes you to work on a farm, write a letter to him arguing that it would be better that you should go into business.

5. You are a poor boy and do some work after school hours; your teacher thinks it would be better for you to devote your whole time to study. Write a letter arguing on the other side.

6. You wish to learn how to play the piano; your parents object. Write an argument to persuade them.

7. Your mother wishes you, on completing school, to remain and help her at home; you wish to become a teacher. Write an argument on your side.

Write an argument either for or against the following:

8. That the world is round.

9. That the execution of Charles I. was justifiable.

10. That there should be free lending libraries in connection with every school.

11. That the reading of novels is a waste of time.

VI

DEBATES

For advanced pupils, in order to cultivate the habit of expressing their ideas before an audience, formal debates may be held. The subject for discussion should be selected beforehand, and should be a proposition on which there may be a reasonable difference of opinion. The subject should be stated in the form of an assertion, *e.g.* "Examinations should be abolished," or "For the Saturday holiday, half-holidays on Wednesday and Saturday afternoons should be substituted." Debaters should then be selected to discuss the subject. Those that have to argue in favour of the proposition are called the **Affirmative** side, the opponents of the proposition the **Negative** side. The speaker on the

affirmative side begins, and is followed by a speaker on the negative, and so alternately until all the debaters have spoken. The first speaker on the affirmative is usually allowed a short space at the close for replying to his opponents.

The proposition should be so worded that the affirmative side shall be the one proposing a change, —something contrary to existing usage; this is exemplified in the two subjects stated above. The affirmative side has to make good its point. The negative is on the defensive, and has not so much to prove its own case, as to defeat the attacks of its opponents. It is very expedient that the two sides should meet before the debate, and make clear to one another not only what is the point they are going to argue,—what the words in the proposition are to be taken as meaning,—but also what is to be taken for granted in the debate, on what points they are supposed to be agreed. The best subjects for debate are those which involve some practical action. Theoretical subjects, such as "Napoleon was a greater general than Cæsar," or "A professional is to be preferred to a business occupation," are to be avoided, because these subjects do not necessarily bring the debaters into actual conflict; the arguments which show that Napoleon was a great general, do not, in themselves, meet or affect in any way the arguments in regard to Cæsar's generalship.

In debates, the speaker should not be allowed to read an essay. A speaker cannot be prevented

from reciting from memory; but one who really desires to acquire ease in speaking, will have the matter of his speech well in mind, the plan of it in his notes; the exact language and method of statement of it will be left to the suggestion of the moment.

If the proposition to be debated is "Examinations should be abolished," the *affirmative* argument may be based on the outline already given. The speaker on the *negative* may first attempt to refute some of the arguments of the affirmative, *e.g.* the arguments under head of

1. (*a*) This objection does not hold against examinations specially, but against life in general, for success is always influenced by accidental conditions.

(*b*) There is no reason why a candidate should not lose on account of his nervousness; all through his school work he loses by his dulness, defective memory, etc.

2. While this argument is in some measure admitted, it only holds in exceptional cases. In general, success at examinations requires steady work in class, and the percentage of failures among those who "cram" is very large.

The speaker may then develop the following brief:

Thesis. Examinations should not be abolished.

(1) The fact that they *are* used as tests, not only in schools, but in other spheres, shows that practically they serve their purpose.

(2) They afford a better test than class work. For

(*a*) The ability to retain and make use of a large amount of knowledge is a proof of greater power, than merely to get up a daily task.

(*b*) The ability thus in an emergency to make use of knowledge is a power constantly required and of the greatest importance in the actual business of life.

VII

Subjects for debate:

1. That there should be no "home-work."
2. That corporal punishment in schools should be abolished.
3. That football should be abolished as dangerous.
4. That physical culture should have an important place among school subjects.
5. That manual training should have an important place in school work on the school time-table.
6. That there should be a continuous session of school from nine to two o'clock, with two recesses of a quarter of an hour each, instead of the present forenoon and afternoon sessions.
7. That promotion should be based on class-work and not on examinations.
8. That no child under the age of thirteen should be allowed to work in shops or factories.
9. That it is unwise to give meals to tramps.
10. That all labour on Sunday should be forbidden by law.

Subjects for argumentation:

Think of something you actually wish, give the arguments in favour of what you wish; then any arguments you can think of on the other side; *e.g.*:

1. You wish to spend your summer holidays in a certain way. Give the arguments you might address to your parents in favour of your scheme; then the argument against it.
2. You wish to put off a certain part of your work to some later date.
3. You would wish to drop certain work at school.
4. Select two occupations into which you might enter Give the arguments in favour of each.

APPENDIX

A

RULES FOR PUNCTUATION*

I

THE COMMA

Within the sentence the **comma** is the mark most frequently employed, and the most difficult to use correctly.

1. It separates the principal clauses of a compound sentence, unless these are very short, *e.g.*:

There was not a ripple on the water, and the branches of the trees were as motionless in the calm as if they had been traced upon canvas.

2. Commas are used to enclose phrases and clauses which are parenthetical, *i.e.*, which may be omitted without disturbing the sense of the remainder of the sentence.

Hence they are used with words of address, absolute phrases, appositions, etc., *e.g.*: Oliver Cromwell, a member from one of the eastern shires, rose to speak.—Men, they say, are but children of a larger growth.—I think myself happy, King Agrippa, because I shall answer for myself this day.—These logs of wood, kept in their places by mud and stones, make a dam.—His eyes, which grew lighter with age, were then of a deep violet.

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* See also p. 133.

Compare the last example with: "The eye which was injured by the explosion had ultimately to be removed." There is no comma between "eye" and "which" in the latter case, because the clause that follows is not parenthetical, but is restrictive, *i.e.*, the relative clause is necessary to determine what eye is spoken of. Restrictive clauses, unless very short, have a comma at the end.

3. Commas are used between words having the same relation in a sentence, unless there are conjunctions between them, *e.g.*:

The greatest, wisest, meanest of mankind.—I will a plain, unvarnished tale deliver.—How dull it is to pause, to make an end, to rest unburnished, not to shine in use!—The field was oblong, twenty rods in length, fifteen in breadth.

4. Commas are used to separate phrases and clauses which do not come in their natural position in the sentences, *e.g.*:

On her road to school, when a very small child, she had to pass a gate where a horrid turkey-cock was generally standing.—In what is familiar and near at hand, he discerns no comeliness.—Compare the last sentence with: He discerns no comeliness in what is familiar and near at hand.

5. The comma may be used to show the omission of a word or words (*ellipsis*), *e.g.*:

To err is human; to forgive, divine.—My brother went to Manitoba; yours, to the Klondike.

II

SEMICOLON

1. The **semicolon** is used where *a period might* have been employed, but where the writer wishes to bring the ideas into closer connection.

For example, the following passage giving an account of Marie Antoinette's approach to the place of her execution, might have been arranged in four sentences; but the closer connection between the first and second, and the third and fourth, respectively, justifies the use of semicolons: "The tricolor streamers on the house-tops occupied her attention; she also noticed the inscriptions on the house fronts. On reaching the Place de la Révolution, her looks turned toward the Jardin National, formerly Tuilleries; her face at that moment gave signs of lively emotion."

2. The semicolon is used between the clauses of a sentence when one (or both) of these members already contains a comma.

Compare: "Cowper tells us that labour has been softened into mercy, and I think I should have found out the fact for myself," and "Cowper tells us that labour, though the primal curse, has been softened into mercy: and I think that, even had he not done so, I should have found out the fact for myself."

III

COLON

1. The **colon** is used before a list of details, *e.g.*:

There are four elementary operations in arithmetic: addition, subtraction, multiplication, and division.

2. Colons are used before long quotations (commas may be used before short quotations).

IV

DASH

1. The **dash** is used to mark a sudden break in the thought or construction, *e.g.*:

With sobs and tears, she implored—but why should I dwell on this painful scene. His father, mother, brother—all are gone.

2. Dashes are used to separate from the rest of the sentence, words that are not needful for the understanding of the sentence, *e.g.*:

His voice was clear, perfectly equable—uncracked, that is—and perhaps almost musical.

Note that *commas* indicate a slight parenthesis: *i.e.*, although the words enclosed *might* be spared, yet the idea they contain ought really to be taken in connection with the rest of the sentence. *Dashes* are used if the connection is slighter; and **marks of parenthesis** are employed if the words are thrust into the sentence, without really modifying it.

B

I

EXERCISE IN VOCABULARY

1 The following list is divided into groups of three words. Prefix to each word an appropriate adjective that shall not be appropriate to either of the other members of that group: e.g. *man, carpet, field*; a *polite* man, a *durable* carpet, a *ploughed* field—*dog, hat, brook*: a *sagacious* dog, a *fashionable* hat, a *babbling* brook:

Cloud, fence, tree; village, snowdrift, serpent; factory, vase, steak; child, engine, farm; voice, ship, girl; deed, sunrise, schoolhouse; pupil, motive, wolf; grass, sky, dew; work, glass, mountain; village, orchard, statue; picture, thought, pitcher; orange, lion, chair; thistle, Scotchman, crown; butter, peach, speech; reading, smoke, fire; disease, battle, oath; patience, cabbage, machine; clock, soldier, yacht, etc.

2. Make further groups for yourself, and prefix adjectives in the same way.

3. Examine the following passages for words you do not ordinarily employ. What is the effect of the use of these words? Find out the exact meaning of each, then make a sentence in which each of these words shall be appropriately employed:

(*a*) There are few places more favourable to the study of character than an English country church. I was once passing a few weeks at the seat of a friend who resided in the vicinity of one, the appearance of which particularly struck my fancy. It was one of those rich morsels of quaint antiquity which give such a peculiar charm to the English landscape. It stood in the midst of a county filled with ancient families, and contained, within its cold and silent aisles, the congregated dust of many noble generations. The interior walls were encrusted with monuments of every age and style. The light streamed through windows dimmed with armorial bearings, richly emblazoned in stained glass. In various parts of the church were tombs of knights, and high-born dames, of gorgeous workmanship, with their effigies in coloured marble. On every side the eye was struck with some instance of aspiring mortality, some haughty memorial which human pride had erected over its kindred dust, in this temple of the most humble of all religions.

(*b*) In contrast to these, was the family of a wealthy citizen who had amassed a vast fortune, and, having purchased the estate and mansion of a ruined nobleman in the neighbourhood, was endeavouring to assume all the style and dignity of an hereditary lord of the soil. The family always came to church in a chariot emblazoned with arms. The crest glittered in silver radiance from every part of the harness where a crest could possibly be placed. Two footmen in gorgeous liveries, with huge bouquets and gold-headed canes, lolled behind. The very horses champed their bits, arched their necks, and glanced their eyes more proudly than

common horses; either because they had got a little of the family feeling, or were reined up more tightly than ordinary.

II

SYNONYMS

There are many words which closely resemble one another in meaning, e.g. *glad*, *joyful*, *happy*, *pleased*, *delighted*; or *grief*, *sadness*, *distress*, *anguish*, *sorrow*. As a rule there are sentences in which one of these words could be properly used, and one of its synonyms could not be substituted at all, or when substituted, would give a slightly different meaning. One might say, "I have a feeling of sadness, I can't tell why"; but scarcely "I have a feeling of grief, I can't tell why," because *grief* implies something for which we grieve. "I found him plunged in the deepest sorrow" has not quite the same force as "I found him plunged in the deepest anguish." "Be glad and rejoice, ye righteous," could not be properly changed into "Be delighted," not because the meaning is changed, but because "delighted" is not sufficiently dignified.

1. Let the class try to think of as many synonyms for each of the words in the following list as possible. When a number of synonyms are upon the board, let the pupils make sentences in which each of the words is properly employed. They should try to make sentences in which the particular word employed may be especially appropriate: *Weary*, *error*, *endeavour*, *maintain*, *dread*, *abundant*, *brook*, *courageous*, *rapid*, *relinquish*, *silence*, *proceed*, etc.

2. Make sentences containing each of the following words; try to make the sentence one in which the particular word employed shall be especially appropriate: *Crowd, number, host, throng; big, large, gigantic, huge, immense, tremendous, great, vast, enormous; quick, active, brisk, nimble; admire, respect, esteem, venerate; pretext, pretence, excuse; complete, entire, whole; fine, splendid, grand, magnificent; frank, candid, honest, outspoken; dull, stupid, inactive, lazy; shore, bank, coast; indignation, anger, rage, resentment.*

3. Examine the following, and determine which of the words in brackets is most appropriate; if more than one is suitable, what is the difference of meaning when the different words are employed? (1) The swallow (flew, darted, rushed) past. (2) Napoleon was a (little, tiny, small, minute) man. (3) He (abandoned, deserted, renounced) his post. (4) The water was (turbulent, rough, boisterous, violent) and made an angry (noise, clatter, roar, sound) along the (rocky, stony) shores. (5) Getting up early in the morning he (caught, found, saw, discovered) Christian asleep in his grounds.

4. Select the proper word in each of the following cases; then construct a sentence in which the remaining word is correctly used:

(1) Her hat was ornamented (with, by) feathers. (2) I (expect, suspect) that I (will, shall) visit him. (3) He (learned, taught) me how to swim. (4) In course of time, I shall (affect, effect) my purpose. (5) He is (liable, likely) to fall. (6) It was a (nice, pleasant) afternoon. (7) May (can) I leave the room? (8) That is a (lovely, delicious) peach. (9) He is (some, somewhat) better. (10) The strongest children are (reared, raised) in the country. (11) The girlishness of his appearance is intensified by the fact that he parts his hair in the (centre, middle). (12) I have studied hard and am already (through, finished with) all my home-work. (13) He is an idle fellow, always hanging (about, around) the street corner.

C

EXERCISES IN SENTENCE-STRUCTURE

I

If you work out your thought carefully, and express it so that your language accurately represents what is in your mind, your sentences are almost certain to be varied in form. Dull, monotonous, obscure sentences, hanging loosely together, are a result of inaccurate thinking, or slovenliness in the expression of thought. The beginner should notice in how many ways the same substantial idea may be expressed, each variation usually indicating a different shade of meaning or of emphasis. Consider the following:

1. (*a*) We left the main path and struck into the woods. (*b*) Leaving the main path, we struck into the woods. (*c*) On leaving the main path, we struck into the woods. (*d*) When we left the main path, we struck into the woods. (*e*) Striking into the woods, we left the main path, etc.

2. (*a*) There was an epidemic of scarlet fever, and he did not go to school. (*b*) Because of an epidemic of scarlet fever, he did not go to school. (*c*) An epidemic of scarlet fever prevented his going to school. (*d*) Since there was an epidemic of scarlet fever, he did not go to school. (*e*) Scarlet fever being epidemic, he did not go to school.

3. (*a*) The classes were so arranged as to give a variety of occupation, both in the forenoon and afternoon. (*b*) The classes were so arranged that a variety of occupation might be given, etc. (*c*) The classes were arranged to give variety, etc. (*d*) The classes were arranged with the purpose of giving, etc. (*e*) The classes were arranged in order that a variety, etc.

II

The student should practise himself in such restatements of sentences. Control over sentence forms is a necessary element in vigorous writing. Apart from such practice and attention to the matter in your own compositions, the great source of this ease and variety in sentence-structure is familiarity with good books.

1. Vary in as many ways as possible the construction of the following sentences :

(1) Reflecting on what was passed, I wavered in my original purpose. (2) To put this letter into his hand will be a kindness to both of them. (3) The great prairies stretched before me, illuminated by the rays of the setting sun. (4) Long before we saw the sea, its spray showered salt rain upon us. (5) Joining these groups I found the women of the village bewailing the fate of their husbands. (6) Grizzled old sailors were among the ships, shaking their heads as they look from water to sky. (7) As the high watery walls came rolling in, they looked as if the least would engulf the town. (8) We set out in the evening by moonlight, and travelled hard, the road being very plain and large, till we came to Grantham. (9) I hastily ordered my dinner, and went back to the yard. (10) At length my restlessness attained such a pitch that I hurried on my clothes and went down stairs. (11) One mast was broken off short and lay over the side, entangled in a maze of sail and rigging. (12) After the great victory of Blenheim the enthusiasm of the army for the Duke amounted to a sort of rage. (13) It was late in the dusk of evening when Tom Walker reached the old fort.

2. Vary the order of words and clauses without destroying the meaning and clearness of the following sentences, and note how the change of order alters the emphasis.

(1) The hopes which men have built upon their works are vain. (2) I cannot do one and I will not do the other. (3)

Next to being too late, being too soon is the worst plan. (4) There is a world of meaning in such a statement. (5) I was ill-tempered, too, when I spoke that. (6) A woman sat, in unwomanly rags, plying her needle and thread. (7) In the growing darkness it was almost impossible to distinguish land from water. (8) Darcy's silence on that subject came, no doubt, from his pride. (9) This particular Scotchman, might, as far as looks went, have been just as well an Englishman. (10) With me poetry has been not a purpose, but a passion.

III

Skill in the construction of sentences may be cultivated by combining simple statements into complex sentences. For example, the following simple statements: "A multitude thronged the court. The defence occupied more than an hour. It was heard with silence It was heard most attentively and respectfully," may be combined into "The defence, which took more than an hour, was heard by the multitude that thronged the court, with the most attentive and respectful silence.

1. Combine each of the following groups into a complex sentence: (1) John offered a reward of two dollars for his dog. It had been stolen. (2) The boat was sunk. It had struck a rock. (3) I have been writing at my desk. It is very unsteady. (4) J. R. Lowell's father was a minister. His father had a large library. The baby James tumbled over the books. The boy James devoured the books. (4) It was a cold and boisterous season of the year. Nelson's physicians remonstrated strongly against his venturing to sea. He consented to put off the voyage for some months. He did this with reluctance. (5) Raleigh's attempt to seize the Spanish treasure ships was defeated. His aim was to provoke war. This aim was defeated by his own crew. (6) Next morning was Friday, the third of August. A little before sunrise Columbus set sail. A vast crowd of spectators was present. They sent up their supplications to Heaven for a prosperous issue of the voyage. (7) Bunyan was now old

enough to walk the mile of road between Elstow and Bedford. He accordingly went to the grammar school at Bedford. He learnt to read and write there to the extent of other poor men's children. (8) Charles I. had promised to abolish certain abuses. These abuses were such as illegal imprisonment or tampering with the judges. But he began to govern without a parliament. Forthwith these abuses were resorted to as a matter of course.

2. Combine the following short sentences into eight longer sentences as marked: (1) I am fond of loitering about country churches. This church was delightfully situated. It frequently attracted me. (2) It stood on a knoll. A small stream made a beautiful bend around it. There it wound its way through a long reach of soft meadow scenery. (3) The church was surrounded by yew-trees. They seemed almost of the same age. (4) Its tall Gothic spire shot up lightly from among them. Rooks and crows were wheeling about it. (5) It was a still, sunny morning. I was seated there. I was watching two labourers. They were digging a grave. (6) They had chosen one of the most remote and neglected corners of the churchyard. By the number of nameless graves around, it would appear that the indigent and friendless were huddled into the earth here. (7) The new-made grave was for the only son of a poor widow. So I was told. (8) I was meditating on the distinctions of worldly rank. Thus they extend down unto the very dust. The toll of the bell announced the approach of the funeral.

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[*The references are to pages.*]