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*** START OF THE PROJECT GUTENBERG EBOOK ELEMENTARY COMPOSITION ***

ELEMENTARY COMPOSITION

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PREFACE

The authors have endeavored to provide an unusually rich collection of material for work in composition,—material well arranged, well graded, well adapted for use in the seventh and eighth grades, and accompanied by a clear and suggestive statement of the grammatical and rhetorical principles involved. For skilled advice and assistance in connection with Chapters II-VI

we are greatly indebted to Miss Jennie F. Owens, of the Jersey City Training School.

D. F. C.
G. R. C.

New York City, July, 1906.

CONTENTS

		PAGE
Table of Sections		ix
Table of Exercises		xiii
CHAPTER		
I.	Introduction	1
II.	The Sentence	4
III.	The Paragraph	29
IV.	Words	49
V.	Condensation, Expansion, and Paraphrase	69
VI.	Whole Compositions; Outlines	88
VII.	Oral Composition	102
VIII.	The Diary	106
IX.	The Letter	112
X.	Narration	137
XI.	Description	155
XII.	Narration (*continued*)	188
XIII.	Exposition	199
XIV.	Argument	214
XV.	Secretarial Work	225
XVI.	Versification	234
XVII.	Punctuation	247
Appendix:		
A.	Rules for Spelling	269
B.	Model of Constitution	271
Index		273

TABLE OF SECTIONS

[The roman numerals refer to chapters; the arabic, to sections.]

CHAPTER		PAGE
I.	Introduction	1
II.	The Sentence: **1.** Phrases, clauses, and sentences.—**2.** Simple, complex, and compound sentences.—**3.** Variety in the use of sentences.—**4.** Periodic sentences.—**5.** Bad sentences.—**6.** The "comma" sentence.—**7.** Sentences without unity.—**8.** The formless sentence	4
III.	The Paragraph: **9.** The use of the paragraph.—**10.** The beginning.—**11.** Unity in the paragraph.—**12.** The body of the paragraph.—**13.** Too many paragraphs.—**14.** The end of a paragraph.—**15.** Quotations	29
IV.	Words: **16.** How we learn words.—**17.** The size and character of the English vocabulary.—**18.** Increasing one's vocabulary.—**19.** Synonyms.—**20.** Accuracy in the use of words.—**21.** Figures of speech.—**22.** Mistakes in the use of words.—**23.** Spelling.—**24.** Slang.—**25.** Errors in the forms of words	49
V.	Condensation, Expansion, and Paraphrase: **26.** Writing in which the ideas are already at hand.—**27.** Condensation.—**28.** Method in condensation.—**29.** Expansion.—**30.** The purpose of expansion.—**31.** Paraphrase.—**32.** Paraphrase of complete compositions	69
VI.	Whole Compositions; Outlines: **33.** Whole compositions.—**34.** Outlines.—**35.** Essentials in a whole composition.—**36.** How to plan an essay	88
VII.	Oral Composition: **37.** The great essential.—**38.** How to be heard.—**39.** Pronunciation.—**40.** A plan necessary	102

VIII.	The Diary: **41.** The value of a diary.—**42.** Contents of a diary.—**43.** Imaginary diaries.—**44.** The class diary	106
IX.	The Letter: **45.** Various kinds of letters.—**46.** Friendly letters.—**47.** Letters of social intercourse.—**48.** Formal invitations.—**49.** Telegrams.—**50.** Business letters.—**51.** Notices.—**52.** Appeals.—**53.** Petitions.—**54.** Advertisements	112
X.	Narration: **55.** The essentials of a good narrative.—**56.** Autobiography.—**57.** Biography.—**58.** History.—**59.** Plain reporting of facts.—**60**. Conversation	137
XI.	Description: **61.** Observation.—**62.** General scientific description.—**63.** Specific scientific description.—**64.** Technical terms.—**65.** Literary description.—**66.** Description of people.—**67.** Longer description.—**68.** Description of conditions.—**69.** Description by contrast.—**70.** Description of events.—**71.** Picture making of scenes of action.—**72.** Travel.—**73.** Descriptions of an hour	155
XII.	Narration (*Continued*): **74.** Historical stories.—**75.** Fictitious stories.—**76.** The beginning.—**77.** The ending.—**78.** The body	188
XIII.	Exposition: **79.** General principles.—**80.** Explanation of a material process.—**81.** Explanation of games.—**82.** Exposition of abstract ideas.—**83.** Exposition by example.—**84.** Exposition by repetition.—**85.** Exposition by contrast.—**86.** Exposition by a figure of speech	199
XIV.	Argument: **87.** General principle.—**88.** The introduction.—**89.** The reasons.—**90.** The outline.—**91.** The plea.—**92.** Other forms	214
XV.	Secretarial Work (**93**)	225
XVI.	Versification (**94**)	234
XVII.	Punctuation: **95.** General theory of punctuation.—**96.** The period.—**97.** The question mark.—**98.** The exclamation point.—**99.** The semicolon.—**100.** The colon.—**101.** The comma.—**102.** Parentheses and brackets.—**103.** The dash.—**104.** The apostrophe.—**105.** Quotation marks.—**106.** Italics.—**107.** The hyphen.—**108.** Capitals.—**109.** List of common abbreviations	247

[xi]

TABLE OF EXERCISES

[xiii]

Chapter II. The Sentence

EXERCISES		PAGES
1-3.	Distinguishing and constructing phrases, clauses, and sentences	5, 6
4-13.	Distinguishing and constructing simple, complex, and compound sentences	7-13
14, 15.	Variety in the form and length of sentences	15, 16
16.	Distinguishing the periodic sentence	19
17-21.	Constructing the periodic sentence	19-21
22-24.	Distinguishing and correcting the "comma" sentence	22, 23
25.	Correcting sentences that are without unity	24
26, 27.	Reconstructing formless sentences	26-28

Chapter III. The Paragraph

28.	Noting the force of topic sentences	33
29.	Supplying topic sentences	34
30.	Writing short paragraphs from topic sentences	35
31.	Noting when and why paragraphs lack unity	36
32.	Making notes for paragraphs suggested by topic sentences	40
33.	Correcting bad division into paragraphs	41
34.	Making notes for paragraphs suggested by summary sentences	43
35.	Making summary sentences for paragraphs indicated by notes	44
36-38.	Use of quotation marks	46-48

Chapter IV. Words

39-45.	Increasing the vocabulary	51, 52
46-52.	Synonyms	53-57
53.	Distinguishing between similar words	59
54-60.	Metaphors and similes	60-62
61-62.	Slang	64
63-66.	Errors in the forms of words	65-67

[xiv]

Chapter V. Condensation, Expansion, and Paraphrase

67. Condensing paragraphs 70
68-69. Condensing longer passages 75-77
70. Expanding short and suggestive statements 79
71. Expanding for the sake of clearness 80
72-73. Paraphrasing short passages 82-84
74. Paraphrasing complete poems 87

Chapter VI. Whole Compositions; Outlines

75-76. Preparing outlines 96, 101

Chapter VII. Oral Composition

Chapter VIII. The Diary

77. Imaginary diaries 109

Chapter IX. The Letter

78. Friendly letters 118
79. Letters of social intercourse 121
80. Formal invitations 123
81. Telegrams 124
82-84. Business letters 126, 128, 129
85-87. Notices 131, 132
88. Appeals 134
89. Petitions 135
90-91. Advertisements 135, 136

Chapter X. Narration

92. Fables 138 [xv]
93. Autobiographical sketches 141
94-96. Biographical sketches 142, 143
97. Historical sketches 150
98. Reporting facts 152
99. Fables told by conversation 153
100-101. Imaginary conversations 153, 154

Chapter XI. Description

102. Practice in accurate observation 157
103-104. General scientific description 162
105-107. Specific scientific description 163, 164
108-109. Literary description 168, 169
110-111. Description of people and animals 170, 171
112. Longer descriptions 173
113, 114. Description of conditions 175, 176
115. Description by contrast 177
116. Description of events 179
117, 118. Picture making of scenes of action 180, 181
119. Sketches of travel 185
120. Descriptions of an hour 187

Chapter XII. Narrative (*Continued*)

121, 122. Historical stories 190, 191
123. Fictitious stories 193
124. Completing stories, when the beginning is given 194
125. Completing stories, when the ending is given 196
126. Completing stories, when the plot is suggested 198

Chapter XIII. Exposition

127-129. Explanation of processes 203, 204
130-131. Explanation of games, sports, etc. 206
132. Explanation by comparison and example 209 [xvi]
133. Explanation (general) 211
134. Explanation of proverbs and quotations 212
135. Explanations of national festivals 213

Chapter XIV. Argument

136. Statement and definition of subject 216
137. Pleas 221
138. Argument (general) 222
139. Giving reasons for personal preference 223

Chapter XV. Secretarial Work

140-141. Minutes, official letters, etc. 228, 230

Chapter XVI. Versification

142. Arranging verse in stanza form 240
Completing rhymes 241
143-144. Putting fables into verse 243
145. Writing letters, invitations, and stories in verse 245
CHAPTER XVII. PUNCTUATION
146. The semicolon 251
147. The colon and the semicolon 252
148. The comma 257
149. Punctuation of direct quotations 260
150. Punctuation of partial quotations 262
151. Punctuation of quotations within quotations 262
152. Capital letters 265
153. Review of punctuation 266

ELEMENTARY COMPOSITION

CHAPTER I

INTRODUCTION

For several years you have written, from time to time, short compositions. These have been letters, or stories, or descriptions, or explanations of ideas you had in mind, or summaries of your lessons in history or geography. You have now come to a point in your education where it will be well for you to take up *composition* as a separate subject, studying it as you would geography or history. Let us begin by asking ourselves what it is. What is composition?

What geography and history are, it is easy to see. Geography is the subject that has to do with the world as a place. We learn the names that men have given to the parts of the world, large and small; and, with regard to each country, what are its climate and the nature of its soil, its products and manufactures, its cities, and mountains, and rivers. History is the subject that has to do with the actions of the inhabitants of the world. We learn what were the chief nations that have existed or still exist, what were the important events that took place in each nation, as time went on, and who were the great men that shaped its destinies. Any one who knew about all the main events in the life of all the great nations would be a very learned person indeed; but you have already read or studied some very important things in the history of Greece or Rome, or the United States, and thus have a general idea of the history of one or more of these nations.

Since the beginning of time men have been talking to one another, and many thousand years ago they found a way of communicating with one another by written signs or letters; and not so many hundred years ago they discovered printing, which enables one person to communicate with many people in different places at the same time. All over the world, then, people are speaking words or writing words, and other people are hearing or reading these words and trying to understand the thoughts intended to be expressed by them. We have various words to express combinations of spoken or written words, such as *talk* or *conversation*, *speech*, *oration*, *address*, *lecture*, *sermon*, *letter*, *telegram*, *essay*, *novel*, *poem*, and very many others.

Now, it is obvious that a person may wish to express his ideas and yet not be successful in doing so. Words may be combined so as to express thoughts well or to express them badly. *Composition is the subject that has to do with the best expression of thought by language.*

But how, then, does composition differ from grammar? Grammar is really a part—a small part—of composition. Each language has certain customs with regard to the forms which words have under various circumstances, and to the order in which the parts of a sentence are placed, as well as a system of names for different kinds of words and sentences and parts of sentences. This body of customs or rules we call grammar. But grammar takes into account mainly the form of a sentence, and pays little or no attention to its meaning. Composition, on the other hand, deals mainly with words as expressions of thought.

In our study of composition, then, we are to learn how to combine or group our words so as best to express our ideas. There are three ways of gaining skill in composition:—

1. By following a rule or theory.
2. By practice.
3. By imitation.

There are certain rules in composition which are based on the experience of many writers and speakers. These you will learn as we go on. These rules will not be of very much value to you, however, unless you put them into *practice*. If you want to learn how to swim, you can get the general idea from a friend or a teacher; but that general idea will not enable you to swim. You must learn to swim by swimming. In the same way, you must learn composition by *composing*.

Keep trying to express your ideas; let your teachers and friends tell you how clearly they understand you, take their criticism to heart, and *try again*.

The third way to learn composition is by imitation, and that is a very good way indeed. When you think that some one else writes well, try to write like him or her. Imitation is the greatest possible help in learning how to do anything well.

CHAPTER II

[4]

THE SENTENCE

1. Phrases, Clauses, and Sentences.—Composition means putting together or combining or grouping. The things that we combine are words. There are three simple ways in which, according to the customs or grammar of our language, words are combined:—

1. Into phrases.
2. Into clauses.
3. Into sentences.

A phrase is a group of words that does not contain a subject and a predicate.

Examples. On the way. In the morning. By the fire. Sailing over the sea.

A clause is a group of words that contains a subject and a predicate. A clause in which the words do not make complete sense is called a dependent or subordinate clause.

Examples. If I could go. When the sun rose. While I was speaking. Which I saw.

A sentence is a group of words containing at least one subject and one predicate and making complete sense. A sentence is thus a single clause or a group of clauses. In a group of clauses, a clause in which the sense is complete is called an independent or principal clause. [5]

Examples. He started at once. If I could, I should start at once. When the sun rose, the mist disappeared. While I was speaking, the rain fell heavily.

Neither the phrase nor the dependent clause can be used by itself. Each is only a part of a sentence. The first rule of English composition is that we must group our words in sentences.

Exception. Exclamatory words, phrases, or clauses, such as, Fudge! Silence in the ranks! If I could only go!

Exercise 1.—Which are dependent clauses? phrases? sentences? Fill out the phrases and clauses so that they become sentences.

1. A little after noon. 2. I found the sea very calm. 3. If we had kept on board. 4. We should have been all safe. 5. Taking off my outer clothes. 6. When I came to the ship. 7. How to get on board. 8. I spied a small piece of rope. 9. By the help of that rope. 10. That all the ship's provisions were dry. 11. When this was done. 12. Putting them together in the form of a raft. 13. I filled the chests with provisions. 14. Toward the land. 15. My raft went very well. 16. In the mouth of a little river. 17. On the right shore of the creek. 18. I made a tent with the sail. 19. Near the sea. 20. Protected from the heat of the sun.

Exercise 2.—Divide the following passages into sentences. Supply the omitted capitals and the periods or question marks.

1. How late the chimney-swifts are abroad I cannot determine long after I failed to detect any in the air I could hear them in my chimney it was the same rustling sound I heard by day when I could see them coming and going and I know that these birds were leaving and returning when the night was very dark I think they can be classed among the nocturnal species [6]

2. Many years ago there was a cold rain-storm in June for comfort a fire was built on the open hearth instead of in the air-tight stove that stood before it all went well until the night was well advanced suddenly a struggle was heard and suppressed cries after a brief silence there was a shuffling of feet at the doorstep the men went out with a lantern but no one was to be seen the windows were then searched but there was nobody near them the matter was discussed in whispers again and again the noises were heard at last when everybody was roused to a high pitch of excitement the long stovepipe heated by the flames upon the hearth parted at a joint and out flew a sooty and bedraggled little owl no one was superstitious then but suppose the owl had made its way back to the chimney and by this way escaped would not every person present have had vague uncanny feelings would not the house from that time have been haunted

Exercise 3.—1. Write a short passage containing the phrases and clauses used in Exercise 1.

2. Write a short passage containing the following phrases and clauses:—

About noon—going toward my boat—on the sand—the print of a man's naked foot—as if I had seen a ghost—up to a rising ground—to look around—so frightened was I—behind me—every now and then—fancying every stump to be a man.

2. Simple, Complex, and Compound Sentences.—According to the custom or grammar of

our language, we may group our words in sentences in three ways. Sentences are, from the point of grammar, of three kinds: simple, complex, and compound.

A simple sentence consists of a single clause. [7]

Examples. The man fell. The birds sing most sweetly at morning and at evening.

The subject or the predicate of a simple sentence, or both, may, however, consist of several parts.

Examples. The man and the child fell. The man slipped and fell. The man and the child slipped and fell.

A complex sentence contains one independent or principal clause and one or more dependent or subordinate clauses.

Examples. It was nearly night when we heard the glad news. Before help could reach the city, it had been captured by the enemy.

A compound sentence contains two or more independent or principal clauses, either with or without dependent or subordinate clauses.

Examples. Every minute seemed a day; every hour was a year. Finally, I dropped into an exhausted slumber, but I was awakened by the sound of bells. The sun, which resembled a ball of fire, touched the horizon and passed beneath it, and the darkness of the tropical night came swiftly over us.

> **Exercise 4.**—Which sentences are simple? complex? compound? In the complex sentences, which clauses are dependent? In the compound sentences, separate the independent clauses from each other. Mention any dependent clauses which you find in the compound sentences.

1. It was now near the beginning of the month of June, and we had twelve weeks of bad weather before us.

2. Our rocky home was greatly improved by a wide porch, which I made along the whole front of our rooms and entrances. [8]

3. The weeks of imprisonment passed so rapidly that no one found time hanging heavy on his hands.

4. As the rainy season drew to a close, the weather for a while became milder.

5. Thunder roared, lightning blazed, torrents rushed toward the sea, which came in raging billows to meet them.

6. Nature resumed her smiling aspect of peaceful beauty; and soon all traces of the ravages of floods and storms disappeared beneath the luxuriant vegetation of the tropics.

7. The recent storms had stirred the ocean to its depths.

8. We crossed the river for a walk along the coast, and presently Fritz observed on a small island something which was long and rounded, resembling a boat bottom upward.

9. The island being steep and rocky, it was necessary to be careful; but we found a good landing place on the farther side.

10. The boys hurried by the nearest way to the beach where lay the great object, which proved to be a huge stranded whale.

11. Look at these glorious shells and coral branches!

12. Did you notice the extreme delicacy of the shells?

13. We were soon ready to return to the boat, but Ernest had a fancy for remaining alone on the island till we came back.

14. The more oil we could obtain the better, for a great deal was used in the large lantern which burnt day and night in the recesses of the cave.

15. It was unpleasant work to cut up blubber.

> **Exercise 5.**—Expand the following simple sentences by substituting clauses for the italicized words or phrases.
>
> Example. I consider him a *trustworthy* man. I consider him a man who can be trusted.

1. The *early* bird catches the worm. 2. We started *before sunrise*. 3. The *faithful* steward received a reward. 4. I do not doubt *your prudence*. 5. They lived in a *rose-embowered* cottage. 6. Santa Claus came at *candle-lighting* time. 7. We pity the *friendless*. 8. The prayer of a *righteous man* availeth much. 9. We should share the burdens of the *heavy-laden*. 10. She carried a dainty *lace-trimmed* handkerchief. 11. We lingered in the *lilac-scented* garden. 12. A *kind-hearted* man delights in the happiness of others. 13. The traveler wore a *fur-lined* coat. 14. I enjoy driving a *spirited* horse. 15. A *solemn-looking* servant opened the door. [9]

> **Exercise 6.**—Use single words in place of the italicized phrases and clauses in the following sentences.

1. We were stepping *toward the west*. 2. A shout of *joy* rang through the woods. 3. The song *of the bluebird* sounds from the elm. 4. Her wedding gown, *which was made of silk*, was very expensive. 5. Words of kindness cheer *those who are unhappy*. 6. We listened to his tales, *which*

were often repeated. 7. His deeds *of mercy* made him beloved. 8. A look *of sadness* clouded the face *of the leader*. 9. The lawyer *who is able* secures many clients. 10. He visited the country, *which had recently been discovered*.

Exercise 7.—Substitute, for the italicized words, phrases or clauses with the same meaning.

EXAMPLE. *Contented* people are happy (word). People *with contented minds* are happy (phrase). People *who are contented* are happy (clause).

1. An *honest* man is the noblest work of God. 2. A *friendly* man will have friends. 3. He is said to be a *good-natured* man. 4. A *beautiful* child opened the garden-gate. 5. She wore a simple *muslin* frock. 6. The king wore his *golden* crown. 7. He lived a *noble* life. 8. The garden is filled with *fragrant* blossoms. 9. Old King Cole was a *merry* old soul. 10. The queen made some *delicious* tarts. 11. He spoke *hastily*. 12. You have a very *comfortable* home. 13. He treated the boy *harshly*. 14. Take her up *tenderly*. 15. Beware the fury of a *patient* man.

Exercise 8.—Combine each set of simple sentences into one complex sentence by changing one of them into a dependent clause.

1. The sun is in the west. Man ceases from labor. 2. The dew is falling. You must not walk in the garden. 3. The clock struck twelve. The door opened to admit Marley's ghost. 4. Mary has not written to me. She has been gone a month. 5. The bee is very industrious. It is always gathering honey. 6. I saw a little red owl. It lives in a hollow tree. 7. We pitched our tents on the shore. Then the sea winds blew. 8. We anchored in the bay. The water was calm. 9. They lived in a village. It was many miles from a railroad. 10. The poor suffered. The good man mourned.

Exercise 9.—Combine the simple sentences, making compound sentences.

1. The wind blew freshly from the shore. The uneasy billows tossed up and down. 2. Eustace sat under a tree. The children gathered round him. 3. Cowards are cruel. The brave love mercy. 4. Charms strike the sight. Merit wins the soul. 5. He invited his guests to remain longer. They wished to start before the heat of the day. 6. The heaven was above his head. The sand was beneath his feet. 7. The water trickled among the rocks. A pleasant breeze rustled in the dry branches. 8. The commander was badly wounded. His men were scattered. 9. It was half-past eight in the evening. The conflict had raged for an hour. 10. The heavens declare the glory of God. The firmament showeth his handiwork.

Exercise 10.—Combine the following statements into simple sentences. In each group express the idea of one statement by a modifying word or phrase.

EXAMPLES. 1. She lay down. She was sorrowful. Sorrowfully she lay down. 2. She had no shoes. She had to go barefoot. Having no shoes, she had to go barefoot.

1. He looked back. He saw a cloud of dust. 2. He sprang to his feet. He ran after the messenger. 3. He donned the white cockade. He fought for the exiled prince. 4. We climbed the mountain. The day was cool. 5. We started for home. The sun had set. 6. He lifted his eyes. He looked toward heaven. He thanked God. 7. It was early morning. He rowed across the lake. 8. He left early. He wished to catch the train. 9. He was very studious. He won the scholarship. 10. I went for a ramble. I took little Annie with me. 11. John is a blacksmith. He lives in the village. 12. He shoes horses. He does it skillfully. 13. The bluebird sings. He tells us spring is here. 14. We feared to start. The night was stormy. 15. The watchman was weary. He slept at his post.

Exercise 11.—Combine the following statements by using *relative pronouns*.

EXAMPLES. The flames lit the wreck. They shone on the dead. The flames *that* lit the wreck shone on the dead.

1. We heard the roll of ponderous wheels. They roused us from our slumbers. 2. Travelers are surprised at the beauty of the spot. They occasionally come upon it by accident. 3. Our throats are choked with the dust. It lies thick along the road. 4. He drank a cup of cold water. This refreshed him. 5. Along came a flock of sheep. They were being driven to market. 6. I went to live in a country village. It was more than a hundred miles from home. 7. The water gushed from a little spring. It sparkled in the sunshine. 8. The villagers were kindly people. They welcomed strangers. 9. I watch the sunrise stealing down the steeple. This stands opposite my chamber window. 10. Up came a gallant youth. He wore a scarf of the rainbow pattern crosswise on his breast. 11. He found under it a slender little boy. The boy wailed bitterly. 12. The Puritan saw the boy's frightened gaze. He endeavored to reassure him. 13. Here is a little outcast. Providence hath put him in our hands. 14. A young man was on his way to Morristown. He was a peddler by trade. 15. A little canary bird sings sweetly. It hangs in its gilded cage at my window.

Exercise 12.—Fill the blanks with conjunctions selected from the following list.

and, also, likewise, moreover, besides, furthermore,
but, yet, however, nevertheless,
or, either, nor, neither,
therefore, hence, then, accordingly.

1. They had been friends in youth, —— whispering tongues can poison truth. 2. The waves beside them danced, ---- they outdid the sparkling waves in glee. 3. The sun sank to rest; —— we lingered. 4. I came, I saw, —— I conquered. 5. He wanted to live, —— he wanted to work. 6. The owl has a backbone; —— it is a vertebrate. 7. Our forest life was rough; —— dangers closed us

round. 8. Knowledge comes; —— wisdom lingers. 9. 'Tis winter now, —— spring will blossom soon. 10. We had guns; ---- we had an abundance of ammunition. 11. I go, ---- I return. 12. All the rivers run into the sea; —— the sea is not full. 13. It is storming; —— we will not go. 14. He forgave his enemy; —— he was merciful. 15. He is not tired, —— he is lazy. 16. The day proved clear; —— we began our journey. 17. They had —— locks to their doors —— bars to their windows. 18. I assured him of my willingness; —— he hesitated. 19. He proved himself honest; —— I trusted him. 20. The storm raged; —— we pushed on. [13]

Exercise 13.—Two ideas are sometimes stated as of equal importance (compound sentence), when one is really dependent upon the other (complex sentence).

Example. "I was on my way to school yesterday morning, and I met my cousin Raymond."

To revise such a sentence as this, decide which clause contains the main idea, and make this the principal clause, putting the subordinate idea in a subordinate clause.

E.g. "As I was on my way to school yesterday morning, I met my cousin Raymond."

Reconstruct the following sentences, making them *complex* instead of *compound*:—

1. The sun was hot, and we rested in the shade.
2. We visited Stratford, and here Shakspere lived.
3. The poor man was bent with age, and he staggered under the heavy load.
4. The old woman lived in a little cottage, and it stood on the edge of the woods.
5. I was walking along the country roads, and I saw some wild strawberries.
6. The little boy carried a bundle, and it seemed very heavy.
7. The night was chilly, and we built a fire in the grate.
8. I wished to pass away the time, and I read a newspaper.
9. He was very ambitious, and he wished to become President.
10. She struck a match, and it burned with a feeble light.

[14] **3. Variety in the Use of Sentences**:—All your sentences must be simple, or complex, or compound; but there is no reason why you should use one of the three kinds in preference to another. If you examine a passage which you think interesting, you will be quite likely to find that some sentences are simple, some complex, and some compound. The variety is pleasing. If all the sentences had been of one kind, the result would have been decidedly monotonous.

Pupils sometimes ask whether they should use long sentences or short sentences. This question is really answered in the preceding paragraph, for a simple sentence is usually shorter than a complex or a compound sentence. The fact is that what we like is *variety*. Until you are more experienced in composition, it will be well for you, in general, to use comparatively short sentences,—that is, sentences of not more than twenty-five or thirty words. You should feel at liberty, however, to follow your own taste in such matters, provided that your sentences are not regularly of about the same length and about the same form, so that your writing is lacking in variety.

Be particularly careful, moreover, to avoid the sentence which is so long as not to be easily understood, such as the following:—

> I rose softly, slipped on my clothes, opened the door suddenly, and beheld one of the most beautiful little fairy groups that a painter could imagine, consisting of a boy and two girls, the eldest not more than six, and lovely as seraphs, who were going the rounds of the house, singing at every chamber door, until my sudden appearance frightened them into mute bashfulness, so that they remained for a moment playing on their lips with their fingers, and now and then stealing a shy glance from under their eyebrows, until, as if by one impulse, they scampered away, and as they turned an angle of the gallery, I heard them laughing in triumph at their escape. [15]

See how much this passage is improved when the long sentence is broken up into shorter sentences:—

> I rose softly, slipped on my clothes, opened the door suddenly, and beheld one of the most beautiful little fairy groups that a painter could imagine. It consisted of a boy and two girls, the eldest not more than six, and lovely as seraphs. They were going the rounds of the house, singing at every chamber door, but my sudden appearance frightened them into mute bashfulness. They remained for a moment playing on their lips with their fingers, and now and then stealing a shy glance from under their eyebrows, until, as if by one impulse, they scampered away, and as they turned an angle of the gallery, I heard them laughing in triumph at their escape.

Exercise 14.—I. Improve the following passage by combining some of the sentences, making larger complex or compound sentences:—

I explored an old cellar. I noticed a slight break in the wall. The neck of a bottle projected from it. I drew it from its resting place. It proved to be a quaint green glass bottle. It bore a label. The label read "Currant Wine, 1802." I smacked my lips.

I handed the bottle to my companion to open. He pulled the cork out with his teeth. We filled two tumblers. I thanked him. I raised the glass to my lips. I took a deep draught. Instantly I bounded to my feet. My bound would have done credit to an athlete. I made for the spring-house.

[16] "Seems to me," remarked the old tenant of the house,—"seems to me that was horse liniment. I

know the smell."

II. Improve the following passage by using a greater number of sentences:—

Once upon a time there were two princes who were twins and they lived in the pleasant vale of Argos, far away in Hellas, where they had fruitful meadows and vineyards, sheep and oxen, and great herds of horses and all that men could need to make them blest, and yet they were wretched, because they were jealous of each other, and from the moment they were born began to quarrel.

Exercise 15.—Improve the following by varying the length of your sentences, making some long and some short:—

A sleep fell upon the whole castle. The beautiful princess slept in her chamber. The king and the queen were in the great hall. They fell fast asleep. The horses slept in their stalls. The dogs slept in the yard. The pigeons slept on the roof. The very fire on the hearth slept like the rest. The meat on the spit ceased roasting. The wind ceased. Not a leaf fell from the trees about the castle.

Around about that place grew a hedge of thorns. At last the whole castle was hidden from view. Nothing could be seen but the vane on the roof.

Years after a king's son came into that country. He heard about the enchanted castle. He came near the hedge of thorns. It changed into a hedge of beautiful flowers. He passed through into the castle yard. He saw the horses and the hunting dogs lying asleep. On the roof, the pigeons were sitting with their heads under their wings. He entered the kitchen. The flies on the wall were asleep. The cook had her hand uplifted to strike the scullion. The kitchen maid had a fowl in her lap ready to pluck.

He mounted higher. He saw the whole court asleep. The king and the queen were asleep on their thrones. At last he came to the tower. He went up the winding stair. He opened the door. He entered the room of the princess. [17]

He stooped and kissed the princess. She opened her eyes and looked kindly at him. She rose. They went forth together. Then the king and queen and whole court waked up. The horses rose and shook themselves. The hounds sprang up and wagged their tails. The pigeons flew into the field. The kitchen fire leaped up and cooked the meat. The cook gave the scullion a box on the ear. He roared out. The maid went on plucking the fowl.

The wedding of the prince and princess was celebrated with great splendor. They lived happily ever after.

4. Periodic Sentences.—We have now discussed sentences with regard to their grammatical structure and with regard to their length. There is one more way in which they may be looked at; that is, the degree to which the sense is suspended. This will require a little explanation.

In each of the following sentences two vertical lines are placed at the spot where the words first make complete sense.

1. Whenever he comes, he is warmly welcomed.||
2. He is warmly welcomed|| whenever he comes.
3. When Absalom died, David mourned.||
4. David mourned|| when Absalom died.
5. As the President passed, the soldiers saluted.||
6. The soldiers saluted|| as the President passed.
7. While there is life, there is hope.||
8. The sun shines|| on the just and the unjust.
9. The steam tug had long since let slip her hawsers,|| and gone panting away with a derisive scream. [18]
10. The ship seemed quite proud|| of being left to take care of itself, and, with its huge white sails bulged out, strutted off like a vain turkey.

When the words in a sentence are so arranged that the sense is not immediately complete, the sense is said to be *suspended*. A sentence in which the sense is suspended until the end, or near the end, is called a *periodic* sentence. A sentence in which the sense is not suspended until the end, or near the end, is called a *loose* sentence.

A periodic sentence, unless it is long and clumsy, often stimulates the attention. You cannot understand it at all until you get near the close, and this very fact keeps your interest alive and leads your mind on.

In the following passage the sentences are periodic:—

> In the midst of a garden grew a rosebush covered with roses. In one of them, the most beautiful of all, there dwelt an elf. So tiny was he that no human eye could see him. Behind every leaf in the rose he had a bedroom. Oh, what a fragrance there was in his rooms! The walls, which were made of the pale pink rose leaves, were very clear and bright. Flying from flower to flower, dancing on the wings of the butterflies, rejoicing in the warm sunshine, he led a peaceful and happy life.

Here is the same paragraph, so written that none of the sentences is periodic. Does not the

paragraph seem a little flat?

> A rosebush covered with roses grew in the midst of a garden. An elf dwelt in one of them, the most beautiful of all. No human eye could see him, he was so tiny. He had a bedroom behind every leaf in the rose. Oh, there was a great fragrance in his rooms! The walls were very clear and bright, and were made of the pale pink rose leaves. He led a peaceful and happy life, flying from flower to flower, dancing on the wings of the butterflies and rejoicing in the warm sunshine.

[19]

The point here, as in the other similar matters we have discussed, is that the mind likes variety in expression. You need not worry yourself by thinking much about the form of your sentences; but you should, if possible, get into the habit of varying them from time to time. Let them be sometimes short and sometimes long; sometimes simple, and sometimes complex or compound. And above all, when you are revising what you have written, try to make sure that in some cases the sense is sufficiently suspended to make your sentences interesting.

Exercise 16.—In the passage quoted on page 00, mark the place where the sense is complete in each simple or complex sentence. In compound sentences mark the place in each independent clause.

Exercise 17.—Construct periodic sentences by placing phrases before the following statements.

Example. We idly floated. In among the lily pads we idly floated.

1. The child slept. 2. They eagerly searched. 3. The prisoner escaped. 4. We explored the creek. 5. The boys laughed. 6. The people rejoiced. 7. We despaired. 8. The girl fainted. 9. He blithely sang. 10. She succeeded. 11. He failed. 12. He received his diploma. 13. The soldiers retreated. 14. Mary turned.

[20]

Exercise 18.—Construct periodic sentences by placing dependent clauses before the following statements.

Example. They immediately started. When they heard the signal-gun, they immediately started.

1. They landed. 2. I am happy. 3. We watched. 4. The coward fled. 5. The raven croaked. 6. The flag will float. 7. The child died. 8. The poor suffered. 9. Our president died. 10. The slaves were free. 11. We quietly left. 12. They fled. 13. She returned. 14. We received the message. 15. He encouraged us.

Exercise 19.—Construct periodic sentences by filling the blanks in the following with phrases or clauses.

1. —— the village smithy stands. 2. —— he runs. 3. —— lay the little village. 4. —— to grandmother's house we go. 5. The moonlight —— flooded the room. 6. —— there was a honeysuckle arbor. 7. —— he reached home. 8. —— yet I trust him. 9. —— I will help you. 10. —— Washington —— took command. 11. —— rode the six hundred. 12. —— a youth —— passed by. 13. A traveler —— was found. 14. —— he still grasped a banner. 15. The prisoner —— made a confession.

Exercise 20.—Construct periodic sentences by filling in the blanks with phrases or clauses.

1. Far away in the forest ——. 2. Out in the country ——. 3. A city that is set on a hill ——. 4. With a look of delighted surprise ——. 5. This young lad, hard as the world had knocked him about, ——. 6. Yet, through all his fun, ——. 7. Though they spake little ——. 8. Without any discussion, ——. 9. Looking about her uneasily, ——. 10. Late that night, as I sat up pondering over all that had happened, ——.

[21]

Exercise 21.—Rewrite the following sentences, making them periodic.

1. The night wind swept by with a desolate moan. 2. The old shutters swung to and fro, screaming upon their hinges. 3. The village preacher's modest mansion rose near yonder copse, where once the garden smiled. 4. The noble six hundred rode into the jaws of death. 5. A sound came from the land between the fitful gusts of wind. 6. The silvery rain comes aslant like a long line of spears brightly burnished. 7. The snow arrives, announced by all the trumpets of the sky. 8. Great burdocks grew from the wall down to the water, so high that little children could stand upright under the loftiest of them. 9. The loveliest children ran about on the roads, playing with the gay butterflies. 10. The clear sun shone warm on the first day of spring in a little court yard. 11. An old castle looms over the narrow road. 12. The ivy grows thickly over the crumbling red walls, leaf by leaf, up to the balcony, and a beautiful girl stands there. 13. She glances up the road as she bends over the balustrade. 14. The lighthouse of Inverkaldy stood on a little rocky island, quite a distance from the mainland. 15. He rowed across the water with a cheerful heart.

5. Bad Sentences.—Good sentences, then, are sentences that have some variety in form and in length, and, in particular, that are frequently periodic. You will soon learn to give to your writing the little touch of grace or beauty that comes in this way.

But what are *bad* sentences? What sorts of sentences should you try not to make? There are really only three kinds of sentences which are positively bad. The first is the "comma sentence."

[22]

6. The "Comma Sentence."—This name is sometimes given to sentences in which two or more independent clauses, not connected by conjunctions, are separated only by commas. You should guard carefully against this fault. If two independent clauses be placed in a single sentence, they should be connected by a conjunction or separated by a semicolon.

When independent clauses in the same sentence are connected by a conjunction, it is proper to use either a semicolon or comma. When they are not connected by a conjunction, only the semicolon can be used.

EXAMPLES. 1. It was late, and the moon shone brightly. 2. It was late; and the moon shone brightly. 3. It was late; the moon shone brightly. 4. It was late, the moon shone brightly. [Wrong.]

Note for the Teacher.—Occasionally, in a compound sentence, particularly when it consists of three or more short statements, commas are used instead of semicolons. But it seems best to encourage pupils to use the semicolon invariably. Insistence on this practice will greatly strengthen the pupil's grasp of the sentence and its structure.

Exercise 22.—Correct the following sentences:—

1. Everything has its time to flourish, everything passes away. 2. It was late at night, the moon shone through the windows. 3. We are in a rich, a happy house, all are cheerful and full of joy, 4. The door opened and the maid came in, they all stood still, not one stirred. 5. I was right, we were not of the smallest importance to her. 6. I'm glad they are gone, now we can be comfortable. 7. The frost had broken up, a soft plentiful rain had melted the snowdrifts. 8. The window was a grand advantage, out of it one could crawl on to the roof, and from the roof was the finest view in all Nortonbury. 9. It was one of my seasons of excessive pain, I found it difficult to think of anything but pain. 10. The stream lay so low as to be invisible from where we sat, you could only trace the line of its course by the small white sails. [23]

Exercise 23.—Insert capitals and periods.

1. I left Salem House upon the morrow afternoon, I little thought then that I left it, never to return, we traveled very slowly all night, and did not get into Yarmouth before nine or ten o'clock in the morning, I looked out for Mr. Barkis, but he was not there; and instead of him a fat, merry-looking little old man in black, with rusty little bunches of ribbons at the knees of his breeches, came puffing up to the coach window, and said, "Master Copperfield?"

2. The conflict had raged for an hour, it grew more furious, from deck to deck the combatants rushed madly, fighting like demons, the *Richard* and her crew suffered terribly, yet they fought on, she had been pierced by several eighteen-pound balls below water, she leaked badly, but she would not surrender.

Exercise 24.—Construct ten compound sentences in which no connectives are used, and the clauses are separated by semicolons.

7. Sentences without Unity.—We put into a sentence thoughts that belong together. Indeed, a good sentence is a group of words representing thoughts that have a close relationship in the speaker's or writer's mind. A sentence thus constructed is said to have *unity*; that is, "one-ness." A sentence in which the words represent facts or thoughts that do not have such a relationship is said to lack unity.

EXAMPLES. 1. The owl, which is a nocturnal bird, has round, staring eyes, and superstitious people dislike to hear it hoot. [Two thoughts not closely related.] [24]

2. Columbus was assisted by Queen Isabella of Spain, and sailing across the Atlantic Ocean with a fleet of three vessels, he discovered a new world. [Two thoughts not closely related.]

3. Columbus was assisted by Queen Isabella, who pawned her jewels and used the money thus procured in fitting out for him a fleet of three vessels. [Thoughts closely related.]

4. William Penn settled Pennsylvania and made a treaty with the Indians under a large elm, which is one of the most graceful of our trees. [Thoughts not closely related.]

5. William Penn, who was himself a Quaker, founded Pennsylvania as a place of refuge for the persecuted Quakers. [Thoughts closely related.]

Exercise 25.—Rewrite the following sentences:—

1. The wild strawberry has a delicious flavor, and we enjoy picking the berries, which belong to the rose family. 2. Mary has a new beaver muff which her father bought for her in Montreal, the largest city in Canada. 3. Sir Walter Raleigh was a favorite of Queen Elizabeth, called the Virgin Queen, and he introduced tobacco into England. 4. We visited the Metropolitan Museum of Art, where we saw the picture called "The Horse Fair," and met Mary, who is certainly the most discontented girl I know. 5. Once, a long time ago, in a little cottage beside a dark wood, lived a naughty little boy, and his mother told him repeatedly that the old witch that lived in the wood would get him.

[25] **8. The Formless Sentence.**—There is still one other sort of sentence to be avoided; that is the ugly, shapeless sentence that results from placing together a number of complete statements loosely connected by *and*, *but*, or *so*. Sometimes this is called the *and* sentence or the *so* sentence, because these two connectives are so frequently used by inexperienced writers. Let us call it the *formless* sentence, meaning thereby a sentence which is deficient in form, or the form of which is ugly or distasteful to the trained eye and ear. You will have to acquire your sense or taste for form in sentences by practice and experience; but you will be helped by studying the sentences given below. Those in the left-hand column are well-written; those in the right-hand column are *formless*.

1. At half-past nine we	1. At half-past nine we

reached Charles's house, and until half-past ten we were busy thinking what to do. Finally, some one suggested a climb up the Palisades, and we started off at eleven.	reached Charles's house and until half-past ten we were busy thinking what to do, until some one suggested a climb up the Palisades, and so we started off at eleven.
2. As it was getting very cloudy, we put on some of Charles's old clothes.	2. It was getting very cloudy, so we put on some of Charles's old clothes.
3. When I returned, it had stopped raining, and the boys were receiving a lecture from the farmer's wife. She told us that we had no right on her property, and a few other things we didn't pay much attention to. But when she said that her husband was a magistrate, and that she could have us locked up, we got away as quickly as we could.	3. When I returned, it had stopped raining, and the boys were receiving a lecture from the farmer's wife, who told us that we had no right on her property, and a few other things we didn't pay much attention to, but one thing she told us was that her husband was a magistrate, and that she could have us locked up, and so we got away from there as quickly as we could.
4. I had been traveling all day through the snow with one companion, who had now gone off to what our compasses told us was the south, in search of wood. I was hungry and thoroughly tired. More than once during the day I had stepped on what seemed to be firmly packed snow, only to sink to my waist in a soft drift, and it was always with difficulty that I had got out.	4. I had been traveling all day through the snow with one companion, who had now gone off to what our compasses told us was the south, in search of wood, and I was thoroughly hungry and tired, for more than once during the day I had stepped on what seemed to be firmly packed snow, only to sink to my waist in a soft drift, and it was always with difficulty that I had got out.

[26]

You will see, then, that there is certain "knack" which you must acquire of giving a sentence a pleasing form. With a little patience, you will soon learn it, and you will gain it all the more easily by remembering that the ugly formless sentence, which you are to avoid, is simply a *long loose* sentence (see § 4).

Exercise 26.—Reconstruct the following sentences:—

1. There once reigned a queen, and in her garden were found the most glorious flowers of all seasons and from all lands, but she loved best the roses, and so she had the most various kinds of [27] this flower, and they grew against the earth walls, and wound themselves round pillars and window frames, and all along the ceiling in all the halls, and the roses were various in fragrance, form, and color.

2. Many years ago there lived an emperor, and he cared enormously for new clothes, and he wanted to be very fine, so he spent all his money for clothes, and he did not care about his soldiers, but only liked to drive out and show his new clothes, and he had a coat for every hour of the day, and just as they say of a king, "He is in council," they said of him, "The emperor is in his wardrobe."

3. Napoleon's marshals came to him once in the midst of a battle and said, "We have lost the day and are being cut to pieces," but the great soldier drew out his watch, unmoved, and said, "It is only two o'clock in the afternoon, and though you have lost the battle you have time to win another," so they charged again and won a victory, and we should enter our battle-fields of difficulty with the same unconquerable spirit.

4. The highest courage is sustained courage, for the power of continuance adds to all other powers, and to face danger, appreciate the full demand and meet it to the end, is the height of brave living, for most young hearts can respond to a sudden demand for courage, but the long stretch finds them lacking.

5. A New York woman called on Emerson one morning and found the philosopher reading in his study, while near him on a plate there lay a little heap of cherry stones, and the visitor slipped one of these stones into her glove. Some months later she met Emerson again at a reception in

Boston and recalled her visit to him and then she pointed to the brooch she wore, a brooch of gold and brilliants with the cherry stone set in the center and she said, "I took this stone from the plate at your elbow on the morning of my call," and Emerson replied, "Ah, I'll tell my amanuensis of that and he will be so pleased, for he loves cherries, but I never touch them myself." [28]

6. John was a boy who wanted to be a ventriloquist, and one day he visited an old engineer in a factory and after a little conversation he imitated the squeak of badly oiled machinery, and the old engineer trotted to a certain valve and oiled it, so John let a few minutes pass and then emitted another series of squeaks and the engineer again oiled his machinery, and the third time John squeaked the engineer saw through the joke and, walking up quietly behind John, squirted a half-pint of oil down the back of his neck, saying, "There! There'll be no more squeaking to-day."

Exercise 27.—Reconstruct the following sentences, putting the underlined phrases in their proper places.

1. The musician was playing a sonata *with long hair*.
2. I saw at once that he was a villain *with half an eye*.
3. A woman desires a home for her *dog going abroad for the summer*.
4. The kind old gentleman lifted the trembling child *with a gold-headed cane*.
5. A wreath was made by a little girl of *roses*.
6. The house was painted brown *with the tall flag-pole*.
7. We saw a magnificent cedar tree *entering the woods*.
8. We found some golden-rod *walking along the dusty road*.
9. We saw the lakes *climbing a tree*.
10. The old lady gave alms to a young beggar *with the white hair*.

CHAPTER III [29]

THE PARAGRAPH

9. The Use of the Paragraph.—Composition is the combining or grouping of words. We group our words in sentences. We also group our sentences in paragraphs.

A *paragraph* is a group of sentences which together express an important thought. In a way, of course, every sentence expresses a thought—a small thought, so to speak. But experience has shown that the educated mind can best understand written language if it can take in several of these smaller thoughts, in as many sentences, in rapid succession, provided only that these smaller thoughts, when taken together, make up a larger thought. A paragraph is, then, the expression of a large or important thought, made up of several smaller or less important thoughts, expressed in sentences.

> *Note.*—Sometimes, but not often, a single sentence represents such an important thought that it can best stand by itself.

A paragraph is indicated to the eye by the fact that the beginning of the first sentence is placed a little way to the right of the left-hand margin; in other words, it is *indented*. On the printed page, a paragraph is indented only the space which would be occupied by two or three letters. In a written composition the paragraph is indented about an inch.

Another fact that makes it easy for the eye to recognize a paragraph is that it frequently does not close with the end of a line. [30]

When, therefore, you look at a piece of printed or written composition, you see at once that you are to receive a certain number of thoughts or ideas, each of which is placed in a section or paragraph by itself. In listening to an address or oration you notice the separation between the thoughts by the fact that the speaker usually makes a pause of several seconds to indicate that he has finished the expression of one thought and is now ready to pass on to another.

> *Note.*—In writing a long conversation, it is usually customary to make each speech of each person a paragraph by itself, even if it consists of only a few words. This is because it is of the utmost importance, in reading an account of a conversation, to know just who is speaking.

10. The Beginning.—We group our sentences. But how shall we begin? What sentences shall come first? Usually we shall express our thoughts most clearly if we begin with a sentence that shows in brief what the whole paragraph is about. This is sometimes called the *topic sentence*, because it is the sentence that states the topic or central idea of the paragraph.

Examples. 1. To the simple-hearted folk who dwelt in that island three thousand years ago, there was never a sweeter spot than sea-girt Ithaca. Rocky and rugged though it may have seemed, yet it was indeed a smiling land embosomed in the laughing sea. There the air was always mild and pure, and balmy with the breath of blossoms; the sun looked kindly down from a cloudless sky, [31] and the storms seldom broke the quiet ripple of the waters which bathed the shores of that island home. On every side but one, the land rose straight up out of the deep sea to meet the feet of

craggy hills and mountains crowned with woods. Between the heights were many narrow dells green with orchards, while the gentler slopes were covered with vineyards, and the steeps above them gave pasturage to flocks of long-wooled sheep and mountain-climbing goats.—James Baldwin: *A Story of the Golden Age*.

[Here the first sentence shows that the paragraph is to be about the beauty of the island.]

2. Upon the ridge above our tent was a third tiny clearing, where some trappers had once made their winter camp. It was there that I watched the rabbits one moonlight night from my seat on an old log, just within the shadow at the edge of the opening. The first arrival came in with a rush. There was a sudden scurry behind me, and over the log he came with a flying leap that landed him on the smooth bit of ground in the middle, where he whirled around and around with grotesque jumps, like a kitten after its tail. Only Br'er Rabbit's tail was too short for him ever to catch it; he seemed rather to be trying to get a good look at it. Then he went off helter-skelter in a headlong rush through the ferns. Before I knew what had become of him, over the log he came again in a marvelous jump, and went tearing around the clearing like a circus horse, varying his performance now by a high leap, now by two or three awkward hops on his hind legs, like a dancing bear. It was immensely entertaining.—William J. Long: *Ways of Wood Folk*.

[Here the first two sentences show that the paragraph is to be about watching rabbits in a clearing by moonlight.]

3. Soon after he was raised to the dignity of postmaster another piece of good fortune came in his way. Sangamon County covered a territory some forty miles long by fifty wide, and almost every citizen in it seemed intent on buying or selling land, laying out new roads, or locating some future city. John Calhoun, the county surveyor, therefore, found himself with far more work than he could personally attend to, and had to appoint deputies to assist him. Learning the high esteem in which Lincoln was held by the people of New Salem, he wisely concluded to make him a deputy, although they differed in politics. It was a flattering offer, and Lincoln accepted gladly. Of course he knew almost nothing about surveying, but he got a compass and chain, and, as he tells us, "studied Flint and Gibson a little, and went at it." The surveyor, who was a man of talent and education, not only gave Lincoln the appointment, but, it is said, lent him the book in which to study the art. Lincoln carried the book to his friend Graham, and "went at it" to such purpose that in six weeks he was ready to begin the practice of his new profession. Like Washington, who, it will be remembered, followed the same calling in his youth, he became an excellent surveyor. —Helen Nicolay: *The Boys' Life of Abraham Lincoln*.

[Here the first sentence shows that the paragraph is to be about a new piece of good fortune in Lincoln's life.]

When you are writing a composition in a single paragraph, you will find the topic sentence very useful. In no other way can you so quickly give the reader a notion of what to expect. But it is not necessary always to begin with a topic sentence. What is important is that you begin with a hint that will turn the reader's thoughts in the right direction. Look at the beginnings of several paragraphs in your reader, and you will see how the hint is given.

Exercise 28.—What do the opening sentences in the following paragraphs show?

1. One cold morning early in December, 1800, a party of tourists was crossing the Alps,—a pretty large party, too, for there were several thousands of them. Some were riding, some walking, and most of them had knapsacks on their shoulders like many Alpine tourists nowadays. But instead of walking sticks, they carried muskets with bayonets, and dragged along with them some fifty or sixty cannons.

2. There was one among them who seemed quite to enjoy the rough marching and tramping along through the deep snow and cold gray mist. This was a little drummer boy ten years old, whose fresh, rosy face looked very bright and pretty among the grim, scarred visages of the old soldiers. When the cutting wind hurled a shower of snow in his face, he dashed it away with a cheery laugh, and awoke all the echoes with a lively rattle on his drum, till it seemed as if the huge black rocks around were all singing in chorus.

3. Ezekiel made the first plea. His argument was a strong one against all wild and destructive animals in general, and against this woodchuck in particular. He called attention to the damage which had been done already to the growing vegetables, and to the further mischief which might be done if the animal were set free.

4. Between two cliffs lay a deep ravine, with a full stream rolling heavily through it over bowlders and rough ground. It was high and steep, and one side was bare, save at the foot, where clustered a thick, fresh wood, so close to the stream that the mist from the water lay upon the foliage in spring and autumn. The trees stood looking upwards and forwards, unable to move either way.

Exercise 29.—Supply topic sentences for the following paragraphs:—

1. He [George Washington] was very tall, powerfully made, with a strong, handsome face. He was remarkably muscular and powerful. As a boy, he was a leader in all outdoor sports. No one could fling the bar farther than he, and no one could ride more difficult horses.

2. It [the old-fashioned school] is a large, dingy room, with a sanded floor, and is lighted by windows that turn on hinges, and have little diamond-shaped panes of glass. The scholars sit on

long benches, with desks before them. At one end of the room is a great fireplace, so spacious that there is room enough for three or four boys to stand in each of the chimney corners.

3. The hall [of the Imperial library] is two hundred and forty-five feet long, with a magnificent dome in the center. The walls are of variegated marble, richly ornamented with gold, and the ceiling and dome are covered with brilliant fresco paintings. The library numbers three hundred thousand volumes and sixteen thousand manuscripts, which are kept in walnut cases, adorned with medallions.

4. [The Country Boy's Vacation.] When school keeps he has only to "do chores and go to school," but between terms there are a thousand things on the farm that have been left for the boys to do. Picking up stones in the pastures and piling them in heaps used to be one of them.

5. [Recess in a Country School.] He is like a deer; he can nearly fly; and he throws himself into play with entire self-forgetfulness, and an energy that would overturn the world if his strength were proportioned to it. For ten minutes the world is absolutely his; the weights are taken off, restraints are loosed, and he is his own master. [35]

Exercise 30.—Write short paragraphs to complete three of the following topic sentences:—

1. From the summit of the hill they saw the sun set.
2. When the flames were out, we saw how great the damage was.
3. In a moment, the storm was upon them.
4. At ten years old, I was taken to help my father in his business.
5. It was a beautiful little craft.
6. There stood Lincoln, a remarkable figure.
7. It was market day.
8. Close by the roadside stands a little schoolhouse.
9. In the year 1776 a remarkable event occurred.
10. His attention was arrested by a dove, pursued by a kingbird.

11. Unity in the Paragraph.—In your study of the sentence, you learned that every good sentence must have *unity*; that is, that the thoughts included in a sentence must be very closely associated. You are now to learn that every good paragraph must likewise have *unity*. A paragraph, whether it be long or short, has *unity* when it treats of but a single topic. The *topic sentence* will be a great help to you in giving your paragraphs *unity*. You will not be so apt to jumble into one paragraph material that should be placed in two or three, if you will, before you begin to write, decide upon the subject of your paragraph and make a topic sentence for it. You can test the unity of your paragraph by asking with respect to each sentence that you construct, "Does it relate to the subject of my paragraph?" [36]

Exercise 31.—The following paragraphs lack *unity*. How many topics are treated in each?

1. In the German land of Würtemberg lies the little town of Marbach. Although this place can be ranked only among the smaller towns, it is charmingly situated on the Neckar stream, that flows on and on, hurrying past villages and old castles to pour its waters into the proud Rhine. It was late in autumn. The leaves still clung to the grapevine, but they were already tinged with red. Rainy gusts swept over the country, and the cold autumn winds increased in violence.

2. Cecelia's home was an old family mansion situated in the midst of a pleasant farm. This was inclosed by willow hedges and a broad and gently murmuring river; nearer the house were groves with rocky knolls and breezy bowers of beech. Cecelia's bosom friend at school was Alice Archer; and after they left school, the love between them rather increased than diminished.

3. Alice Archer was a delicate girl with a pale transparent complexion and large gray eyes that seemed to see visions. Her figure was slight, almost fragile; her hands white and slender. The old house in which she lived with her mother, with four sickly Lombardy poplars in front, suggested gloomy and mournful thoughts. It was one of those places that depress you as you enter. One other inmate the house had, and only one. This was Sally Manchester, the cook. She was an extraordinary woman of large frame and masculine features,—one of those who are born to work. A treasure she was to this family.

4. Far out in the sea the water is as blue as the petals of the most beautiful corn-flowers, and as clear as the purest glass. But it is very deep, deeper than any cable will sound; and down there live the sea people. The Sea King had been a widower for many years. His old mother kept house for him and his daughters, the little sea princesses. [37]

5. Shylock, the Jew, lived at Venice. He was a usurer, who had amassed an immense fortune by lending money at great interest to Christian merchants. Being a hard-hearted man, he was much disliked by all good men. Antonio was the kindest man that lived, the best loved, and had the most unwearied spirit in doing courtesies. He was greatly beloved by all his fellow-citizens; but the friend who was nearest to his heart was Bassanio, a noble young Venetian. One day, Bassanio came to Antonio and told him that he wished to repair his fortune by a wealthy marriage with a lady whom he dearly loved.

12. The Body of the Paragraph.—We are to begin with a topic sentence, or with a sentence that gives some hint of what is to follow. And what next? Next comes the body of the paragraph,

the real paragraph, the idea we had in mind to express.

The best plan to follow in the making of your paragraph is this:—

1. Write brief notes of your material on the topic you have in mind, and make sure that it all bears directly on the topic.

2. Arrange these notes in the order that would be most natural and intelligible to the reader.

3. Find a good topic sentence.

4. Write the paragraph according to the plan arranged.

Example I. Subject of paragraph: The Long-spurred Columbine. [38]

A. Material: 1. Native of the Rocky Mountains. 2. Blooms abundantly. 3. Grows on shady slopes. 4. Color—blue, white, occasionally pink, never red. 5. Sepals—ovate with slender spurs, spreading; double length of the petals with which they alternate. 6. Petals—round and lighter in color than sepals. 7. Size—three inches broad. 8. Beauty—so great that it has been introduced into gardens.

[In this example, the material has fallen of its own accord into a good order: general statements, 1, 2, 3; color, 4; form, 5, 6; size, 7; beauty, 8. In this case, therefore, it will not be necessary to rearrange the material.]

B. Topic sentence: The long-spurred columbine is an exquisite flower.

C. Whole paragraph: The long-spurred columbine is an exquisite flower. It is a native of the Rocky Mountains, where it blooms abundantly on shady slopes. It often wears a blue gown; it also wears white and occasionally pink, but never red. The ovate sepals, with their slender spurs, are spreading, and double the length of the round, lighter-colored petals with which they alternate. In size it is quite three inches across. It is so beautiful that it has been introduced into many gardens.

Example II. Subject of paragraph: Emigration to California in 1849.

A. Material: 1. In '49, "gold fever" reaches Eastern states. 2. Rush for West. 3. Eighty thousand men reach California before end of year. 4. A few gain riches. 5. The greater part barely make a living by exhaustive toil. 6. Hardships of journey across Isthmus of Panama and across continent (overland route). 7. San Francisco, from an insignificant settlement, sprang into city of twenty thousand inhabitants. [39]

B. Material rearranged: 1. In 1849—"gold fever" reaches Eastern states. 2. Rush for West. 3. Hardships of journey. 4. Eighty thousand men reach California. 5. San Francisco's rapid growth. 6. A few gain riches. 7. The greater number barely make a living by their exhausting toil.

[Notice that 6 has been made 3. The hardships of the journey should naturally be described before the facts about the arrival are given.]

C. Topic sentence: In 1849 the "gold fever" reached the Eastern states, and a great rush of emigration began, both by land and by sea.

D. Whole paragraph: In 1849 the "gold fever" reached the Eastern states, and a great rush of emigration began both by land and by sea. Many died of sickness contracted in crossing the Isthmus of Panama; multitudes more perished on the overland route across the continent. Notwithstanding the hardships and loss of life, over eighty thousand men succeeded in reaching California before the end of the year. From an insignificant settlement San Francisco suddenly sprang into a city of twenty thousand inhabitants. A few of these emigrants gained the riches they so eagerly sought, but the greater part barely made a living by the most exhausting toil.

Example III. Subject of paragraph: President Lincoln's Call for Volunteers.

A. Material: 1. Lincoln calls for seventy-five thousand volunteers April 15, 1861. 2. Wishes them to serve three months. 3. Within thirty-six hours several companies from Pennsylvania had reached Washington. 4. Men of all parties at the North forgot their political quarrels and hastened to the defense of the capital. 5. The Sixth Massachusetts Regiment was the first full regiment to march. 6. Few supposed the war would last longer than three months. 7. The Sixth Massachusetts speedily followed the Pennsylvania regiments. [40]

B. Material rearranged: 1. Lincoln calls for seventy-five thousand volunteers April 15, 1861. 2. For three months' service. 3. Few supposed the war would last longer. 4. Men of all parties at North forgot their political quarrels and hastened to the defense of the capital. 5. Within thirty-six hours several Pennsylvania regiments had reached Washington. 6. The Sixth Massachusetts was the first full regiment to march. 7. The Sixth Massachusetts speedily followed the Pennsylvania regiments.

C. Topic sentence: On April 15, 1861, President Lincoln called for seventy-five thousand volunteers.

D. Whole paragraph: On April 15, 1861, President Lincoln called for seventy-five thousand volunteers. They were to enlist for only three months, for few then supposed the war would last longer than that. In response to the President's call, men of all parties at the North forgot their political quarrels, and hastened to the defense of the capital. Within thirty-six hours several companies from Pennsylvania had reached Washington. They were speedily followed by the Sixth Massachusetts Regiment—the first full regiment to march.

Exercise 32.—Make notes for completing the paragraphs suggested by the following topic sentences. In arranging your notes, you should follow some simple plan. If you are writing a story, for instance, you will naturally follow the order of time, and put things down in the order in which they occurred. If you are writing a description of scenery, you may mention the various objects in the order in which you saw them, or in the order of place, or in the order of importance. If you are explaining something, you will present facts in the order of their importance, and according to their connection with each other, always keeping in mind that you wish to make your explanation simple and clear.

[41]

1. The journey had been long and tiresome.

2. At sunset I stood on a hill, overlooking the town.

3. The dew had not disappeared, when, just after sunrise, I started out, fishing rod in hand.

4. Golden-rod is one of the most common and the most beautiful of our wayside flowers.

13. Too Many Paragraphs.—Sometimes matter that might be properly included in one paragraph is spread over two or three paragraphs, as in the following passages:—

I. As the Hurons, to every appearance, had abandoned the pursuit, there was no apparent reason for this excess of caution.

The flight was, however, maintained for hours, until they had reached a bay, near the northern termination of the lake.

Here the canoe was driven upon the beach, and the whole party landed.

II. The Duke of Normandy landed in Sussex, in the year 1066. He had an army of sixty thousand chosen men, for accomplishing his bold enterprise.

Many gallant knights who were not his subjects joined him, in the hope of obtaining fame in arms and estates, if his enterprise should prosper.

Exercise 33.—Write the following selection in three paragraphs. State the subject of each paragraph.

[42]

Burton Holmes, the lecturer, says that the Indians of Alaska regard white men and canned goods as so closely associated that they are nearly synonymous.

Wherever the white man is seen, canned meats, fruits, and vegetables are found.

When Mr. Holmes visited Alaska recently, he carried with him a phonograph. This was exhibited to an old chief who had never seen a talking machine before.

When the machine was started, and the sound of a human voice came from the trumpet, the Indian was much interested.

He listened gravely for a time, then approached and peered into the trumpet.

When the machine finished its cylinder and stopped, the Indian pointed at it, and smiling an expansive smile, remarked, "Huh! Him canned white man."

14. The End of a Paragraph.—Occasionally you will find that it is convenient to put at the end of a paragraph a sentence that will sum up your whole idea in a few words. Such a sentence is particularly useful when no topic sentence has been used.

Examples:—

1. The great error in Rip's composition was a strong dislike of all kinds of profitable labor. It could not be from the want of perseverance; for he would sit on a wet rock, with a rod as long and heavy as a lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn, or building stone fences; the women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.—Washington Irving: *Rip Van Winkle.*

[43]

2. I was fatigued with traveling, 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 copper. This latter I gave the people of the boat for my passage, who at first refused it on account of my rowing; but I insisted on their taking it. A man is sometimes more generous when he has but a little money than when he has plenty, perhaps through fear of being thought to have but little.—Benjamin Franklin: *Autobiography.*

3. We are a part of the public, and help to make its opinions and give it its power. Laws are practically useless unless the general sentiment of the community sanctions them. The rules of great corporations prohibiting the use of liquor by employees are now enforced as they could not have been a few years ago. They can be enforced now because of a growth of the belief that intoxicants are harmful, and a growing demand that those intrusted with human lives and with great interests shall be clear of brain and reliable of hand. Public opinion is a power, and it is one that we should help to form and help to use.

Exercise 34.—Make notes for paragraphs suggested by the following summary sentences:—

1. In a word, it was a magnificent sight. [44]

2. Thus died a brave soldier.

3. It was a simple but a kindly act.

4. It was too late.

Exercise 35.—Find summary sentences for the paragraphs suggested by the following notes:—

1. Tom obliged to whitewash fence.—Holiday.—Other boys come for him.—Pretends to enjoy his task.—Refuses to let them help him.—Finally accepts bribe and lets the boys do his work. [Summary sentence expressing an opinion of Tom's cleverness.]

2. Autumn storm—rocky coast—high wind—big waves—dashing spray. [Summary sentence expressing your pleasure or discomfort.]

3. Getting up early on a winter morning—unpleasant—dark—cold—sleepy. [Summary sentence indicating your dislike.]

15. Quotations.—This is a convenient place to explain the punctuation of quotations.

Quotations are *direct* when the exact words of the speaker or writer are repeated. They are *indirect* when the thought is expressed without using the exact words.

1. *Direct.* "Good evening, Dance," said the doctor, with a nod. "And good evening to you, Jim. What good wind brings you here?"

2. *Indirect.* The doctor nodded, said good evening to Dance and Jim, and asked what good wind brought them there.

In writing down a conversation, it is customary to make each speech of each person a paragraph by itself, even if it consists of only a few words.

A direct quotation should be inclosed in quotation marks. [45]

When a direct quotation is broken or separated by words which are not quoted, each part of the quotation should be inclosed in quotation marks.

1. *Unbroken.* "Have you any money?" asked the baker.

2. *Broken.* "Run along," said the woman, kindly; "carry your bread home, child."

The first word of a direct quotation should begin with a capital letter.

If the quotation when *unbroken* is composed of two independent parts separated by a semicolon, a semicolon (not a comma) should follow the author's words when the quotation is broken.

1. *Unbroken.* Solomon said, "Boast not thyself of to-morrow; for thou knowest not what a day may bring forth."

2. *Broken.* "Boast not thyself of to-morrow," said Solomon; "for thou knowest not what a day may bring forth."

When a quotation is long or formally introduced, it is usually preceded by a colon, or by a colon and a dash.

1. Nathan Hale, before he was executed, spoke the following words: "I regret that I have only one life to give for my country."

2. In Tennyson's *Bugle Song* we find the following beautiful lines:—

"O love, they die in yon rich sky,
  They faint on hill, or field, or river;
Our echoes roll from soul to soul
  And grow forever and forever."

[46]

Exercise 36.—Rewrite the following sentences, putting in the quotation marks. Make each speech of each person a paragraph by itself.

1. The mother turned her head as Alice entered, and said, Who is it? Is it you, Alice? Yes, it is I, mother. Where have you been so long? I have been nowhere, dear mother. I have come directly home from church. How long it seems to me! It is very late. It is growing quite dark. I was just going to call for the lights. Why, mother! exclaimed Alice, in a startled tone, what do you mean? The sun is shining directly into your face! Impossible, my dear Alice. It is quite dark. I cannot see you. Where are you? Alice leaned over her mother and kissed her. Both were silent,—both wept. They knew that the hour, so long looked forward to with dismay, had suddenly come. Mrs. Archer was blind!

2. Yonder comes Moses. As she spoke, Moses came in on foot, sweating under the deal box, which he had strapped round his shoulders like a peddler. Welcome, welcome, Moses; well, my boy, what have you brought us from the fair? I have brought you myself, cried Moses, with a sly look, and resting the box on the dresser. Ah, Moses, cried my wife, that we know, but where is the horse? I have sold him, cried Moses, for three pounds five shillings and twopence. Well done, my good boy, returned she. Between ourselves, three pounds five shillings and twopence is no bad day's work. Come, let us have it, then. I have brought back no money, cried Moses again. I

have laid it all out in a bargain, and here it is, pulling out a bundle from his breast; here they are, a gross of green spectacles, with silver rims and shagreen cases. A gross of green spectacles! repeated my wife in a faint voice. And you have parted with the colt, and bought us back nothing but a gross of green paltry spectacles! Dear mother, cried the boy, why won't you listen to reason? They were a dead bargain, or I should not have bought them. [47]

Exercise 37.—Change the following *indirect* quotations to *direct* quotations:—

1. The fir tree wished it were tall enough to go to sea, and asked the stork to tell it what the sea looked like; but the stork replied that it would take too much time to explain.

2. The little boy asked his grandmother whether the swarm of white bees had a queen bee and she replied that they certainly had.

3. Rip asked in despair whether nobody there knew Rip Van Winkle, and some one answered that he stood leaning against a tree yonder. Rip looked, and beheld a precise counterpart of himself as he went up the mountain. The poor fellow was now completely confounded and wondered whether he was himself or another man. In the midst of his bewilderment, the man in the cocked hat demanded who he was and what was his name. Rip replied that he was not himself but somebody else, and that he could not tell who he was.

Exercise 38.—Write from dictation.

1. A little daughter of a clergyman was not feeling well, and had to be put to bed early.

"Mother," she said, "I want to see my dear father."

"No, dear," said her mother, "father is not to be disturbed just now."

Presently came the pleading voice, "I want to see my father."

"No, dear," was the answer, "I cannot disturb him."

Then the four-year-old parishioner rose to the question of privilege. [48]

"Mother," said she, "I am sick woman, and I want to see my minister."

2. One night my friend put up at a small country hotel. The next morning, at breakfast, the landlord said to him, "Did you enjoy the cornet playing in the room next to yours last night?"

"Enjoy it!" my friend replied, "I should think not. Why, I spent half the night pounding on the wall to make the man stop."

"It must have been a misunderstanding," said the landlord. "The cornet player told me that the person in the next room applauded him so heartily that he went over every piece he knew three times."

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[49]

CHAPTER IV

WORDS

16. How We Learn Words.—We have now for some time been studying about combinations of words, but we have said very little about words themselves. This was the proper course to follow, for in our native language we need to be told about combinations of words more than about words themselves; about these we cannot help finding out much by ourselves. Indeed, it is life that teaches us words,—life and association with our fellows. We could scarcely avoid learning rapidly the names which the people who speak our language have given to the multitude of actual things which we see and touch, and the common words which are customary to express our feelings and thoughts with regard to these objects. As we grow older and wiser, and particularly if we associate with persons of intelligence and information, and read widely in books of all sorts, we become rapidly acquainted also with a great mass of words that have grown up to express the most abstract thoughts and the most delicate shades of feeling.

Life, then, and association with our fellows, and reading will bring to our knowledge, in due course of time, all the words we shall ever need to use. There are a few hints to be given, however, which will be of service to you in this process of learning the customary words which the people of our race and nation use to express their thoughts and feelings. [50]

17. The Size and Character of the English Vocabulary.—We use the word *vocabulary* to express the total number of words used by a person or group of persons. The English vocabulary, then, is the total number of words used by the people who write and speak English. There are more than three hundred thousand such words collected in our dictionaries, and the number is being added to every year. No single person would be acquainted with all these words, for many of them have been used only rarely, or only among little groups of people, or in connection with sciences not understood by the people at large. The number of words that an intelligent and educated person would understand when he saw or heard them is not often more than sixty thousand; the number of words that such a person would himself use is very much less—probably not, as a rule, more than twenty thousand.

A great many of our words come from the Latin language, and you will be greatly aided in your

study of English words if you can learn something of that language.

18. Increasing One's Vocabulary.—It is clear, then, that you will greatly increase your vocabulary as you grow older and wiser. It is also true, in general, that as your vocabulary grows you will grow, to some extent, in knowledge of the world. It will be worth while for you, therefore, to get into the habit of learning new words. This could, of course, be done by reading the dictionary (and the dictionary is by no means an uninteresting volume to pick up from time to time), but the more natural way is to reach this result by cultivating the habit of *attention* to words. You might begin the habit by noticing accurately the names of things you see or handle,—of tools and implements, birds, animals, and flowers; the names of different colors and shades; the names applied to persons to describe their duties and occupations. [51]

Exercise 39.—Write as many words as possible that name:—

1. Various trades and professions. 2. Vehicles used on land. 3. Boats (from a man-of-war to a flatboat). 4. Buildings—(*a*) churches, (*b*) public buildings, (*c*) educational buildings, (*d*) buildings used for amusements. 5. Parts of a bicycle. 6. Tools. 7. Birds. 8. Flowers. 9. Colors. 10. Musical instruments.

Exercise 40.—After each of the following nouns place a verb that describes the sound made by the animal mentioned.

Sheep, owls, sparrows, goats, oxen, frogs, hens, bears, horses, robins, roosters, doves, lions, parrots, ravens, monkeys, elephants, snakes.

Exercise 41.—Notice the following words which might be used in describing some one's appearance:—

Eyes: bright, dull, sparkling, clear, heavy, close-set, shifting, narrow, honest, gentle, penetrating, keen, kindly, expressive, lovely, hard.

Forehead: noble, high, receding, low, broad, narrow, well-shaped.

Figure: muscular, wiry, broad-shouldered, well-proportioned, slender, thick-set, stout, short, tall.

1. Make a similar list to describe a person's disposition, ability, conversation.

2. Make a list of the descriptive words used by Longfellow in *The Village Blacksmith*. [52]

Exercise 42.—Find as many descriptions of winter as you can. Make lists of words used by the authors in describing it. Make lists of words that you might use in describing the following: *a picnic*; *Christmas night*; *the weather*; *the character of Washington*; *an old house*; *a shell*; *a feather*; *a sunset*; *Mount Washington*; *a lily-of-the valley*; *your favorite walk*.

Exercise 43.—The same scene may look very different to you at different times,—for instance, a piece of woods which you visit in company with some merry boys and girls in search of spring flowers, and the same woods in which you wander alone, having lost your way.

Select from the following list adjectives which you might use in writing the first description; the second.

Things described: path, leaves on the ground, birds, squirrels, trees, brook.

Descriptive words: lonely, crisp, solitary, chattering, moaning, merry, mournful, timid, scolding, shady, romantic, charming, singing, sweet-voiced, warning, sobbing, dismal, gloomy.

Exercise 44.—Compare the following: 1. New York Harbor seen by a citizen of New York who is returning home after a long absence in some foreign country. 2. The same viewed by a homesick Norwegian girl who has left all her friends in Norway.

Select some of your descriptive words from the following, adding as many others as you feel that you need: *inhospitable*, *gloomy*, *cold*, *hard*, *welcome*, *joyous*, *sad*, *bright*, *glorious*, *fearful*, *lonely*, *pathetic*, *homesick*.

Exercise 45.—1. The village bell is ringing. Describe the way it sounds to you on the following occasions:—

Calling to church service on a clear, sunny Sabbath morning; tolling for the death of a dear friend; ringing in celebration of a victory (suppose that we are at war with another country); ringing to celebrate a wedding; ringing "the old year out, and the new year in." [Read *The Bells*, by Edgar Allan Poe, before writing.]

2. Write a paragraph telling how you felt when you heard that you were to have some unexpected pleasure. [53]

3. Imagine yourself living on the morning of April 15, 1865. Describe your feelings on learning of the death of Lincoln.

19. Synonyms.—Synonyms are words which have the same or nearly the same meaning.

Examples: Liberal, generous; face, countenance.

A knowledge of synonyms will be valuable to you in several ways. First, it will enable you to avoid the too frequent repetition of a word. By using synonyms, then, you add variety to your writing.

"When the *walk* is over there is abundance to think about; and the *ramble* reviewed at night before the andirons is a repetition of the day's enjoyment."

If you will substitute *walk* for *ramble* in the preceding sentence, you will see how much the

sentence loses by not using the synonym.

Exercise 46.—In each of the following fill each blank with an appropriate synonym of the italicized word in the same sentence:—

1. Be astir at ——, then, and receive the greeting of that lover of the *dawn*, the blackcap. 2. The —— thickened, so that now you waded through a condensation of *gloom*. 3. The thrush filled every lone pathway with its sweet *music*, and I wondered that the world should hear so little of this woodside ——. 4. The sobering *silence* of the night was the subject of our conversation, when suddenly a sad, sweet song broke the ——. 5. In the *city* these conditions are not so well marked; but beyond the —— limits, nature still rules. 6. It was just the day for a *ramble*, and I was off early for an all-day ——. 7. The *gale* died away, and he tried to go northward again; but again came the —— and swept him back into the waste. 8. And what became of the little ——, the poor *boy* in the pretty town of Marbach? 9. He comes up the stairs —— and opens the door *noiselessly*. 10. When the first week had *passed*, the queen took little Eliza into the country, and but a short month had —— when the king had entirely forgotten his little daughter. [54]

Exercise 47.—In the following use a synonym in place of one of the underlined words:—

1. He has many *wealthy* friends, although he is not a *wealthy* man himself. 2. At his first glimpse of the *countenance*, Ernest did fancy that there was a resemblance between it and the familiar *countenance* upon the mountain side. 3. Celia considered that it would be unsafe for two young *maids* of rank to travel in their rich clothes; she therefore proposed that they should dress like country *maids*. 4. When the servant of the house of Montague met the servant of the house of Capulet, a *quarrel* ensued; and frequent were the *quarrels* from such accidental meetings. 5. Portia dressed herself and Nerissa in men's *apparel*, and putting on the *apparel* of a counselor, she took Nerissa with her as clerk and set out for Venice. 6. Portia now *desired* Shylock to let her see the bond; and when she had read it she *desired* him to be merciful. 7. The importance of the arduous *task* Portia had engaged in gave her courage, and she boldly proceeded to perform the *task* she had undertaken. 8. The *lady* expressed great sorrow at hearing this, and said she wished to see the father of Helena, a young *lady* who was present. 9. The mourners sat in *silence*, with only a smothered sob now and then to break the *silence*. 10. She tried to *comfort* the sorrowful girl, but could think of nothing that would *comfort* her.

Exercise 48.—1. Give one or more synonyms for each of the following words. Consult your dictionary.

Dawn, neglect, perform, astonish, collect, bestow, appeal, destroy, attend, grieve, joy, brilliance, gloomy, happy, gentle, calm, excitable, fond, sweet, simple, just, honorable, gloaming, bewilder. [55]

2. Rearrange the following list, putting together all words that are synonyms:—

Crime, smite, maid, fault, fervent, labor, reverence, ardent, instantly, respect, fraternal, quickly, work, glowing, entreat, toil, honor, brotherly, beg, venerate, beseech, gloaming, waste, importune, twilight, squander, glitter, shine, glisten, sparkle, offense, girl, strike, lass, sincere, faithful, transgression, true, desire, wish.

A knowledge of synonyms, then, is valuable, since it enriches your vocabulary and enables you to give variety to your writing. There is still another way in which this knowledge may be useful to you, There is generally some slight difference in meaning, even in words classed as synonyms, and a wise choice will enable you to express your thought with more exactness.

Example. "I frantically *begged* a knot of sailors not to let them perish before our eyes."

In the dictionary you will find the following synonyms for *beg*, with an explanation of the different shades of meaning: ask, entreat, beseech, implore, supplicate.

"One *asks* what he feels he may fairly claim; he *begs* for that to which he advances no claim but pity; *entreat* implies a special earnestness of asking, and *beseech*, a still added and more humble intensity. To *implore* is to ask with weeping and lamentation; to *supplicate* is to ask, as it were, on bended knees." (*Standard Dictionary.*)

It would be better, then, to write,—

"I frantically *implored* a knot of sailors not to let them perish before our eyes."

Exercise 49.—Choose one of the synonyms given in each of the following sentences. Consult your dictionary to get the different shades of meaning. [56]

1. They were making out to me, in an [agitated, excited, disturbed] way that the lifeboat had been bravely manned an hour ago, and could do nothing.

2. The thunder was loud and [ceaseless, incessant, continuous].

3. I was [perplexed, confused, distracted] by the terrible sight.

4. The excited voice went [calling, crying, clamoring] along the staircase.

5. I was [tired, fatigued, exhausted] with traveling and want of rest.

6. I made a most [awkward, ridiculous, absurd, grotesque] appearance.

7. A man is sometimes more [generous, liberal, open-handed] when he has but a little money than when he has plenty.

8. Dost thou love life? Then do not [squander, waste, spend] time.

9. He [continued, admonished, warned, counseled, advised] me not to let so good an offer pass.

10. The eagle listens to every sound, [looking, gazing, glancing] now and then to the earth beneath.

Exercise 50.—Fill the blanks below with words from the following groups of synonyms:—

I. Large, colossal, great, big, commodious, huge, vast, capacious, immense, spacious, huge.

1. Joan of Arc rode at the head of a —— body of troops. 2. Our world itself is a very —— place. 3. If a —— giant could travel all over the universe and gather worlds, all as ---- as ours, and were to make first a heap of merely ten such worlds, how —— it would be. 4. I pushed aside the heavy leathern curtain at the entrance, and stood in the ---- nave. The —— cupola alone is sixty-five feet higher than the Bunker Hill Monument, and the four —— pillars on which it rests are each one hundred and thirty-seven feet in circumference. The awe I felt in looking up at the —— arch of marble and gold did not humble me. 5. The old lady drew a package of peppermints from her —— pocket. 6. He lived in a —— mansion with —— rooms. [57]

II. Tiny, little, small, diminutive, minute.

1. The Lilliputians were a very —— people. 2. Each ---- point was carefully explained. 3. I met a —— cottage girl. 4. Far away in the forest, grew a pretty —— fir tree. 5. The lame boy was so —— that they called him ---- Tim.

Exercise 51.—Consult your dictionary to get the exact meaning of each word in the following two groups of synonyms. Insert words in the blanks, using each word but once.

1. Funny, odd, strange, queer, grotesque, peculiar.

2. Brave, bold, daring, fearless, courageous, reckless.

1. He told us of many —— happenings. 2. The bird has a —— cry. 3. We laughed at the —— story. 4. What an ---- stick he is, to be sure. 5. —— faces were carved over the door. 6. It is a —— coincidence. 7. He was a ---- bad man. 8. The —— soldier was foremost in the fray. 9. The —— deed was applauded. 10. He is a ---- man, and never considers consequences. 11. He seems to be perfectly ——. 12. The fireman received a medal for his —— act.

Exercise 52.—Do you see any difference in meaning in the pairs of words given below? Write sentences using each correctly.

Artist, artisan; healthy, healthful; bring, fetch; applause, praise; propose, purpose; in, into; distinct, clear; few, little; defend, protect; thankful, grateful; right, privilege; occasion, opportunity; custom, habit; brutal, brutish; temperance, abstinence; exile, banish; excuse, apology; duty, obligation; doubt, suspense; price, worth; interfere, interpose; surprised, astonished; flexible, pliable. [58]

20. Accuracy in the Use of Words.—Accuracy in the use of words comes from practice. It is better to blunder by using a word without a complete knowledge of its meaning than to be afraid to use any but the commonest words. Some words sound very much alike and yet have very different meanings, and some words are so nearly alike in meaning that it is almost or quite impossible to define the difference between them, though we may perhaps feel it. All that we can do, then, is simply to go on learning, using new words as fast as we get fairly well acquainted with them, and depending upon our teachers and older friends to point out to us when we are wrong.

What we must avoid is the stupid habit of using words thoughtlessly, after the manner of the blundering Mrs. Malaprop in Sheridan's *Rivals*, who said:—

> I would by no means wish a daughter of mine to be a *progeny* of learning; I don't think so much learning becomes a young woman.... As she grew up, I would have her instructed in *geometry* that she might know something of the *contagious* countries; but above all, Sir Anthony, she should be mistress of *orthodoxy*, that she might not misspell and mispronounce words so shamefully as girls usually do; and likewise that she might *reprehend* the true meaning of what she is saying. This, Sir Anthony, is what I would have a woman know; and I don't think there is a *superstitious* article in it. [59]

Exercise 53.—Distinguish between the meaning of the following words: *luxuriant* and *luxurious*; *effect* and *affect*; *disease* and *decease*; *descent* and *dissent*; *principal* and *principle*; *suspect* and *expect*; *sensuous* and *sensible*; *allude* and *elude*; *noted* and *notorious*; *emigrant* and *immigrant*; *ovation* and *innovation*; *torpid* and *tepid*.

21. Figures of Speech.—There is a strange way we all have of using words in a sense different from that of ordinary expression. We say, for example, that a brave soldier "was a lion." Of course, he was not a lion actually; he merely had certain qualities which we think lions have to a particularly great degree, that is, strength and courage. In the same way, especially in joke, we may speak of a person as an ass, a mule, a fox, a goose, an elephant, etc. Or, instead of saying that a soldier fought bravely, we may say that he fought like a lion, and similarly, that he was as stubborn as a mule, as keen as a fox, etc. We thus say either what a thing is *not*, or what it is *like*, instead of what it *is*. Such expressions are called **figures** (that is, forms) of **speech**. In a metaphor, one thing is called by the name of another. In a simile, one thing is said to be like another.

We use both the metaphor and the simile quite frequently and naturally in our ordinary speech and writing, particularly when our feelings are aroused in any way.

[60] 1. Bread is the staff of life. (Metaphor.) 2. The ground was an oven floor; and the breeze that passed by, the breath of a furnace. (Metaphor.) 3. His eye glowed like a fiery spark. (Simile.) 4. The

carded wool, like a snowdrift, was piled at her knee. (Simile.)

Exercise 54.—Pick out the metaphors and similes in the following sentences:—

1. In this world a man must either be anvil or hammer. 2. He beheld the lights in the houses, shining like stars in the dusk and mist of the evening. 3. Hearty and hale was he, an oak that is covered with snowflakes. 4. Their lives glide on like rivers that water the woodland. 5. Their hearts leaped like the roe, when he hears in the woodland the voice of the huntsman. 6. Life is a sheet of paper white. 7. Her eyes are stars; her voice is music. 8. A fat little steamer rolled itself along like a sailor on shore. 9. He glared at us like a tiger out of a jungle. 10. Cornwallis, speaking of Washington, said he would "bag the old fox" in the morning. 11. He is a little chimney and heated hot in a moment. 12. John is the black sheep of the family. 13. She is like a gleam of sunlight on a dark day. 14. Pleasant words are as a honeycomb, sweet to the soul and health to the bones. 15. Her heart is as pure as the lilies.

Exercise 55.—Change the following similes and metaphors to plain language:—

1. He is a Samson. 2. He is a wet blanket. 3. They are a pair of turtle doves. 4. Never cross bridges until you come to them. 5. He is a tower of strength. 6. You are pure gold. 7. Night's candles are burnt out. 8. He is unstable as water. 9. He carries the world on his shoulders. 10. What a bear he is! 11. That is a hard nut to crack. 12. Don't be a dog in the manger. 13. Mother nature laughs around. 14. Don't rub him the wrong way. 15. The Roman mother said of her children, "These are my jewels." [61]

Exercise 56.—Find similes or metaphors to express the following:—

1. Time passes quickly. 2. Her eyes are very bright. 3. The boat moved rapidly through the water. 4. She sings very sweetly. 5. The wind makes a sound in the tops of the pines. 6. He is very cross. 7. They are exceedingly poor. 8. Do not find fault with a gift. 9. Her hair is fine and soft. 10. The night was very dark.

Exercise 57.—I. Compare the two following passages. Notice how the account of the beginning of the boat race loses in force by the changes from figurative language to plain language.

1. Hark! the first gun. The report sent Tom's heart into his mouth. The crowds on the bank began to be agitated by the shadow of the coming excitement.

Long before the sound of the starting-gun can roll up the river, the pent-up life and energy which has been held in leash is let loose.

2. Hark! the first gun. The report made Tom nervous. The crowds on the bank began to be agitated by the thought of the coming excitement.

Long before the sound of the starting-gun can be heard up the river, the life and energy which has been checked is released.

II. Rewrite the following, changing the similes and metaphors to plain language. Notice how much the paragraph loses in force.

Isn't he grand, the captain, as he comes forward *like lightning*, stroke after stroke? As the space narrows, the *fiery* little cockswain's eyes *flash* with excitement.

[62]

Exercise 58.—Rewrite the following, using two or more similes or metaphors:—

The first snow came. It covered the brown fields and green meadows. It protected the roots of the plants hidden under it. It was very white and clean. It covered the bushes and trees and fences with a soft white covering.

Exercise 59.—Write sentences comparing the descent of an eagle upon its prey to the fall of a thunderbolt; the falling of rain to weeping; a cheerful face to a sunbeam; the loss of hope to the setting of the sun; a modest little girl to a violet; a sailing vessel to a bird; dandelions to pieces of gold; a good book to a friend; a burst of anger to a storm; old age to sunset.

Exercise 60.—Write a paragraph describing something you have seen in nature,—a brook, a meadow where cattle are grazing, a field of daisies, a waterfall, or anything else you may choose. Try to use at least one metaphor or simile.

22. Mistakes in the Use of Words.—Let us now consider the principal errors which we are likely to make with regard to words.

23. Spelling.—If our letters corresponded exactly to our English sounds, we could all spell fairly well, because we could use the symbols that answered to our pronunciation. But our letters do not agree well with our sounds; and there are many oddities and inconsistencies which cause the young student a great deal of trouble. Many plans have been proposed for simplifying our spelling, and it is to be hoped that eventually some wise scheme will be generally adopted, but that is not likely to come to pass for many years, and in the meantime we must follow the established custom. If we do not learn to spell in this way, we run the risk of being thought unintelligent and uneducated. [63] As a matter of fact, however, students of your age are already over the worst of their troubles in this respect. All they have to do is to pay careful attention to the form of words as they read, and to keep a list of the words which they spell incorrectly in their own compositions, making sure that they do not make the same mistake a second time.

A set of rules which will be of service to you will be found in the Appendix.

24. Slang.—By slang we mean strange words or expressions, not employed in serious or dignified composition, whether written or spoken. They are sometimes used in conversation, largely in jest, by persons of intelligence and education, but more generally by persons of defective education, who are not really acquainted with the forms of the language used by the educated classes. There can be no great objection to playing with words on occasions where play is appropriate, particularly when the speakers are young or full of boisterous fun. It is, however, unwise for young students to get the habit of thus playing with words so firmly established that they play when they should be serious, or that they become unfamiliar with really good English. Particular care should be taken to avoid slang that is vulgar or coarse.

Here is an extract which is intended to represent the natural and playful speech of a boy of high spirits:—

"I say, East, can't we get something else besides potatoes? I've got lots of money, you know."

"Bless us, yes, I forgot," said East, "you've only just come. You see all my tin's been gone this twelve weeks. I've got a tick at Sally's, of course; but then I hate running it high, you see, toward the end of the half, because one has to shell out for it all directly one comes back, and that's a bore."

"Well, what shall I buy?" said Tom, "I'm hungry."

"I say," said East, "you're a trump, Brown. I'll do the same by you next half. Let's have a pound of sausages, then; that's the best grub for tea I know of."—THOMAS HUGHES: *Tom Brown's Schooldays*.

There is a certain vigor and picturesqueness of expression here, and it would be absurd to expect boys, on all occasions, to speak like dictionaries. On the other hand, you will readily see that the italicized expressions in the following sentences would be wholly inappropriate in serious written composition.

1. John made a bad *break*. 2. Your new hat is simply *immense*. 3. I think that's the *limit*. 4. Children should *take a back seat*. 5. He *passed in his checks*. 6. That's only a *bluff*. 7. He's a big *chump*. 8. The people made a big *kick*. 9. That boy is a *fresh kid*. 10. He *chucked* the tea overboard.

Exercise 61.—Rewrite the sentences given above, substituting correct English for the slang words or expressions.

What slang expression do you use most frequently? Write a paragraph explaining exactly what you mean by it.

Exercise 62.—Point out the exaggeration in the use of the italicized words by giving the meaning of the word. Suggest words which might be substituted for them.

1. We had an *awfully* good time. 2. Butter is *frightfully* dear. 3. I'm *terribly* tired. 4. We were *horribly* bored. 5. He is *tremendously* pleased. 6. This is a *magnificent* lead pencil. 7. You are *fearfully* late this morning. 8. I *adore* chocolate fudge. 9. This is *beautiful* jelly cake. 10. What a *splendid* apple!

25. Errors in the Forms of Words.—The following exercises will give you practice in the forms of words in which young students most often make mistakes.

Exercise 63.—Write sentences containing the following:—

Babies', women's, boy's, boys', girl's, children's, man's, men's, girls', baby's, cats', cat's.

Exercise 64.—Write from dictation:—

1. The dog returns at John's call and rubs against his legs. He waits while his master's horse is dozing at the post, and his master talks within, and gossips with the other dogs, who are snapping at the flies. Nobody knows how many dogs' characters are destroyed in this gossip. 2. Malcolm entered the ladies' cabin and looked for a seat. A baby, who was pulling impatiently at its mother's dress, suddenly ran to him, crying, "Baby's papa,"—to his great embarrassment. 3. It's now midnight. 4. Olive's skates are with Alice's. 5. Yours is not so well prepared as ours. 6. Read Dickens's "Christmas Carol."

Exercise 65.—I. Fill the blanks with *I* or *me*. Give reasons for your choice.

1. His lecture gave pleasure to Frank and ——. 2. He is cleverer than ——. 3. This is for you and ——. 4. Henry and —— went driving. 5. Is it you? It is ——. 6. May Ethel and —— remain after school? 7. There is an agreement between you and ——. 8. This story was read by ——. 9. My sister and —— were traveling through Yellowstone Park.

II. Fill the blanks with *we* or *us*:—

1. —— girls have formed a society. 2. He gave —— boys permission to leave early. 3. Was it —— whom you saw? 4. You know that as well as ——. 5. You are far nobler than ——. 6. You can do it better than ——. 7. He has promised to take our cousin and —— to the circus. 8. He wishes to give —— pleasure.

III. Fill the blanks with *he* or *him*:—

1. It was ——. 2. All except —— came early. 3. I can do it as well as ——. 4. Who saw it first, you or ——? 5. I have no time for children like you and ——. 6. What are you and —— doing? 7. It was either —— or James that did it. 8. —— who had promised failed to fulfill his promise. 9. I thought it was ——. 10. I should not like to be ——.

IV. Fill the blanks with *she* or *her*:—

1. We gave —— one more chance. 2. —— and I are going. 3. You read better than ——. 4. Can it be ——? 5. I am sure it is ——. 6. I will keep you and ——. 7. —— and her friends have gone. 8. If I were —— I would do it. 9. The fault lies between you and ——. 10. I am going with ——.

V. Fill the blanks with *they* or *them*:—

1. We are as good as ——. 2. Could it have been ——? 3. It was ——. 4. —— and their company have gone. 5. We are not as well educated as ——.

VI. Fill the blanks with *who* or *whom*:—

1. —— are you to believe? 2. —— do you think it was? 3. I like to help those —— deserve it. 4. Do you remember —— you saw? 5. Can you tell —— to believe? 6. —— can this be from? 7. —— do you think this is? 8. I heard from a boy —— was a pupil. 9. He invited all ---- he believed to be his friends. 10. He saw a man —— he supposed to be the minister. 11. I gave it to the one —— seemed to need it most. 12. I hardly know —— to believe. 13. I have appointed a clerk —— I believe can be trusted. 14. We know —— you are. 15. Mary, —— is my friend, will certainly support me. 16. Lincoln was the man —— liberated the slaves. 17. If I cannot believe in her, in —— can I believe? 18. I will give it to the one —— gets here first. 19. They left me in doubt as to —— it was. 20. I have found my child —— was lost. 21. A man —— I expected to meet failed to arrive. 22. He spoke to the boy —— he pitied. 23. He helped the boy, —— had been deserted by his parents. 24. He was a man —— was greatly beloved. 25. Helen, ----, I am told, is the winner of the medal, is a very studious child. [67]

Exercise 66.—I. Use some form of verb *set* or *sit*:—

1. —— the plant on the window sill. 2. He —— the table. 3. The hen is ——. 4. Harold is —— out tomato plants. 5. The shepherds —— on the ground in a row. 6. They were —— there at nightfall. 7. He —— in the front seat. 8. She was —— by the fire. 9. We —— under the sycamore tree.

H. Use some form of *lie* or *lay*:—

I. —— still and rest. 2. He —— under the lilac bush. 3. He was —— there when I arrived. 4. We —— her in the cold, moist earth. 5. Mary, —— on the couch. 6. The men are —— a board walk. 7. We have —— our plan. 8. The ship is —— in the harbor. 9. She has —— there since seven o'clock.

III. Use some form of *do*:—

1. My work is ——. 2. He —— (past tense) his work well. 3. We —— (past tense) our duty. 4. Has he —— it yet? 5. You—— (past tense) it. [68]

IV. Use some form of *bring* or *take*:—

1. Horace —— his teacher a rose. 2. Miss Klein —— it home with her. 3. Frank, — me your book. 4. He —— it to me. 5. He has —— it to me. 6. He —— his dog into the garden. 7. He has —— it home.

V. Use some form of *learn* and *teach*:—

1. —— me to sew. 2. Mother has —— me to knit. 3. I have —— how to sew. 4. I am —— how to cook. 5. She —— her brother how to skate. 6. She is —— him to be fearless.

VI. Use some form of *see*:—

1. I —— the sunset. 2. I have —— the sunset. 3. He has —— the procession. 4. He —— it now.

VII. Use correctly in sentences *see*, *saw*, *seen*.

VIII. Use in sentences all forms of the following verbs:—

Go, drive, break, do, ring, run, bring, lie, lay, sit, set, teach, read, know, take.

IX. Change the form of the verbs below from present to perfect or past perfect:—

1. The boy runs rapidly. 2. The old man rings the bell at sundown. 3. I saw the lights of the village. 4. Tiny Tim sings very sweetly. 5. We sit by the fire in the gloaming. 6. Mr. Towne teaches drawing. 7. Mary reads well. 8. He lays fresh flowers on her grave. 9. He sets a light in the window. 10. Mary plays the piano.

CHAPTER V

[69]

CONDENSATION, EXPANSION, AND PARAPHRASE

26. Writing in which the Ideas are already at Hand.—Young people have an abundance of things to write about. Their lives are usually full of interesting incidents, and their minds are fresh and eager. Before passing on, however, to the principal part of composition, that in which the writer expresses his own ideas, let us undertake a little practice in a form of composition in which the ideas are furnished us. We shall thus not have to devote so much effort to thinking what we are going to write, and can devote all the more attention to the pleasing form of what we write.

27. Condensation.—Here are two well-written and clear paragraphs on an interesting topic,

and beneath each are two or three pleasing sentences which give the same idea in a shorter or condensed form.

1. Centuries ago, in a remote village among some wild hills in France, there lived a country maiden, Joan of Arc, who was at this time in her twentieth year. She had been a solitary girl from her childhood; she had often tended sheep and cattle for whole days where no human figure was seen or human voice was heard; and she had often knelt, for hours together, in the gloomy empty little village chapel, looking up at the altar and at the dim lamp burning before it, until she fancied that she saw shadowy figures standing there, and even that she heard them speak to her. —CHARLES DICKENS: *A Child's History of England.*

[70]

> Joan of Arc lived centuries ago in a remote French village. Her childhood had been a solitary one. Often she was for days alone with her sheep, and she knelt long alone in the gloomy village chapel, where she fancied that she saw shadowy shapes that spoke to her.

2. I think it was Hans, our Eskimo hunter, who thought he saw a broad sledge track. The drift had nearly effaced it, and we were some of us doubtful at first whether it was not one of those accidental rifts which the gales make in the surface snow. But, as we traced it on to the deep snow among the hummocks, we were led to footsteps; and, following these with religious care, we at last came in sight of a small American flag fluttering from a hummock, and lower down a little banner hanging from a tent pole hardly above the drift. It was the camp of our disabled comrades; we reached it after an unbroken march of twenty-one hours.—E. E. KANE: *Arctic Explorations*.

> Hans, our Eskimo hunter, found what seemed to be the faint traces of a sledge, and this led us to footsteps. Following these with great care, we came at length to the camp of our disabled comrades.

Exercise 67.—Condense the following paragraphs, making your sentences pleasing to the ear:—

1. In order to begin at the beginning of the story, let us suppose that we go into a country garden one fine morning in May, when the sun is shining brightly overhead, and that we see hanging from the bough of an old apple tree a black object which looks very much like a large plum pudding. On approaching it, however, we see that it is a large cluster or swarm of bees clinging to each other by their legs; each bee with its two fore legs clinging to the hinder legs of the one above it. In this way as many as twenty thousand bees may be clinging together, and yet they hang so freely that a bee, even from quite the center of the swarm, can disengage herself from her neighbors and pass through to the outside of the cluster whenever she wishes. —ARABELLA BUCKLEY: *Fairyland of Science*.

[71]

2. This warning stopped all speech, and the hardy mariners, knowing that they had already done all in the power of man to insure their safety, stood in breathless anxiety, awaiting the result. At a short distance ahead of them the whole ocean was white with foam, and the waves, instead of rolling on in regular succession, appeared to be tossing madly about. A single streak of dark billows, not half a cable's length in width, could be discerned running into this chaos of water; but it was soon lost to the eye amid the confusion. Along this narrow path the vessel moved more heavily than before, being brought so near the wind as to keep her sails touching. The pilot silently proceeded to the wheel, and with his own hands undertook the steering of the ship. No noise proceeded from the frigate to interrupt the horrid tumult of the ocean; and she entered the channel among the breakers in dead silence.—JAMES FENIMORE COOPER: *The Pilot*.

28. Method in Condensation.—The length of any piece of writing depends upon the purpose for which it is intended. For instance, the answer to the question, "Who was Abraham Lincoln?" might, according to the circumstances, be given in a paragraph, in a page, or in a chapter; or it might be expanded into a work of many volumes. If you were required, in preparation for a written lesson in history or geography, to read several pages, you would not be expected to write all you had read, but to be able to condense; that is, to omit details and select the *most important* points. The ability to decide which points *are* the important ones, and which may be omitted with least loss to the passage, will be of great value to you in all your serious reading and study.

[72]

The following suggestions will help you in condensing:—

1. Read the whole passage through carefully.

2. Pick out the things so important that they must be retained. As a rule, the more important the point, the greater the space the author allots to it. Drop the minor points.

3. Arrange the facts you decide to retain in order of importance, and in condensing the passage give most space to the most important points.

Read, for example, the following narrative, and notice the condensation printed below it:—

In the reign of the great caliph, there lived in the city of Bagdad a celebrated barber, of the name of Ali. He was famous for a steady hand, and could shave a head, or trim your beard or whiskers, with his eyes blindfolded. There was not a man of fashion at Bagdad who did not employ him; and such a run of business had he that at length he became very proud and insolent.

Firewood was always scarce and dear at Bagdad; and it happened one day that a poor woodcutter, ignorant of the character of Ali, stopped at his shop, to sell him a load of wood, which he had just brought from a distance on his donkey. Ali immediately offered him a certain sum "*for all the wood that was upon the donkey*." The woodcutter agreed, unloaded his beast, and asked for the money.

"You have not given me all the wood yet," said the barber. "I must have your wooden pack

[73]

saddle into the bargain: that was our agreement."

"What!" said the other, in great amazement; "who ever heard of such a bargain? It is impossible."

But after many words the overbearing barber seized the pack saddle, wood, and all, and sent away the poor peasant in great distress. The woodcutter then ran to the judge and stated his griefs; the judge was one of the barber's customers, and refused to hear the case. Then he went to a higher judge; he also patronized Ali, and made light of the complaint.

The poor woodcutter was not disheartened, but forthwith got a scribe to write a petition to the caliph himself. The caliph's punctuality in reading petitions is well known, and it was not long before the woodcutter was called to his presence. When he had approached the caliph, he kneeled and kissed the ground; and then, folding his arms before him, his hands covered with the sleeves of his cloak, and his feet close together, he awaited the decision of his case.

"Friend," said the caliph, "the barber has words on his side: you have equity on yours. The law must be defined by words, and agreements must be made by words. The law must have its course, or it is nothing; and agreements must be kept, or there would be no good faith between man and man. Therefore the barber must keep all his wood, but"—

Then calling the woodcutter close to him, the caliph whispered something in his ear, and sent him away quite satisfied. The woodcutter, having made obeisance, took his donkey by the halter, and returned home.

A few days later he applied to the barber, as if nothing had happened between them, requesting that he, *and a companion of his from the country*, might enjoy the dexterity of his hand; and the price for which both operations were to be performed was settled. When the woodcutter's beard had been properly shaved, Ali asked where his companion was. "He is standing just outside," said the woodcutter; "he shall come in at once." Accordingly he went out, and led in his donkey by the halter. "This is my companion," said he: "shave him." [74]

"Shave him!" exclaimed the barber, in a rage: "is it not enough that I should degrade myself by touching *you*, but you must insult me by asking me to shave your donkey? Away with you!"

The woodcutter immediately went to the caliph and related his case. "Bring Ali and his razors to me this instant," exclaimed the caliph to one of his officers; and in the course of ten minutes the barber stood before him. "Why do you refuse to shave this man's companion?" said the caliph to the barber: "was not that your agreement?" Ali, kissing the ground, answered, "It is true, O caliph, that such was our agreement; but who ever made a companion of a donkey before?"

"True enough," said the caliph; "but who ever thought of insisting upon a pack saddle's being included in a load of wood? No, no, it is the woodcutter's turn now. Shave this donkey instantly!"

So the barber was compelled to prepare a great quantity of soap, to lather the beast from head to foot, and to shave him in the presence of the caliph and of the whole court, whilst he was jeered and mocked by the bystanders. The poor woodcutter was then dismissed with a present of money; and all Bagdad resounded with the story, and praised the justice of the caliph.

> There was once in Bagdad a barber who was so skillful that he was employed by all the men of fashion, and who became so proud that he would seldom work for any but men of rank. One day a poor woodcutter came to his shop to sell a load of wood. Ali offered him a sum of money for "all the wood upon the donkey." The woodcutter agreed, whereupon Ali seized the wooden pack saddle as well as the wood, saying it was included in the bargain. [75]
>
> After in vain seeking redress from the judges, the peasant went to the caliph, who decided that, according to the terms made, the bargain must stand; but, calling the woodcutter to him, he whispered something in his ear.
>
> A few days afterward the woodcutter asked the barber to shave him and a companion from the country, agreeing to pay the price asked by the barber. After the woodcutter had been attended to, the barber asked for the companion, whereupon the woodcutter led in his donkey. The barber in rage drove them from his shop, but the woodcutter immediately went to the caliph and stated his case. The tables were now turned, for the caliph decided in favor of the woodcutter. The barber was obliged to shave the beast in the presence of the caliph and the whole court, who mocked at him; and the woodcutter was dismissed with a rich present.
>
> **Exercise 68.** In a similar way condense this account of the battle of Hastings into about two hundred words.

In the middle of the month of October, in the year one thousand and sixty-six, the Normans and the English came front to front. All night the armies lay encamped before each other in a part of the country then called Senlac, now called Battle. With the first dawn of day they arose. There, in the faint light, were the English on a hill. A wood lay behind them, and in their midst was the royal banner, representing a fighting warrior, woven in gold thread, adorned with precious stones.

Beneath the banner, as it rustled in the wind, stood King Harold on foot, with two of his remaining brothers by his side; around them, still and silent as the dead, clustered the whole English army—every soldier covered by his shield, and bearing in his hand the dreaded English battle-ax. [76]

On an opposite hill, in three lines,—archers, foot soldiers, and horsemen,—was the Norman force. Of a sudden, a great battle cry, "God help us!" burst from the Norman lines. The English answered with their own battle cry, "God's Rood! Holy Rood!" The Normans then came sweeping

down the hill to attack the English.

There was one tall Norman knight who rode before the Norman army on a prancing horse, throwing up his heavy sword and catching it, and singing of the bravery of his countrymen. An English knight, who rode out from the English force to meet him, fell by this knight's hand. Another English knight rode out, and he also fell; but then a third rode out and killed the Norman.

The English, keeping side by side in a great mass, cared no more for the showers of Norman arrows than if they had been showers of Norman rain. When the Norman horsemen rode against them, with their battle-axes they cut men and horses down. The Normans gave way. The English pressed forward. A cry went forth among the Norman troops that Duke William was killed. Duke William took off his helmet, in order that his face might be distinctly seen, and rode along the line before his men. This gave them courage.

As they turned again to face the English, some of their Norman horse divided the pursuing body of the English from the rest, and thus all that foremost portion of the English army fell, fighting bravely.

The main body still remaining firm, heedless of the Norman arrows, and with their battle-axes cutting down the crowds of horsemen when they rode up, like forests of young trees, Duke William pretended to retreat. The eager English followed. The Norman army closed again and fell upon them with great slaughter. [77]

"Still," said Duke William, "there are thousands of the English firm as rocks around their king. Shoot upward, Norman archers, that your arrows may fall down upon their faces."

The sun rose high, and sank, and the battle still raged. Through all the wild October day, the clash and din resounded in the air. In the red sunset, and in the white moonlight, heaps upon heaps of dead men lay strewn, a dreadful spectacle, all over the ground.

King Harold, wounded with an arrow in the eye, was nearly blind. His brothers were already killed. Twenty Norman knights now dashed forward to seize the royal banner from the English knights and soldiers, still faithfully collected round their blinded king. The king received a mortal wound and dropped. The English broke and fled. The Normans rallied, and the day was lost.

Oh, what a sight beneath the moon and stars when lights were shining in the tent of the victorious Duke William, which was pitched near the spot where Harold fell—and he and his knights were carousing within—and soldiers with torches, going slowly to and fro without, sought for the corpse of Harold among piles of dead—and Harold's banner, worked in golden thread and precious stones, lay low, all torn and soiled with blood—and the Duke's flag, with three Norman lions upon it, kept watch over the field.—Charles Dickens: *A Child's History of England*.

Exercise 69.—Condense such of the passages suggested below as your teacher may indicate.

1. The passage quoted on pages 88-90.

2. The passage quoted on pages 144-148 (or 182-185).

3. A passage from your text-book in history or geography. [78]

4. An account (of a fire, for instance), from a daily or weekly paper.

29. Expansion.—An exercise just the opposite of the preceding is also highly profitable to young writers. Here, for example, are two sentences that will suggest a good deal to you. You will see at once that it is easy to expand them into a larger piece of writing, and just below is an entire paragraph which is based on these sentences.

1. Lord Fairfax asked George Washington to survey his lands in Virginia. The boy was very glad to do so, for he loved a wild and adventurous life.

2. Lord Fairfax wished very much to have his lands in the valley of Virginia surveyed, and he asked young George Washington if he would undertake the work. The boy was very glad to do so. Nothing could have pleased him better than work of this sort. He loved the open air and horseback riding; he would delight to explore that grand and beautiful country where Indians and wild animals still roamed at will; and he at once began to make ready for his journey.

Here is another example of the same process:—

1. The *Mayflower* sailed on the 16th of September. After a long and stormy voyage the Pilgrims sighted land.

2. On the 16th of September the sails were spread once more, and the *Mayflower* glided out upon the waters of the broad Atlantic. Fierce storms arose, and the vessel was tossed like an eggshell upon the waves. The main beam was wrenched from its place, and the ship was in danger of breaking in pieces. One passenger fell overboard and was lost. At length, on the 19th of November, the joyful cry of land rang through the ship. All eyes were strained to see the welcome sight. There it was—a long reach of sandy shore with dark forest trees in the background. The hard, dangerous voyage was almost at an end. The Pilgrims were nearly home. [79]

Exercise 70.—You will now be ready to try this form of writing for yourselves. Below are given a number of short and suggestive statements. Expand them, using your own imagination to fill out the material, and trying, in each case, to make your sentences pleasing to the ear.

1. Rip Van Winkle was a great favorite among the good wives of the village. The children, too,

loved him, and followed him about.

2. The Catskill Mountains lie to the west of the Hudson River. They are very beautiful.

3. The news of Lexington and Concord was sent to Philadelphia. Here the Continental Congress was assembled. The members agreed upon Washington as commander-in-chief of the Continental Army.

30. The Purpose of Expansion.—We sometimes expand passages in order to make them clearer by explanation or illustration.

Examples. 1. In the Old World there are various grades of society, and it is almost impossible for a boy born in the lower to rise into the higher ranks. In this country this is not so; every man is as good as his neighbor.

2. In the aristocracies of the Old World, wealth and society are built up like the strata of rock which compose the crust of the earth. If a boy be born in the lowest stratum of life, it is almost impossible for him to rise through the hard crust into the higher ranks; but in this country it is not so. The strata of our society resemble rather the ocean, where every drop, even the lowest, is free to mingle with all others, and may shine at last on the crest of the highest wave. This is the glory of our country, and you need not fear that there are any obstacles which will prove too great for any brave heart.

[80]

> **Exercise 71.**—Expand into a paragraph such of the following statements as your teacher may indicate:—

1. The early bird catches the worm.

2. If you would be well served, serve yourself.

3. For want of a nail, the shoe was lost; for want of a shoe, the horse was lost; for want of a horse, the rider was lost; for want of the rider, the army was lost.

4. Benedict Arnold's last request, it is said, was that he might die in his old American uniform; his last prayer, that God would forgive him for ever having put on any other.

5. After Washington's retreat from Long Island in September, 1776, he needed information as to the British fortifications. A young American officer, Nathan Hale, volunteered to get the information. While inside of the enemy's lines he was taken prisoner and hanged as a spy. With his latest breath he regretted that he had only one life to lose for his country.

31. Paraphrase.—There is just one further kind of writing, in which the ideas are given you, that will be profitable to you as practice. This is *paraphrase*. To paraphrase a piece of writing is to restate it in your own words and in a simpler form.

You used one form of paraphrasing in the exercise on page 60, when you explained figurative expressions by changing them into simpler or plainer language. In figurative language a resemblance between things otherwise unlike is pointed out or taken for granted, and in order to understand the author's meaning you must be able to discover the resemblance. By reducing the figure to plain language you make sure that you understand it; and you are often led in this way to see much more clearly the beauty or the force of the figure.

[81]

In a similar manner paraphrasing will aid you in understanding difficult passages, whether in verse or in prose, which you may come on in your reading. It is said of Lincoln that whenever he read anything that seemed to him very difficult, he would try to express it so simply that people who knew less than he could understand it. Perhaps this is one reason why Lincoln's speeches and writings are so beautifully clear.

Examples. 1. The reports of the expedition demonstrated the practicability of establishing a line of communication across the continent, from the Atlantic to the Pacific Ocean.

> The reports of the expedition proved that it would be possible to build a road across the continent, from the Atlantic to the Pacific Ocean.

2. Two leading objects of commercial gain have given birth to wide and daring enterprise in the early history of the Americas, the precious metals of the south and the rich peltries of the north. While the Spaniard, inflamed with the mania for gold, has extended his discoveries and conquests over those brilliant countries scorched by the ardent sun of the tropics, the Frenchman and Englishman have pursued the no less lucrative traffic in furs amid the hyperborean regions of the Canadas.—Washington Irving: *Astoria*.

[82]

> Two important objects of commerce have given birth to daring undertakings in the early history of North and South America. These are the gold and silver of the south and the rich furs of the north. The Spaniard, mad for gold, has explored and conquered the tropical countries. Meanwhile, the Frenchman and the Englishman have followed the equally profitable traffic in furs in the far northern regions of Canada.

3. Meanwhile the choleric captain strode wrathful away to the council,
Found it already assembled, impatiently waiting his coming;
Men in the middle of life, austere and grave in deportment,
Only one of them old, the hill that was nearest to heaven,
Covered with snow, but erect, the excellent Elder of Plymouth.

—H. W. LONGFELLOW: *The Courtship of Miles Standish*.

Meanwhile the quick-tempered captain strode wrathfully away to the council, which he found already assembled, and impatiently waiting his coming. They were middle-aged men, stern and grave in bearing. Only one of them was old, the excellent Elder of Plymouth, but he still stood erect, though his hair was white—like the snow cap on a tall mountain.

Exercise 72.—Paraphrase the following; try to express the thought so simply that people who know less than you do can understand it.

1. It was not until the year 1776 that the fur trade regained its old channels; but it was then pursued with much avidity and emulation by individual merchants, and soon transcended its former bounds.—WASHINGTON IRVING: *Astoria*.

2. It is characteristic of such a people [the Aztecs] to find a puerile pleasure in a dazzling and ostentatious pageantry; to mistake show for substance; vain pomp for power; to hedge round the throne itself with barren and burdensome ceremonial, the counterfeit of real majesty.—W. H. PRESCOTT: *The Conquest of Mexico*.

[83]

3. The messenger found access to the benignant princess and delivered the epistle of the friar. Isabella had always been favorably disposed to the proposition of Columbus. She wrote in reply to Juan Perez, thanking him for his timely service, and requesting that he would repair immediately to the court, leaving Columbus in confident hope until he should hear further from her.—WASHINGTON IRVING: *Life of Columbus*.

4. It cannot be disputed that the light toil requisite to cultivate a moderately sized garden imparts such zest to kitchen vegetables as is never found in those of the market gardener. Childless men, if they would know something of the bliss of paternity, should plant a seed with their own hands and nurse it from infancy to maturity altogether by their own care.—NATHANIEL HAWTHORNE: *Mosses from an Old Manse*.

5. Dorcas nourished her apprehensions in silence till one afternoon when Reuben awoke from an unquiet sleep and seemed to recognize her more perfectly than at any previous time. She saw that his intellect had become composed, and she could no longer restrain her filial anxiety. —*From the same*.

Exercise 73.—Paraphrase the following passages:—

1. Ah, no longer wizard Fancy
   Builds her castles in the air,
Luring me by necromancy
   Up the never-ending stair.
But instead she builds me bridges
   Over many a dark ravine,
Where beneath the gusty ridges
   Cataracts dash and roar unseen.

[84]

—H. W. LONGFELLOW: *The Bridge of Cloud*.

2. For a cap and bells our lives we pay,
   Bubbles we buy with a whole soul's tasking;
'Tis heaven alone that is given away,
   'Tis only God may be had for the asking;
No price is set on the lavish summer;
June may be had by the poorest comer.

—J. R. LOWELL: *The Vision of Sir Launfal*.

3. Oh, for festal dainties spread,
Like my bowl of milk and bread;
Pewter spoon and bowl of wood,
On the door stone, gray and rude!
O'er me, like a regal tent,
Cloudy-ribbed, the sunset bent,
Purple-curtained, fringed with gold,
Looped in many a wind-swung fold;
While for music came the play
Of the pied frogs' orchestra;
And, to light the noisy choir,
Lit the fly his lamp of fire.
I was monarch: pomp and joy
Waited on the barefoot boy.

—J. G. WHITTIER: *The Barefoot Boy*.

32. Paraphrase of Complete Compositions.—It is also sometimes a helpful exercise to paraphrase, not an extract, but a complete poem or short piece of prose, in order to make sure

that you understand it thoroughly. This often requires a good deal of study, for details, which you had not at first noticed, but which are essential to the meaning, need to be carefully thought out. [85]

Read, for example, Longfellow's delightful poem, *Walter Von der Vogelweid* and then the paraphrase that follows.

Vogelweid the Minnesinger,
When he left this world of ours,
Laid his body in the cloister,
Under Würtzburg's minster towers.

And he gave the monks his treasures,
Gave them all with his behest:
They should feed the birds at noontide
Daily on his place of rest;

Saying, "From these wandering minstrels
I have learned the art of song;
Let me now repay the lessons
They have taught so well and long."

Thus the bard of love departed;
And, fulfilling his desire,
On his tomb the birds were feasted
By the children of the choir.

Day by day, o'er tower and turret,
In foul weather and in fair,
Day by day, in vaster numbers,
Flocked the poets of the air.

On the tree, whose heavy branches
Overshadowed all the place,
On the pavement, on the tombstone,
On the poet's sculptured face,

[86]

On the crossbars of each window,
On the lintel of each door,
They renewed the War of Wartburg,
Which the bard had fought before.

There they sang their merry carols,
Sang their lauds on every side;
And the name their voices uttered
Was the name of Vogelweid.

Till at length the portly abbot
Murmured, "Why this waste of food?
Be it changed to loaves henceforward
For our fasting brotherhood."

Then in vain o'er tower and turret,
From the walls and woodland nests,
When the minster bells rang noontide,
Gathered the unwelcome guests.

Then in vain, with cries discordant,
Clamorous round the Gothic spire,
Screamed the feathered Minnesingers
For the children of the choir.

Time has long effaced the inscriptions
On the cloister's funeral stones,
And tradition only tells us
Where repose the poet's bones.

But around the vast cathedral,
By sweet echoes multiplied,
Still the birds repeat the legend,
And the name of Vogelweid.

Walter Von der Vogelweid was an old German Minnesinger, that is, a poet who sang of love, and his name means Walter of the Bird-meadow. When he passed from this world, his body was laid in the cloister under the towers of the cathedral of Würtzburg. He gave all his property to the monks, on condition that they should feed the birds that flew about his grave. "For," said he, "I want to repay the birds, who have taught me the art of song." [87]

Every noon, as Walter had desired, the children of the choir fed the birds about his tomb. Day after day, in larger and larger numbers, these small wandering minstrels flocked to be fed, in fair or stormy weather. On the tree that overshadowed his grave, on the pavement, on the tombstone, even on the face of the marble statue of the poet, they would cluster, singing in rivalry as he had once sung in competition with other poets at the castle of Wartburg. And in their carols was always the name of Vogelweid.

At last the abbot determined that this waste of food should not continue, but that loaves of bread should be bought instead for the fasting priests. After this the birds clamored in vain for the children who had fed them.

Time has long since worn away the inscription on the tombstone of the cloister, and now there is nothing to tell us where the poet's bones rest; but around the cathedral the sweet voices of the birds still repeat the story and the name of Walter Von der Vogelweid.

Exercise 74. Paraphrase such complete poems or prose passages as your teacher may indicate.

Suggested poems:—1. Longfellow's *The Legend of the Crossbill*, or *The Wreck of the Hesperus*. 2. Tennyson's *Lady Clare*. 3. Browning's *An Incident of the French Camp*. 4. Scott's *Lochinvar*. 5. Campbell's *Lord Ullin's Daughter*. 6. Bayard Taylor's *A Song of the Camp*. 7. Whittier's *Telling the Bees*. 8. Kingsley's *The Sands o' Dee*. 9. Leigh Hunt's *Abou Ben Adhem*. 10. Lowell's *The Courtin'*.

CHAPTER VI

[88]

WHOLE COMPOSITIONS; OUTLINES

33. Whole Compositions.—You have now studied the combination of words into sentences and the combination of sentences into paragraphs. You must meanwhile have guessed that there is a still larger process of composition,—the combining of paragraphs into the essay or chapter or book. This process we must now examine briefly.

Read the following passage, which, to be sure, is not exactly a whole composition in itself, for it forms a part of a long essay on a visit to Shakspere's birthplace. It is sufficiently long, however, to show how paragraphs are combined.

> I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakspere was born, and where, according to tradition, he was brought up to his father's craft of wool-combing. It is a small, mean-looking edifice of wood and plaster, a true nestling place of genius, which seems to delight in hatching its offspring in by-corners. The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant; and present a simple, but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.
>
> [89] The house is shown by a garrulous old lady, in a frosty red face, lighted up by a cold blue anxious eye, and garnished with artificial locks of flaxen hair, curling from under an exceedingly dirty cap. She was peculiarly assiduous in exhibiting the relics with which this, like all other celebrated shrines, abounds. There was the shattered stock of the very matchlock with which Shakspere shot the deer, on his poaching exploits. There, too, was his tobacco box; which proves that he was a rival smoker of Sir Walter Raleigh; the sword also with which he played Hamlet; and the identical lantern with which Friar Laurence discovered Romeo and Juliet at the tomb!
>
> The most favorite object of curiosity, however, is Shakspere's chair. It stands in the chimney nook of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowing revolving spit with all the longing of an urchin; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one that visits the house to sit: whether this be done with the hope of imbibing any of the inspiration of the bard I am at a loss to say—I merely mention the fact; and mine hostess privately assured me, that, though built of solid oak, such was the fervent zeal of devotees, that the chair had to be new bottomed at least once in three years. It is worthy of notice also, in the history of this extraordinary chair, that it partakes something of the volatile nature of the Santa Casa of Loretto, or the flying chair of the Arabian enchanter; for though sold some few years since to a northern princess, yet, strange to tell, it has found its way back again to the old chimney.
>
> [90] I am always of easy faith in such matters, and am ever willing to be deceived, where the deceit is pleasant and costs nothing. I am therefore a ready believer in relics, legends, and local anecdotes of goblins and great men; and would advise all travelers who travel for their gratification to be the same. What is it to us, whether these stories be true or false, so long as we can persuade ourselves into the belief of them, and enjoy all the charms of the reality? There is nothing like resolute good-humored credulity in these matters; and on this occasion I went even so far as willingly to believe the claims of mine hostess to a lineal descent from the poet, when, unluckily for my faith, she put into my hands a play of her own composition, which set all belief in her consanguinity at defiance. —WASHINGTON IRVING: *Stratford-on-Avon*.

You will notice that the opening sentences give you a hint of what is coming. You will also notice that the author has a separate thought for each paragraph:—

1. The house in general.
2. The relics exhibited by the housekeeper.

3. The most interesting relic; its history.
4. The author's "good-humored credulity."

These thoughts, when taken together, build up in the reader's mind a larger thought, just as the thoughts expressed in each sentence in a paragraph, when taken together, build up in the reader's mind a smaller idea.

Furthermore, you will notice how careful the writer has been to build up that idea in the reader's mind clearly and easily. He began with a thought that was easy to grasp and that gave you a hint of what was coming.

Here is another good instance of an author's skill in planning his work:— [91]

> Let us consider briefly the structure of the earth, studying first its crust, second its interior, third its atmosphere.
>
> It has been found that what is called the earth's crust—that is, the outside of the earth, as the peel is the outside of an orange—is composed of various rocks of different kinds and ages, all of them, however, belonging to two great classes: stratified [that is, deposited in layers] rocks and igneous [made by fire] rocks. The stratified rocks have been deposited by water, principally by the sea. This is proved by two facts: first, in their formation they resemble the beds lying deposited by water at the present time; secondly, they nearly all contain remains of fishes and shell-fish. Such remains, being dug out of the earth, are called fossils, from the Latin *fossilis*, dug. The whole series of sedimentary rocks have been disturbed by eruptions of volcanic materials. Molten rock ejected from the interior of the earth and cooling form the igneous rocks we have spoken of. They are easily distinguished from the sedimentary rock, as they have no appearance of stratification and contain no fossils.
>
> We have numerous proofs that the interior of the earth is at a high temperature at present, although its surface has cooled. Our deepest mines are so hot that, without a perpetual current of cold air it would be impossible for the miners to live in them. The water brought up in artesian wells is found to increase in temperature one degree for from fifty to fifty-five feet of depth. In the hot lava emitted from volcanoes we have further evidence of this internal heat. It has been calculated that the temperature of the earth increases as we descend at the rate of one degree Fahrenheit in a little over fifty feet. We shall therefore have a temperature of two thousand seven hundred degrees [92] at a depth of twenty-eight miles. At this temperature everything which we are acquainted with would be in a state of fusion.
>
> We now pass to the atmosphere, which may be likened to a great ocean, covering the earth to a height not yet exactly determined. This height is generally supposed to be forty-five or fifty miles, but there is evidence to show that we have an atmosphere of some kind at a height of four hundred or five hundred miles. The chemical composition by weight of one hundred parts of the atmosphere at present is as follows: nitrogen, seventy-seven parts; oxygen, twenty-three parts. Besides these two main constituents, we have carbonic acid, whose quantity varies with the locality; aqueous vapor, variable with the temperature and humidity; and a trace of ammonia.—Adapted from LOCKYER'S *Astronomy*.

Here, as before, you will notice that the author has a separate idea for each paragraph, as follows:—

1. The three parts of the earth.
2. The crust.
3. The interior.
4. The atmosphere.

He has also begun in this case with a paragraph that states precisely what plan he is going to follow; namely, that he will treat the subject under three heads.

34. Outlines.—A full outline of the selection would be as follows:—

I. Introduction.
  A. Announces whole topic.
  B. Names subdivisions—*crust, interior, atmosphere*. [93]
II. Crust.
  A. Composed of two kinds of rocks:—
    1. Stratified.
    2. Igneous.
III. Interior.
  A. Heat (proofs).
  B. Molten state.
IV. Atmosphere.
  A. Height.
  B. Chemical composition.

Now read the following composition:—

THE CUP OF WATER

> No touch in the history of the minstrel-king David gives us a more warm and personal feeling toward him than his longing for the water at the well of Bethlehem. Standing as the incident does in the summary of the characters of his mighty men, it is apt to appear to us as if it had taken place in his latter days; but such is not the case. It befell while he was still under thirty, in the time of his persecution by Saul.
>
> It was when the last attempt at reconciliation with the king had been made, when the affectionate parting with the generous and faithful Jonathan had taken place, when Saul was hunting him like a

partridge on the mountains on the one side, and the Philistines had nearly taken his life on the other, that David, outlawed, yet loyal at the heart, sent his aged parents to the land of Moab for refuge, and himself took up his abode in the caves of the wild limestone hills that had become familiar to him when he was a shepherd. Brave captain and heaven-destined king as he was, his name attracted round him a motley group of those that were in distress, or in debt, or discontented, [94] and among them were the "mighty men" whose brave deeds won them the foremost parts in that army with which David was to fulfill the ancient promises to his people. There were his three nephews, Joab, the ferocious and imperious, the chivalrous Abishai, and Asahel, the fleet of foot; there was the warlike Levite Benaiah, who slew lions and lionlike men, and others who, like David himself, had done battle with the gigantic sons of Anak. Yet even these valiant men, so wild and lawless, could be kept in check by the voice of their young captain; and outlaws as they were, they spoiled no peaceful villages, they lifted not their hands against the persecuting monarch, and the neighboring farms lost not one lamb through their violence. Some at least listened to the song of their warlike minstrel:—

> "Come, ye children, and hearken to me:
> I will teach you the fear of the Lord.
> What man is he that lustest to live,
> And would fain see good days?
> Let him refrain his tongue from evil
> And his lips that they speak no guile;
> Let him eschew evil and do good;
> Let him seek peace and ensue it."

With such strains as these, sung to his harp, the warrior gained the hearts of his men to enthusiastic love, and gathered followers on all sides, among them eleven fierce men of Gad, with faces like lions and feet swift as roes, who swam the Jordan in time of flood, and fought their way to him, putting all enemies in the valleys to flight.

But the Eastern sun burnt on the bare rocks. A huge fissure, opening in the mountain ridge, encumbered at the bottom with broken rocks, with precipitous banks scarcely affording a footing for the wild goats,—such is the spot where, upon a cleft on the steep precipice, still remains the foundations of the "hold," or tower, believed to have been David's retreat; and near at hand is the [95] low-browed entrance of the galleried cave, alternating between narrow passages and spacious halls, but all oppressively hot and close. Waste and wild, without a bush or a tree, in the feverish atmosphere of Palestine, it was a desolate region, and at length the wanderer's heart fainted in him, as he thought of his own home, with its rich and lovely terraced slopes, green with wheat, trellised with vines, and clouded with gray olive, and of the cool cisterns of living waters by the gate of which he loved to sing,—

> "He shall feed me in a green pasture,
> And lead me forth beside the waters of comfort."

His parched longing lips gave utterance to the sigh, "O that one would give me to drink of the water of the well of Bethlehem that is by the gate!"

Three of his brave men, apparently Abishai, Benaiah, and Eleazar, heard the wish. Between their mountain fastness and the dearly-loved spring lay the host of the Philistines; but their love for their leader feared no enemies. It was not only water that he longed for, but the water from the fountain which he had loved in his childhood. They descended from their chasm, broke through the midst of the enemy's army, and drew the water from the favorite spring, bearing it back, once again through the foe, to the tower upon the rock! Deeply moved was their chief at this act of self-devotion,—so much moved that the water seemed to him too sacred to be put to his own use. "May God forbid it me that I should do this thing. Shall I drink the blood of these men that have put their lives in jeopardy, for with the jeopardy of their lives they brought it?" And as a hallowed and precious gift, he poured out unto the Lord the water obtained at the price of such peril to his followers. [96] —Charlotte Yonge: *A Book of Golden Deeds*.

Notice the arrangement of the paragraphs in *The Cup of Water*, and study the way in which they are connected. Thus, in ¶ 1, the persecution of David by Saul is spoken of. ¶ 2 carries on the thought by speaking of David's attempt at reconciliation with Saul and ends with a song of David. ¶ 3 opens with a reference to this song—"with such strains as these," etc. ¶ 4 is connected with ¶ 3 by *but* and ends with the expression of David's longing. ¶ 5 opens with direct reference to *the wish*.

The following is an outline of the composition:—

I. Introduction.
- *A.* The incident gives us a warm feeling for him.
- *B.* It occurred when he was still a young man.

II. Situation.
- *A.* David in hiding.
- *B.* His valiant followers.
- *C.* David's influence over them.

III. The devotion of his followers.

IV. What led David to wish for the water.
- *A.* The heat.
- *B.* The barren region.
- *C.* His memories of the cool spring at Bethlehem.

V. The wish fulfilled.
- *A.* Expedition of the three valiant men.
- *B.* Their return.

C. David's noble deed.

Exercise 75.—Prepare outlines of passages indicated by the teacher.

35. Essentials in a Whole Composition.—Your study of the preceding models and your practice in making outlines must have shown you some of the things a long composition should have. Let us now gather up these points. [97]

You have learned that both the sentence and the paragraph must have unity. The longer composition must also have *unity*. As in the paragraph everything must relate to one topic, so in the long composition everything must relate to one larger topic. Suppose that your subject is "Benjamin Franklin the Statesman"; you would then omit facts about Franklin's boyhood, also those about his discoveries in science, since, important and interesting as these facts are, they do not bear directly on the topic.

In a good composition, one paragraph leads up to or suggests another. Look again at the passage on page 88. In ¶ 1 the house itself is described. In ¶ 2 we are taken inside by the housekeeper, who exhibits the relics. ¶ 3 gives a more detailed account of one relic in particular (Shakspere's chair). Doubts of its authenticity naturally lead to the author's little talk on relics in general, which you find in ¶ 4. Very often, although not always, you will find paragraphs joined by connecting words; but there should *always* be connection in thought.

In the chapter on *Condensation* you are directed to decide carefully as to the relative importance of the different points treated, and to treat *the most important points at the greatest length*.

Remember, then, that everything in your composition should treat of one theme; that the paragraphs should follow each other in an orderly way, each one carrying on the thought suggested by the preceding paragraph; and that the most important points should be treated *at the greatest length*. [98]

36. How to Plan an Essay.—Let us suppose that you take as your subject for a composition *The Cotton Gin*. Read all you can find on the subject, jotting down points of interest, such as the following:—

> Boyhood of Whitney. His visit to the South. He becomes interested in problem of cleaning seeds from cotton wool. The method of removing seeds before the invention. Condition of cotton industry in the South. Description of cotton gin. Eli Whitney's attempts to make a machine. His success. Result of invention as to cotton raising. Whitney's character. Relation between slavery and the cotton gin. Effect of invention as to manufacturing at North. Amount of cotton exported after invention. Price of cotton before invention; after invention.

From this mass of material you must choose the important facts. Keep only the facts that bear upon your topic. *Reject everything else.* The result would be somewhat as follows:—

Accepted:—

Condition of cotton industry before invention of cotton gin.

Method of removing seeds before invention of cotton gin.

Price of cotton.

Whitney becomes interested in problem.

His first attempt to make a machine. [99]

His success.

Price of cotton after invention of cotton gin.

Description of Whitney's cotton gin.

Result of invention as to cotton raising.

Relation between slavery and the cotton gin.

Amount of cotton exported after the invention.

Effect of invention on manufacturing at the North.

Rejected:—

Boyhood of Whitney.

Visit to South.

Whitney's character.

These points are rejected because they do not bear directly upon the main theme, although suggested by it.

Close attention to the selection of material in this way will give your composition *unity*.

After selecting your facts, the next point is to arrange them in an orderly way, so that one paragraph will lead naturally to the next. You would then have some such arrangement as this:—

I. Condition of cotton industry before invention of cotton gin.
  A. Method of removing seeds before invention of cotton gin.
  B. Price of cotton.

II. Whitney's solution of the problem.
  A. His first attempt to make a machine.

B. His success.
C. Description of Whitney's cotton gin. [100]

III. Result of invention.
A. Price of cotton after invention of cotton gin.
B. Amount of cotton exported after the invention.
C. Effect of invention on manufacturing at the North.
D. Relation between slavery and the cotton gin.

Here, for further illustration, is a similar outline for a composition on *cotton*.

I. Description of plant.
A. Root.
B. Stem.
C. Leaves.
D. Flowers.
E. Cotton boll.
F. Seeds.

II. Where grown.
A. Of what country a native.
B. Where grown most extensively.

III. Preparation.
A. Picking.
B. Ginning.
C. Packing.

IV. Manufacturing.
A. Articles manufactured.

V. History of Plant.
A. Discovery.
B. In America before invention of cotton gin.
C. In America after invention of cotton gin.
D. Value to-day.

[101]

Exercise 76.—I. Make outlines for composition on such topics as the teacher indicates.

Suggested topics:—

1. Our Fourth-of-July Celebration.
2. The Lost Child.
3. Tobacco.
4. The Battle of Bull Run.

II. Write compositions, using the outlines you have made. Be sure you reject everything, no matter how interesting, that does not relate to your subject. Arrange your paragraphs carefully, using connecting words when possible. Treat the most important facts at greatest length.

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[102]

CHAPTER VII

ORAL COMPOSITION

37. The Great Essential.—We have now discussed certain matters which will be of service to you if you write your thoughts for others to read. Will these principles still hold if you speak your thoughts for others to hear? Yes, in the main; but you must remember that in the one case the persons you address have simply to *read*; if they do not understand, they can simply look back and reread. In the other case, the persons you address are listening, and they must understand each sentence as it comes to them, for of course any one in an audience cannot stop a speaker because he fails to hear a word or a phrase. A speaker must therefore, first of all, take pains that each person in his audience hears clearly every word he says.

38. How to be Heard.—If you wish to speak so that every one in your audience can hear all that you say, you must take pains about several things:—

1. *Proper Position.*—Speech is sound produced by a stream of air forced from the lungs (as from a bellows) and striking against certain cords in the throat. By altering the tightness of these cords and by changing the position of the palate, tongue, and teeth, we change the character of the sound. If we are to speak to a considerable number of people, then, we must make sure that [103] all this bodily machinery works with special ease and force, and first of all, that the lungs (the bellows) move freely. This means that they must have space to work, and this in turn means that we must stand erect, with the shoulders thrown back, the chest out, and the stomach in. The body should not be held stiffly or else the throat muscles are likely to become rigid also; but we should stand naturally, and firmly, not as if we were about to tumble over or to jump, but as if we were ready to speak quietly to our friends—which is just what we are to do.

2. *Proper Breathing.*—We should breathe slowly, regularly, and deeply, from the abdomen rather than from the top of the lungs. If we breathe too fast or too irregularly, we shall speak in a rapid, jerky way, and find it very difficult to make ourselves understood.

3. *Proper Use of the Muscles of the Throat and Mouth.*—We must be careful not to cramp the muscles of the throat, but to let them move easily. We can thus produce a loud clear tone without tiring ourselves unduly. If the head does not hang down, if the mouth is opened wide, and the throat muscles are allowed to work freely, without rigidity, the voice will be clear and distinct.

4. *Proper Pitch.*—We must be sure (particularly the girls) not to pitch the voice too high, as if it were a siren whistle or a fife. A clear, rather low-pitched voice is the most pleasant to hear. We must be careful, too, not to talk (as so many of us do) through our noses. A nasal voice is almost always a disagreeable voice.

[104]

5. *Clear Articulation.*—So much for the voice in general; now, last of all, we must be careful to pronounce clearly, to *articulate* distinctly, that is, to give each syllable its proper value. Of course we do not ordinarily like to listen to a very prim and precise speaker, who pronounces every syllable with equal distinctness, uttering sharply, for instance, the *d* in such an unimportant word as *and*. It is the custom of our language to distinguish between the accented syllables, which we pronounce distinctly, and the unaccented syllables, over which we pass lightly. But, on the other hand, we do not like to listen to the slovenly speaker, who drops entirely the *d* in *and* and the *g* in *ing*, and who sounds all his vowels very much alike. In this matter of articulation, you will do well to take some older person, a good speaker or reader, as a model, and to imitate him or her. Practice reading aloud to your friends, standing sometimes at the very end of the room, or at the end of a suite of rooms, as far as possible from your hearers, asking any one of them to interrupt you the moment that anything you say is not distinctly heard.

39. Pronunciation.—As to pronunciation, you must remember that often custom is not uniform. There are sometimes two or even more ways of pronouncing a word, both or all of which are given in the dictionaries; and occasionally there is a thoroughly proper way of pronouncing a word which the men who make the dictionaries have unfortunately omitted, but which is used by many educated and cultivated people. In general, you should use the pronunciation of the most intelligent and respected people you know, and in particular that of your teacher and your school. [105] It is quite proper and desirable that every school or teacher should establish its own custom for words which are usually pronounced in one of several ways, and the pupil should do his best to conform, for the convenience of all, to the custom of the class or the school in this respect.

40. A Plan Necessary.—There is no other important difference which you need now consider between oral composition and written composition. In both it is better, before you begin, to think carefully over what you have to say. In oral composition, as in written, it is wise to make a plan, and you can make it in precisely the same way.

Note for the Teacher.—It does not seem necessary to insert special exercises in oral composition. Almost any of the exercises from the following chapters may be used with advantage.

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[106]

CHAPTER VIII

THE DIARY

41. The Value of a Diary.—The diary is the simplest form of writing, for you are writing for yourself, making for yourself a record of your life. What do you think should go in a diary? If your parents had kept one when they were your age, what would you have found most interesting now? A great many things which they would have taken for granted would seem odd to you, *i.e.* no telephone, big stoves in the class room, different studies, etc. If a boy in China kept a diary, what would you find most interesting? Some account of his games, of his playmates, of the look of the streets he passed through, of how he felt towards his teacher, etc. Bear these points in mind, for when you grow older, though you will not live in another land or another generation, you will be very far from your school-days, and your diary should make a picture of them for you. If you had been able to keep a diary when you were six or seven, what would you now read in it with most interest? The ideal is to set down at the end of the day a reminder of it, so that when you look at it you will remember what made that day different from every other. This is not possible always, but as a matter of fact every day has some special features, if it is only the weather.

[107]

From a practical point of view, the diary is a great aid to letter-writing, since it really forms the notes for a narrative of your life. It often settles disputes about the date on which something was done; it furnishes data for calculations in planning; *i.e.* you wish to have an early spring picnic, and, consulting your diary, find that on the 20th of March of the year before you were in the woods without an overcoat and found arbutus; or you wish to get up an entertainment, and turn back in your diary for the description of one you saw during the summer. It gives you material for writing exercises for your English work; for instance, the entry, "To-day we went to Aunt Julia's to help pick cherries; I was almost bitten by their dog when we came down from the tree," is really the outline for a short story, if you make your note on it sufficient to bring the picture up before your mind.

42. Contents of a Diary.—No two diaries should be alike, but certain things should always be noted so as to make a continuous record, even if they do not seem of special interest; *i.e.* the

weather (very briefly if it is nothing unusual), the movements of the family (if any one is away or just returned), the health of the family (this only if any one is ill), what the general news of school is (if any special event of school life has taken place), and what you yourself have been doing. You may sometimes think that you have done nothing worth putting down, but anything that has made the day different from the day before is worth writing. Do not try to make entries for different days of same length. Try to cultivate the ability to pick out the details of an incident which will make *you* remember it most distinctly. Later on, in letter writing and description, you will have to select details which will bring a picture most clearly before the minds of other people, but in your diary you are freer. In your entry after an afternoon's sledding, for instance, it may be sufficient for you to say: "Went sledding on Holmes's hill. Weather very cold, with a high wind, that sent the snow flying. Broke my sled, trying to make the corner curve too fast. The whole crowd of us come home together, taking turns in pulling each other and playing Eskimos, and I almost frosted my nose." If those were the important events of the afternoon to you, they should bring up the whole picture before you, so that you could see it clearly enough to remember all the other details that would be necessary to give any one else an idea of what the expedition was like. [108]

It is absolutely essential that the entry for each day should be made while it is fresh in your mind; do *not* wait for several days, and then "write up" your diary. A short entry on the day of the occurrence is worth more than a page written a week later.

After the school news, and what you yourself have done, enter anything unusual which any one you know has done, or any change of conditions at home; *i.e.* that it is preserving time and the house is full of odor of cooking fruit; that it is near Christmas, and you worked with the others on making wreaths for the decorations of the church. You will find that a brief record of your work at school, how you succeeded and how you failed, what you found hard and why, is of real use to you.

43. Imaginary Diaries.—After you have formed the habit of making every day a picture of your own actual life, try making a similar picture of the life of an imaginary person. Take any period you have studied in your history and try to make a diary of a boy or girl who lived in that time. [109]

Exercise 77.—1. A Puritan boy in the first winter of the stay of the Puritan fathers in New England; choose a week when they first land, and a week when spring begins to come. Bring out the difference in his feelings.

2. A girl in Dutch Manhattan. Tell the story of the taking of Manhattan by the English as it would have appeared to her. From your study of the customs and habits of the time, write a week's entries of her holiday week, Christmas customs, etc.

3. An Indian boy: a week's diary in the West, on the plains, etc., and then later, a week's entries after he arrives at the Indian school and is being taught the customs of the white men.

4. Diary of a week spent as you would like best to spend it. Diary of an imaginary week in the country; in the city; in South America; on an ocean voyage; during a week's illness.

5. Diary of the inhabitant of any country you are studying in your geography lessons.

44. The Class Diary.—If there is not already such a custom in your class room, it is a good thing for you to start a class diary, or record of the year's school work and activities. This aims to do the same thing for the class that your personal diary does for your own life, and in it should be written all that makes the life of each school day or week distinctive. This book is left in your class room, to form one of a series of such records, which will be of increasing interest as the years go on. Any large blank book may be used for this purpose, and great care should be taken to keep the record very neatly written. Nothing should be entered until all corrections have been made, so that a fair copy may be written. [110]

Sometimes, when only the larger events are to be chronicled, it is better that this record be set down by weeks, rather than by days. A good plan is to divide the class into committees of four or five each, who take charge of noting down the happenings of the week. They write the entry, read it to the class for suggestions and criticisms, and set it down in the class diary.

It is well to have fixed a certain number of items which are to be noted regularly, and these may be divided among the members of the committee for the week. For instance, one may make it his business to note the weather, the temperature, the wind, or any unusual conditions out of doors; another, the advance of the seasons, the day when the first robin arrives, or when the first definite signs of winter were seen, whether this be the falling of the last leaves, the first snowstorm, or the fact that the street cars are heated; another may take as his share the state of the studies of the class, unusual lessons, if any, and the progress made in the regular ones; another, any items of general interest in other classes in the school. A record of all manner of items may be kept here,—facts which the class is interested in keeping, such as the attendance for each day, or the average attendance for the week, the average percentage of the class in any study, etc.

For special events,—entertainments, debates, excursions, etc.,—there may be a member of the committee delegated to report, or the accounts may be written as an exercise, and the best one selected by the committee or teacher. [111]

The entry for the week should be made up of these various reports, entered neatly in the class diary, and signed by the pupils composing the committee.

CHAPTER IX

[112]

THE LETTER

45. Various Kinds of Letters.—You have seen that the diary or journal is the most informal and simple form of written expression, since it is intended, as a rule, for the writer only. The letter is less personal than the diary, because it is addressed to one other person; but it is more personal than general writing (description, stories, etc.), which is addressed to a number of persons, most of whom the writer does not know. Letters differ widely according to their purposes, but the merit of any sort of a letter may be judged by putting yourself in the place of the person receiving it, and trying to feel whether you would be satisfied by it.

Letters may be classified as follows according to their purposes:—

1. To bridge over, as far as possible, a separation between people who know each other well, and to take the place of a conversation between them. *Friendly letters.*

2. To arrange matters of social intercourse in the most correct and pleasing manner, to extend and accept or refuse invitations, etc. *Social letters.*

3. To give information or ask questions as clearly as possible. *Business letters.*

4. To give information or ask questions as briefly as is consistent with perfect clearness. *Telegrams.*

5. To take the place of going about and telling many people the same thing. *Notices.* [113]

6. To present a request for a favor in the most persuasive manner. *Petitions.*

46. Friendly Letters.—There are five main parts to every letter: (1) the heading; (2) the salutation; (3) the body, or what is written; (4) the complimentary ending; (5) the conclusion. In a friendly letter the heading, which consists of the post-office address of the writer and the date of writing, is sometimes omitted, although it is always best to write the date, even in letters of the greatest intimacy. Some of the usual salutations in letters to near friends or relatives are: My dear Mother, Dear Father, Dear Mary, My dear Mrs. Smith, My dear Aunt Martha. According to the degree of intimacy the usual complimentary endings are: Sincerely yours, Very sincerely yours, Cordially yours, Heartily yours, Yours ever, Affectionately yours, Yours lovingly, Your loving daughter, Your affectionate son, etc. In letters to members of the family or close friends the first name only is sometimes signed.

The following are good typical forms for friendly letters:—

(1)

DORSET, N.H.,
May 10, 1906.

MY DEAR GILBERT,—

——————————————————————————
——————————————————————————————
————————

Faithfully yours,

JAMES MEYER.

(2) [114]

BUTTE, April 16, Thursday.

DEAR MOTHER,—

——————————————————————————
——————————————————————————————
————————

Your affectionate son,

HENRY.

The ideal in friendly letters is to write to your correspondent what you would say to him if you could see him, and to answer the questions he would put to you. If you are away on a visit, for instance, the questions he would probably ask are, "What sort of a place is it where you are? Are you having a good time? What are you doing to amuse yourself?" Try to think what sort of a letter you would like to have him write if he were away, and write accordingly.

Although you wish to write naturally and almost as though you were talking, it is best to make out a list of the really important things you wish to say, or you will find that you have come to the end of your letter without stating some vital facts you wished your friend to know. It has been said that a friendly letter should be like a conversation, but you must remember that it is a conversation limited in time. If you were about to see your friend for only a half hour, it would be well to think of a few main facts you wished to tell him, or questions you wish him to answer, and bear them in mind; otherwise your time might come to an end before you had said the important things. Even for the most informal letter it is always best to make an outline, although it may be a very brief one. [115]

Suppose you wish to describe the way in which you spent Christmas away from home. Probably nothing very unusual happened, and you may think an outline unnecessary; but you will find,

even in relating the facts of one day, that if you do not have some plan and keep in your mind the main events in their proper order, you will be likely to write a confused and incomplete account of what you did. Some such outline as the following is needed:—

INTRODUCTION. The place where I was,—city, country, or village; the weather; general conditions. (This information can be given as briefly as you please, in a paragraph, but it is essential to understanding what you say about Christmas Day itself.)

MAIN BODY OF THE LETTER. *Morning.* Why we hung up our stockings, and how we received our presents. *Dinner.* How we helped prepare it, and any special features of it. *Afternoon.* Coasting. *Evening.* Charades, and the one we thought particularly good.

ENDING. Inquiries about your friend's Christmas, friendly greetings, and the close.

A letter written on the above outline follows:—

NEWTONVILLE, WIS. January 2, 1906.

MY DEAR HARRY,—

I promised you before the holidays began that I would let you know how I had spent my Christmas, but the last day of the vacation has come and I have not written you a line. The truth is that I have been having such a good time every minute that I have not realized how fast the week has been going. You remember my big cousin who goes to the State University, don't you? He came to visit our school once, last winter. His father, my uncle, invited our family to come out here and have a real "country Christmas" on his farm, and here we have been since the day after school closed. He lives in a fine, large farmhouse, with room enough in it for his big family and ours, too. We are three miles from town, but there are plenty of horses to drive, and the air is so bracing and the weather so clear and cold that we don't mind the walk. Besides that, there are such a lot of us that nobody ever has to go alone. I never knew what fun it is to be in a big family. There is always somebody ready for a tramp whenever you want to go out, and in the evenings it is like being at a party all the time. [116]

On Christmas eve we hung up our stockings, even the grown-ups. That was for the little children, who still think there is a Santa Claus. There was hardly room enough along the mantelpiece for them all, and the next morning, when they were all full and knobby, they actually overlapped. Christmas morning we were all up ever so early. Before it was really light, my big cousin was around knocking at the doors, calling us to breakfast and shouting, "Merry Christmas!" We scrambled into our clothes and raced downstairs to breakfast, and then to the stockings. We pretended we thought Santa Claus had just that minute gone, and you ought to have seen the little girls look up the chimney after him.

By the time everybody had looked at all his own presents and the things other people had, it was time to begin thinking about dinner. We helped get it. I shouldn't be surprised if we were more in the way than a help, but it was lots of fun. The girls worked around in the kitchen and helped set the table, and we boys decorated the rooms with greens and turned the ice-cream crank. There were eighteen of us at table, and you couldn't hear yourself think for the talking and laughing. The last thing we did was to pass around a big sheet of paper, and everybody wrote his name on it and anything else he wanted to say. We are going to try, all of us, to get together that way every Christmas, and make such a list each time for a remembrance. My big cousin wrote, "United we cook, united we eat, united we die!" I said it was the best Christmas I had ever had. [117]

We had eaten so much that after dinner we just sat around and talked for a while, and then a crowd of boys went out to coast and try our new sleds. There is a fine hill right near the house, and the snow was exactly right. You can coast as much as ten city blocks without slowing up at all, and then you run along on a level for four or five more.

In the evening some of the neighbors came in and we played charades. I never knew you could have so much fun at that. We thought of a number of good words, but our side had the best, "Russian." We played the first syllable like a football "rush," and that was exciting. My cousin is on the university team, and he told us just what to do to have it like real football. We acted the last syllable as "shun," and none of us would look at one of the girls,—"shunned" her, you know. For the whole word we put on all the furs we could find, and paraded around with banners, and pretended to throw bombs. The other side couldn't guess for a long time what we were acting.

We were pretty tired when we went to bed, but I thought again it was about the nicest Christmas I had ever known.

I hope you had a good time, too, and I wish you would write me about it. It must have been very different from mine, since you were in the city. Did you get the new skates you wanted? My father gave me a pair. I hope I shall hear soon from you that your Christmas was as great a success as mine. [118]

Sincerely yours,
GEORGE ALLEN.

Exercise 78.—Make a similar outline and write a letter on any one of the following topics:—

(1) Your Christmas holidays in the city. (2) A trip in a boat. (3) The use of a new camera. (4) The beginning of a new study in school. (5) The beginning of new lessons out of school. (6) The last game of baseball, basket-ball, etc., you have seen. (7) A railway journey. (8) Your friend is away on a visit. Write him all that has gone on in the neighborhood and school since he left. (9) Your parents are away. Write them the news of your home. (10) You have found a certain book interesting. Write your friend about it and recommend it to him. (11) Describe an interesting address or play you have heard. (12) An accident which you saw or one in which you were. (13) An expedition in the woods. (14) An entertainment you have recently seen or one which you helped to give. (15) A new pet. (16) A carpenter shop you have arranged for yourself in an unused room. (17) A picnic. (18) A new society which has been started in your school. (19) You have your parents' permission to undertake a walking trip or bicycling tour of several days through the country. Write to a friend, stating your plans and asking him to join you. (20) A similar letter proposing a week's camping-out in the woods.

Note.—A longer list of subjects for friendly letters is not given because almost any of the subjects for other forms of composition can be treated in a letter. Moreover, it is highly desirable that pupils should write letters to real people,—relatives, friends, or pupils in other schools with whom an exchange has been arranged. A real correspondence, where the pupil feels he is attempting to interest and please an actual person, arouses much more spirit than purely imaginary letters.

47. Letters of Social Intercourse.—In form, letters of social intercourse stand between the purely friendly letter and the business letter. The address of the writer and the date of the letter often stand at the foot of the letter, beginning opposite the signature in the more informal notes, as in the following form:— [119]

MY DEAR MRS. BLACKMAR,—

————————————————————————
——————————————————————————
———————

Very sincerely yours,
MARY HOLDEN.

22 HIGH STREET, COLUMBUS, O.
April 12, 1906.

In the most formal letter of social intercourse, the address of the writer and the date stand at the beginning, and the complete name and address of the person addressed stand at the foot, thus:—

428 BOLTON PLACE, PITTSBURGH, PA.,
September 26, 1906.

MY DEAR SIR,—

————————————————————————
——————————————————————————
———————

Very sincerely yours,
RICHARD WHITE.

MR. ELBERT PETERS,
ROSS CENTER, N.Y.

Sometimes, instead of writing ***Mr.*** before a name, ***Esq.*** is written after it, but the two are never used at the same time. [120]

In style, the letter of social intercourse should be as graceful as it is possible to make it, although it should always be simple and not too long. Many invitations and answers to them have a form fixed by tradition (see *Formal Invitations*, § 48), but the informal social letter is almost entirely a matter of taste. There are, however, a few courteous phrases which are so much used as to be almost fixed forms. Such are: "I hope that we may have the pleasure of your company," "I hope that you can be with us," "I regret most sincerely that it is impossible for me to accept your kind invitation," "I shall be very happy to be with you," "It is with great pleasure that I accept your kind invitation," "I regret that a previous engagement prevents me from accepting your invitation," etc.

The following is a typical informal invitation:—

MY DEAR MRS. WILSON,—

My mother wishes me to write you that we are planning to take a drive to Chester on next Tuesday, and should be very glad to have you with us. We are to leave at nine o'clock, so that we may be at the Chester Hotel in time for dinner.

I hope that is not too early an hour for you, and that we may have the pleasure of your company on that day.

Very sincerely yours,
MARGARET HUNT.

HILLTOP LODGE, WIS.,
January 14, 1906.

Exercise 79.—The following letters should be written on note paper or on paper ruled to that size:— [121]

1. Write an acceptance to the above invitation.

2. Write a note to a friend of your mother's, saying that your mother is slightly indisposed and cannot keep an engagement. Write a suitable answer.

3. Write a note to a friend of your father's, asking him in your father's name to join a fishing party; a whist club; a hunting expedition; to be one of a theater party.

4. Write a note to a friend, boy or girl, asking him or her to go to the theater with you, to come and spend the day with you, to come to a party you are giving, to attend some athletic contest with you, to go for a day's tramp with a party of friends, to play at a concert, to take part in a debate or entertainment, to lend you a book, to give you the address of a friend, to join with you in forming a club among your friends.

5. Write a note to a friend, thanking him for having helped you in an entertainment, for having lent you a book, for having done a service to a friend, for any favor shown you.

6. Write a note to your teacher, explaining your absence from school, asking her to send word to

you about the lessons done in your absence; asking her to excuse you early from school, giving some specific reason; asking her for the date of the first day of school following a vacation; asking if you may be a few days late in returning to school; asking her to be present at a meeting of one of your societies; inviting her to your house for dinner.

7. Write a note to the principal of your school, asking him to be present at an entertainment given by your grade, at a spelling match, at a debate, or any special event in your class room; asking him to excuse you from drawing, on account of weak eyes, or from any other study, giving reasons; asking him to give you a letter of introduction to the principal of the new school to which you are about to go; asking him to be a judge in some contest in your class room; thanking him for having acted as judge.

48. Formal Invitations.—These are written and answered according to certain fixed forms and in the third person. [122]

Mr. and Mrs. Henry Miller request the pleasure of Mr. Albert Knight's company at dinner on Wednesday evening, the tenth of March, at half past seven o'clock.

221 West Long Street,
Friday morning.

Mr. Albert Knight accepts with pleasure Mr. and Mrs. Miller's kind invitation to dinner on Wednesday evening at half past seven o'clock.

44 Park Place,
Saturday morning.

Mrs. William Morris
Miss Morris
At Home
On Wednesday, March tenth,
from four until six o'clock.

23 Grant Avenue.

Extremely formal invitations, especially to public and semi-public functions, are often impersonal in form, as in the following:—

The Annual Concert
of the
Elementary Schools of St. Joseph, Michigan,
will be held in the
Assembly Room of the High School,
Tuesday evening, May twentieth,
at eight o'clock.
You are cordially invited to be present.

The President and Members of the School Board request the honor of your company at the formal dedication of the New High School, on Wednesday, November third, at half past three o'clock. [123]

Exercise 80.—I. Study these forms and copy them accurately on note paper. Write a formal invitation from Captain and Mrs. Arthur Elliott to Mrs. Alice Johnson for dinner; from Mrs. Henry White to Mr. and Miss Kellogg for an evening at home. Write acceptance and regret for each.

II. 1. Prepare a card for a semi-public reception given by your school, by your church, by a club or society.

2. Prepare a card for a school concert, exhibition of school work, exhibition of work in Physical Culture; for a play given by the school Dramatic Society; for a May Festival given by the Eighth Grade; for the laying of a corner stone of a new schoolhouse, of a church, of a public building of any kind.

49. Telegrams.—In a telegram clearness is the first quality to be sought. Because of the cost of sending, the telegram is usually limited to ten words, excluding the address and signature, and this brevity renders it difficult to state all that you wish clearly, and makes it an exercise in ingenuity to condense the information you wish to give without making it hard to understand.

For instance, you wish your brother, who is visiting in another town, to meet you at a certain train on Monday and spend the day hunting with you, if the weather is good. You would word your telegram in some such way as this:—

September 9, 1906.

MR. PETER WHITING,
DANFIELD, MD.

Meet me eight thirty, ready for hunting, if weather favorable.

JOHN WHITING.

Although you have used incomplete sentences, you have said enough so that your brother will understand what you mean. [124]

Exercise 81.—Condense as much as possible and write as telegrams, thinking before you write what are the essential parts of the message, and leaving out all else:—

1. Mother has gone to spend the day with Aunt Mary, and wishes you to call there for her in the evening and bring her home.

2. Before you come home, be sure to call on the lady who is to be teacher of the seventh grade here next year. She lives on Horning Street.

3. We are all to be away from home on a picnic the day you speak of coming to see us. We should like to have you join us.

4. There is to be a very interesting entertainment here the day I was to go home. May I stay over another day to see it?

5. The river is too swollen for the canoe trip we planned for Saturday. Bring your tools along when you come, and we will try to make a raft.

6. Henry has just passed his examinations for Dartmouth College. He will stop in Farmington to see you, on his way home, Tuesday.

7. Can your basket-ball team put off the match we were to play on Monday until Wednesday? The field we hoped to have is engaged for Monday.

8. Will your debating society be willing to meet ours, on the 27th of this month, in our class room?

9. We have just heard of the burning of your schoolhouse and wish to extend our sympathy. Will you telegraph us if there is anything we can do to help you?

10. The hour of the train on which we were to leave has been changed, and we shall not reach home until six o'clock.

11. On unpacking my trunk I cannot find my volume of Tennyson's poems. Did you put it in the trunk or was it left behind?

12. I have spilled ink on my best dress. May Aunt Jane buy a new one for me to wear at my cousin's party? [125]

13. We cannot find the key to the back door. If you took it with you by mistake, please return it to father's business address.

14. Will the seventh grade of your school join ours in a nature-study excursion to the river next Saturday?

15. Your mother is away from home on her birthday. Send her an appropriate telegram of congratulation and greeting.

16. You are to pass through the town where a friend lives and will have a half hour wait at the station. Telegraph him, asking him to come there to see you.

50. Business Letters.—In a business letter the five main parts are very full and complete. The heading contains, as in other letters, the post office address of the writer and the date. Above the salutation is written the full name and address of the person to whom the letter is sent. There are slightly varied forms for the salutation:—

Dear Sir; My dear Sir; Dear Sirs; Dear Madam; Dear Mesdames; Sir; Gentlemen; Madam; Mesdames.

The complimentary ending is usually one of the following:—

Truly yours; Very truly yours; Faithfully yours; Respectfully yours.

Sometimes, in letters slightly more formal, these endings are written thus:—

I am,
Very truly yours,
ANDREW D. JORDAN.

I remain,
Respectfully yours,
ANDREW D. JORDAN.

Under the signature of the writer is frequently put his title; and if a clerk has written the signature, per followed by his initials is placed below. [126]

Very truly yours,
ANDREW D. JORDAN,
Secretary.

Truly yours,
MATTHEW BENNETT,
per D. C.

The following is a correct and usual form for a business letter:—

501 SOUTH LINCOLN STREET, CLEVELAND, O.
September 20, 1906.

MESSRS. CHARLES WRIGHT AND SONS,
42 HILTON STREET,
NORWOOD, PA.

DEAR SIRS,—

Please send me the latest catalogue of your goods, and state whether you pay cost of transportation for large orders.

Very truly yours,
HENRY L. PERKINS.

Exercise 82.—Study the forms given above, and write the beginning and end of each of the following letters:—

1. Mr. Henry Smith, 44 Bolton Place, Brooklyn, N.Y., writes on November 10, 1906, to Messrs. John Murray Brothers, 32 Canal Street, New York.

2. Miss Helen Reed, Principal of the Woodlawn School, Saylesville, N.J., writes on October 10, 1906, to Mr. Percy Painter, 607 West 14th Street, Trenton, N.J.

3. The Landsdowne Manufacturing Company, 241 Greenwich Place, San Francisco, writes on May 7, 1906, to the San Francisco agent of the Northern Pacific R. R., 22 Newton Street, San Francisco.

The writing of business letters should be taken up after the exercise in writing telegrams, for brevity is almost as essential in the one as in the other. There is, of course, no need to write incomplete sentences as in the telegram, but the same general process should be followed; that is, to see what are the really important points you wish to state, to express these with unmistakable clearness, and to say no more. [127]

It is proper to add that a person of education and cultivation is recognized at once as such by the letters he writes. Even in a matter-of-fact letter, too, you may often reveal, without realizing it, your courtesy and kindliness as well as your intelligence. We constantly judge people by their letters.

Note.—A good exercise is to have the pupils assume characters in the business world and answer each other's letters. An incomplete letter can often be detected thus, by being put to a practical test.

Do not begin to write your letter until you have made a brief outline of what you wish to say, in the order in which it should be said. For instance, you wish to apply for the position of errand boy. To write a complete letter, you need some such outline as the following, even though it be only in your head and not written down:—

Give the reason for applying for the position by stating how you have heard of the need for errand boys (through advertisement, personally, etc.); state your own qualifications for the work as simply and plainly as possible, mentioning your age, education, health, experience, recommendations, and any other facts that may bear on your capacity to give satisfaction; and when you have given these essential points, close your letter.

A letter written on such lines follows:— [128]

55 Henly Street, Baltimore, Md.
January 17, 1906.

Messrs. John Hampton and Sons,
225 Fulton St., New York.

Dear Sirs,—

I have heard through your agent here that you are looking for boys as messengers and errand boys. My family is about to move to New York and I wish to make application for one of those positions with your firm.

I am fifteen years old, in good health, and have just graduated from the public schools in this city. For the last three summers I have acted as errand boy for the firm of Clancy Brothers here, which work I am told by your agent is similar to what you wish. I inclose letters of recommendation from the head of that firm and from the principal of my school.

Hoping to hear from you favorably,
Very truly yours,
Peter Miller.

Exercise 83.—I. Write the answer to the above.

II. Write, in the same manner, letter and answer, making a short outline first in each case:—

1. A letter to a bicycle firm, asking to be given the agency for your town or locality. State why you think their bicycles would sell well, and what your qualifications for the position are.

2. Letter to a large grocery store, offering to sell them homemade preserves, nuts, maple sugar, candy, popcorn-balls, or anything you can make or gather in the country.

3. Letter to a florist, offering to supply him with autumn leaves, ferns, country flowers of any kind, moss, birchbark, etc.

4. Letter to a country newspaper, offering to write a weekly news letter.

5. Letter to a country church, offering to repeat for them an entertainment which has been successful in your own church or school [129]

Note.—Make the letters above complete in all details, as to distance from the city or country, cost of transportation, etc.; and in the answer give full terms and conditions.

6. Letter to a livery stable, asking their price for a sleigh ride for a party of twelve.

7. Letter to the owner of an athletic field, asking his price for the use of the field every Tuesday afternoon during April and May.

8. Letter to a firm of dealers in athletic goods, asking for a reduced rate for an outfit for basket-ball, baseball, etc., and giving reasons why you think you should have a reduction.

9. To a piano manufacturer, asking lowest prices for a piano for the school and easiest methods of payment, installments, etc. Explain that the pupils are attempting to raise the money by entertainments.

10. To a bank, inclosing check and asking them to deposit it to your brother's credit, and to send acknowledgment to his address.

Exercise 84.—Write the following: 1. To a carpenter, asking price of shelf for your class room. Give all necessary information about length, width, etc.

2. To a dressmaker, asking price for making a dress. Give all particulars.

3. To a department store, asking to open an account. Give references.

4. To the Gas Company, saying that you are about to leave town for a month and wish the gas turned off the house during that time.

5. To a theater, asking what reduction will be made if a number of pupils from your school buy tickets together.

6. To a railroad, asking what reduction in price will be made for a school excursion.

7. To a grocer, milkman, butcher, making arrangements for daily delivery of goods at your house.

8. To a caterer, asking prices for a large reception.

9. To the leader of a musical organization, asking his prices for playing at a school entertainment. [130]

10. To a person who is to speak at your school, stating exactly what the occasion is, who will form his audience, how long he is expected to speak, etc.

51. Notices.—In olden times, when any one wished to announce a meeting or give some information of common interest, he hired the town crier. This was a man who went about the town with a horn or bell, attracting as many people as possible to him, and then crying out in a loud voice the news he had to tell. The notice you put up on the blackboard in your class room, the slip of paper you post on the walls of your schoolhouse, to announce an entertainment, an examination, or a meeting of one of your clubs, is the modern town crier. The notices which you see in the newspapers, telling people the time and date of a public meeting, or announcing church services, also take the place of a town crier. There is this difference. If the crier forgot to tell the people listening to him any important detail of his news, they could at once call out and ask him; but if a notice is incomplete, there is no way for the people interested to get the information needed.

If you will study notices of various kinds, you will see that good ones, that is, notices which are brief, clear, complete, and not clumsy, are not common; and, when you try to write them, you will probably find it more difficult than you thought to be a good town crier.

A meeting for the purpose of forming a club for the study of birds will be held on Thursday afternoon at half past three, in the Seventh Grade room. Any pupils in grades higher than the Fourth, who are interested in bird study, are eligible for membership, and are cordially invited to attend the meeting. [131]

If a sufficient number appear before four o'clock, an expedition to the Wright Woods will be made, under the leadership of the teachers of the Seventh Grade.

In studying this notice you will see that a great deal is contained in it. Place, date, hour, and purpose of the meeting are contained in the first sentence. In the next is definitely stated the condition for membership in the club, and in the last is placed an inducement to make the meeting a large one.

Another example follows:—

A Christmas entertainment will be given by the pupils of the Eighth Grade on Friday afternoon at three o'clock, in the Seventh Grade room. A short play will be presented, and the Glee Club of the school will sing twice. Admission, ten cents. It is hoped that there will be a large number present, as the proceeds go to the piano fund.

Exercise 85.—1. The Bird Club is formed, and you wish to announce a field expedition, on a Saturday, when every one is to bring his lunch. State place and time and date of meeting; probable length of the expedition; cost, if any; special equipment, such as rubbers; and what will be done in case of bad weather.

2. Write a notice for a regular meeting of the Bird Club, giving topic to be discussed.

3. You wish to announce a competition for a prize for the best story about a bird, for the best drawing of a bird, for the best plan of work for the club, for the best description of one of its excursions. State conditions of contest, time when contributions must be handed in, maximum and minimum length of article or size of drawing, what the prize is, etc.

4. Similar notice for prize competition for best Christmas story, Fourth of July article, Thanksgiving poem, etc.; for the best amateur photograph of the school, for the best drawing. [132]

5. Write notice for the formation of a Kodak Club; of a football team; of a walking club; of a dramatic society; of a literary society; of a glee club; of a general athletic association; of a school library; of a chess club.

6. Write notices for a regular meeting of these societies.

In writing notices for an address or entertainment it is often desirable to give a little space to a brief description or characterization of the speaker, as in the following:—

Dr. William T. Harris, the former National Commissioner of Education at Washington, will speak on Education and Philosophy at the morning session on Tuesday, at half-past nine o'clock, in the large Assembly Hall. Dr. Harris is one of the most distinguished of living educators. A general discussion will follow the address.

Exercise 86.—Write a notice for an address by the President of the United States, by a senator, by one of the clergymen of your town, by the superintendent of city schools, by the mayor of your town, by any public person whom you would like to hear.

Exercise 87.—1. Write a notice of a spelling match between two grades in your school, of an athletic contest of any kind, of a concert, of a play, of a school expedition to visit an historical monument, of the dates of a holiday, of a picnic, of a celebration of Washington's birthday, of a debate, of a celebration of Hallowe'en.

2. Write a notice stating that the skating is good on a pond near the school; that the pond is

declared unsafe; that pupils are asked not to pass near a building that is being erected on the same street as the school on account of danger from falling timber; that pupils are requested to be very quiet in passing a house where some one lies seriously ill; that the city or village authorities have forbidden coasting down a certain street; that baseball is allowed on certain days in the park; that bonfires will be allowed in the streets in honor of some celebration; that the pupils of your school are expected to take part in the parade on Decoration Day, in any town celebration; that song birds are not to be killed; that a bridge near the school is unsafe; that all pupils must be vaccinated before a certain date.

[133]

52. Appeals.—When brief, these are in the nature of notices; when longer, they are like open letters. They aim to move people to take action benefiting some good cause, and should be as brief as is possible while giving a sufficiently full explanation of the necessity for action. Always state plainly and definitely how the action desired may be taken, to whom contributions may be sent, etc. The following is an example of a brief appeal. Like any such communication, it may be lengthened as much as is desirable, by dwelling on the good that a library would do under the conditions mentioned, by citing examples of successful school libraries elsewhere, etc. Such expansion is only necessary when the people to whom you make your appeal know little or nothing of the matter.

The public school which has just been completed near the iron foundries has no library of its own and there is no public library near it. Good reading matter is much needed there, and the pupils of other public schools in the city are earnestly requested to contribute books and magazines toward the formation of a school library. Anything in the way of interesting reading will be welcomed, in German as well as English, for there are a great many Germans among the pupils. Old magazines and old books will be of as much value in the beginning as new ones.

Contributions may be left in the office of the principal of any public school.

[134]

Exercise 88.—Write an appeal: (1) for old magazines to send to hospitals; (2) for pictures for your class room or for those of another school; (3) for books for your own library in your grade room; (4) for money for the fresh-air fund; (5) for pupils to join the Society for the Prevention of Cruelty to Animals; (6) for volunteers to aid in a benefit entertainment of some sort, drill, play, fair, etc.; (7) for old clothes and shoes for the very poor of the city who are suffering from the cold; (8) for examples of map making, penmanship, drawing, or some other school work to send away as models to a new school; (9) for pupils to hand in more material for the school paper.

53. Petitions.—A petition is a form of open letter, asking a favor, and addressed by a number of people to an authority who can grant the request. There is a form fixed by tradition for the opening of a petition, but the content is varied according to the conditions, and the wording of a petition needs the greatest care. As in any literary exercise, the first thought should be of the essential points you wish to cover, and a brief outline should be made, comprising an exact statement of the concession you wish granted and the best reasons you can give for the granting of it.

To the Mayor and Common Council of the city of Wakefield, Indiana, we, the undersigned, members of the Eighth Grade of Public School No. 12, respectfully petition that the west end of Elliott Park, above the driveway, be set apart for a school picnic on the afternoon of Tuesday, May the fourteenth, between two and six o'clock.

There is no other place suitable for a picnic within walking distance of the school and all the members of the Eighth are not able to pay carfare. If our petition is granted, we guarantee that no damage will be done to the trees or shrubs, that the park will be vacated promptly at six o'clock, and left in good condition.

[135]

Exercise 89.—1. Write a petition to the authorities of your city or town, asking for permission to use a certain street for coasting, for shinney, for baseball, etc.

2. Write a petition to the principal of your school, asking that a new study may be introduced into the school curriculum; that the weekly holiday be on another day; that school open later and close later, or *vice versa*; that punishment by staying after school be abolished; that the hours of schools be shorter and more work be done at home; that school be closed an hour earlier in order that the pupils may be present at a meeting or celebration of some kind; that your grade be allowed to use the assembly room for a debate; that you be permitted to flood a part of the playground to make a skating pond; that one of your studies be omitted from the course of study; that pupils be not marked tardy until ten minutes after the opening of school.

54. Advertisements.—The advertisement is an outgrowth of the notice, and in its simplest form is still a notice, as when the expense of printing causes the advertisement to be as brief as possible. It is then written on the same principle as the telegram, that is, using the fewest words possible to express clearly a given amount of information.

Exercise 90.—Write, after studying similar advertisements in the newspapers, advertisements for help of all kinds,—janitor, sewing girls, errand boys, maids, nurses, coachmen, farm hands, apple-pickers, telephone girls, stenographers, etc. Also advertisements for rented furnished rooms, for houses to rent, etc., giving all essential details in as few words as possible.

[136]

The above are virtually notices without having the real characteristic of the advertisement, which differs from the notice in that it not only gives information but seeks to do this in so attractive and pleasing a manner that people will be induced to buy the wares offered.

Exercise 91.—As a class exercise, take any one of the following topics, limit the number of words used to two or three hundred, and see who can write the most practical and attractive advertisement. Your aim is to state as forcibly as possible all the favorable aspects of your topic, so that they will appeal most surely to the people you wish to reach. Study the advertisements you like

best and see their method. Note that you are attracted by those that seem honest and moderate, and that you are repelled by extravagant overstatements.

1. Write an advertisement for an amusement park which has been opened near your town.
2. For a country school for boys; for girls.
3. For a city school for boys; for girls.
4. For an excursion on a railroad or on a line of steamers.
5. For a summer resort in the North; for a winter resort in the South.
6. For a sanatorium in your town; for a skating rink; for a new hotel.
7. For an academy making a specialty of nature study; of modern languages; of athletics.

CHAPTER X

[137]

NARRATION

55. The Essentials of a Good Narrative.—In a diary you set down things that happen, for your own information. In letters you try to report events so that they will be understood by the person to whom you are writing and, more than this, so that they will be interesting. In a good narration you write an account of a series of connected events, so that it can be understood by any one at all, and will interest and please the greater number of your readers. It is of course much harder to address an audience whom you do not know than to try to interest people with whose peculiarities you are well acquainted; but, after all, people are very much the same in general likes and dislikes, and there are several broad, simple rules for constructing narrations, or stories, which apply to all readers.

The first thing that everybody wishes to have in a story is perfect clearness and good order. A story is a report of things *as they happened*, and every one wishes to learn the main events in the order in which they actually occurred. You have probably been annoyed by some one, who, in telling you a story, left out certain important steps, so that you could hardly understand how things came to happen as he related. Notice, for example, what has been left out in the following paragraph:—

[138]

> As the soldiers were crossing the bridge, they noticed a man running down from a hill shouting to them and waving his arms. They could not hear what he was saying, because a strong wind was blowing away from them. As they were struggling in the water, one soldier noticed a large tree trunk floating down toward them and called to his fellows to try and save themselves by holding on to that.

Of course, so great an omission is rare; but in writing of one event following another, you must take care that *your* reader is never forced to stop and ask some such question as, "But you haven't told me how the soldiers came to be in the water," as he would on reading the paragraph above.

A well-told fable is often a model for clear and connected simple narration.

> A crow sat on a tree, holding in his beak a large lump of cheese. A wily fox, attracted by the delicious smell, came to the foot of the tree and said to the crow, "How splendid you look up there, with your fine black feathers glistening in the sun! I wish I had feathers instead of fur. It is really not fair that you should have all the gifts, beauty and skill, and perhaps even talent. Do you sing as wonderfully as you fly?"
>
> The crow was so pleased by this that he opened his beak wide to show off his voice. The cheese fell to the ground; the fox snapped it up and ate it, saying, "I never tasted such a delicious morsel!" He then ran off, laughing at the crow's vanity and calling over his shoulder, "Learn from this that a flatterer lives at the expense of those who listen to him."

Exercise 92.—Write simply and briefly some of the following fables, using as model the fable just given. Try to keep clear in your mind the exact order of events by imagining the whole story from beginning to end. There are in most of these subjects three or four separate little scenes, which you should try to bring visibly before your mind. It is a good plan to have an outline of the sequence of events, either written or in your head, and then develop each scene clearly and make it lifelike by conversation such as would naturally be used. The following is such an outline, by paragraphs, of a well-known fable:—

[139]

I. The old man has many sons who disturb him by quarreling among themselves.

II. On his death bed he calls them about him and gives them some small sticks, asking them if they can break them. The sons readily break them.

III. The old man ties them together tightly and asks his sons again to break them.

IV. They all try in every possible way, but cannot.

V. The old man says that if they will agree among themselves, they will be like the sticks bound together; but if they separate in quarrels, any one can injure them.

1. An ass laden with salt falls down in a stream; before he can rise the salt is dissolved away and his load is much lighter. The next time he crosses the stream he stumbles purposely and falls, but this time he is laden with sponges.

2. Two thieves who had stolen a horse fall to quarreling over who shall have the animal. While they are rolling in the dust fighting, a third thief comes along, jumps on the horse, and makes off with it.

3. An oak speaks contemptuously to a reed of its small size and yielding weakness, and boasts of its own strength and firmness. After a terrible storm the oak is blown down and the reed straightens itself unhurt.

4. A bat is caught by a weasel, who is about to devour it because it is so much like a mouse. The bat says, "I am not a mouse—you are mistaken—I am a bird. See my wings." Later the bat is caught again by a boy who wants to put it in a bird cage. "I am no bird—see my mouse's body." Thus the bat twice saves its life. [140]

5. A cat was changed by magic to a woman. All went well until she saw a mouse run across the floor, when she ran after it and caught it.

6. A wolf in eating rapidly had swallowed a bone, which stuck in his throat. He went to the stork, who pulled it out with her beak, and then asked for pay for the service. The wolf said the stork could consider herself lucky that she had not had her head bitten off.

7. A weasel slipped into a barn through a small hole. There he ate so much grain that he was too fat to go out at the same hole, and was caught by the farmer.

8. The ass, seeing how much petting a little dog gets, tries to imitate its ways, prances about, and attempts to lie down at the feet of his mistress. He is driven back to the stable.

9. A sheep, going away for the day, cautions her little lambs not to open the door to any one, except to her, and she will say *Mariati*, so that they will recognize her. A wolf, hidden near, overhears the password, knocks on the door, and gives the right word; but the lambs, to be doubly sure, ask to see what color feet he has. They are black and betray him, so that the door is not opened.

56. Autobiography.—There is one form of narration where it is almost impossible to get the events of your story in the wrong order, and that is autobiography, for in this you are telling the facts of your own life as they occurred, from month to month or year to year. In this form, as in narration, however, there is an important principle to bear in mind. Your material must be well chosen; that is, you must select only the important events in your life. Trivial and uninteresting details must be left out. To do this you must use your judgment, and try to put yourself in the place of your reader, and think what he would like to know. (If your great-grandfather had written his autobiography when he was your age, what would you have liked to know of his life? If Pocohontas had written her autobiography, what would most interest you?) [141]

Exercise 93.—I. Write your own autobiography up to the present date, and then continue in the same style, telling the story of your life as you would like best to have it.

II. Write an imaginary autobiography of:—

1. The starch-box after it was empty; a boy made a doll's wagon of it for his little sister. Forgotten in the street, it was picked up by two poor children, and taken home, where an invalid brother made it into a window box for flowers.

2. A gold dollar. Stamped in the mint, sent to the bank, given to a child for a birthday present, sent by her to the missionaries in Africa, lost there, and hung around the neck of a little black child.

3. A drop of rain—all its life from the cloud to the earth, to the brook, to the river, to the sea, back to the cloud again.

4. A knife. Made by Indian hunters, bought by white trappers, used on the plains, slipped into a package of furs sent to Paris to be made up into coats, and then used as a paper-cutter.

5. Similarly, invent stories for a handkerchief, a diamond, a doll, a knapsack, a book, a street car, a lamp, a sword, a tea kettle, a wagon, an old house, a dollar bill, a pencil, a mirror, an old apple tree, a thimble, a high tortoise-shell comb, a saddle, a suit of armor, a chair.

III. Write autobiographies of a cat, a dog, a horse, an elephant, a polar bear, a fox, a rabbit, a canary bird, a hen, a trained pig, a poodle, a mouse, a woodchuck, a squirrel.

IV. Write the account of the course of a river as told by itself, from the time it rises from a spring till it flows into the ocean.

V. Write the autobiography of any statue that you know, from the block of marble to its present place.

57. Biography.—In writing a biography it is not enough to select your facts with good judgment, and to arrange them in the order of their occurrence. A still more careful arrangement is needed, and this is usually provided for by grouping the facts of a life into several main divisions. For instance, in writing your mother's biography, you might make some such general division or outline as the following:— [142]

I. Childhood in New England—village school; on a farm.

II. Boarding-school life. Studies—beginning of interest in history. Visits to school friends in the vacation. The old home is destroyed by fire.

III. Life in New York, as teacher of history in a private school. Summer abroad with several of the pupils.

IV. Early married life in New York; boarding-house, later a small apartment.

V. Removal to suburban town. Children of the family. General character of family life.

Under these various headings you can group all the stories you can induce your mother to tell you of her past life. Without such broad divisions into periods it is impossible to write all the

varied facts of a biography in such a manner that your reader gets a clear and connected idea of the course of events.

Exercise 94.—Group into natural divisions the following facts:—

Henry Allen was married in 1875. His father was a lumber merchant. When he retired from business, he wrote an account of his life. As a boy he was fond of out-of-door life. He had three children. When he was a young man, he was sent up into Canada to look after some timber lands of his father's. He stayed there in the woods with the Indians for two years. He was born in 1840. He [143] lived in Portland, Maine, until he was sixteen. When his father died in 1867, he carried on the lumber business. He went two years to Bowdoin College. He was once mayor of Hartford. He lived in Boston from 1856 to 1875. He died in 1900 in Hartford. He brought up his children to know the woods and fields better than schools. He was one of the first people to advocate nature study. He was a very successful business man. He founded a school of forestry. He married a Canadian girl whom he met on a second visit to the forest in 1870.

Exercise 95.—Find out all you can about the life of any older member of your family. See if you can pick out the natural divisions into which these facts fall, and write a brief biography. Do not divide in a conventional way, as into *childhood*, *youth*, *maturity*, and *old age*, but try to select periods which are separated from each other by some feature peculiar to the individual life you are relating. Sometimes divisions are naturally made by change in residence, sometimes by change in occupation, and sometimes simply by the general character of a life between certain dates. Your own judgment must tell you how best to arrange the facts of the story you wish to tell.

Exercise 96.—I. Write in the same way, the biography (1) of the mayor of your own town, (2) of the President of the United States, (3) of a schoolmate (continuing this in an imaginary account of what you fancy his life may be), (4) of your cook, (5) of your minister, or of any person whom you know well enough to ask the facts of his life, or about whom you can learn through other people.

II. See how complete a biography you can write of either your grandfather or grandmother, or of any of your ancestors about whom you have heard stories, or of any of the early settlers of your town.

III. Then, using the same method of collecting your facts first, and arranging those that naturally fall together in three or four groups, write the story of the life of (1) Joan of Arc, (2) Julius Cæsar, (3) Hannibal, (4) Alfred the Great, (5) Washington, (6) Lee, (7) Lincoln, (8) Thorwaldsen, (9) Giotto, (10) Christopher Columbus, (11) Pocahontas, (12) Whittier, (13) Longfellow, (14) Miles Standish.

[144]

58. History.—Read the following account of how the Pilgrims came to Plymouth:—

For nearly twelve years "brave little Holland" had given shelter to the true men and women who, in 1607-1608, were driven out of England by persecution of the bishops because they *would* worship God in their own way.

After many trials and dangers they came together at Amsterdam in 1608, and formed a little "Independent" church, with Richard Clifton, their old pastor among the Nottingham hills, for their minister, and John Robinson, their teacher, as his assistant.

Governor Bradford tells us, in his *Historie*, that "when they had lived at Amsterdam about a year they removed to Leyden, a fair and beautiful city and of a sweet situation," on the "Old Rhine." Clifton was growing old and did not go with them, and Robinson became their pastor.

For eleven years—nearly the whole time of "the famous truce" which came between the bloody wars of Holland and Spain—they lived here, married, children were born to them, and here some of them died.

Most of them had been farmers in England, but here "they fell to such trades & imployments as they best could, valewing peace & their spirituall comforte above any other riches whatsoever, and at length they came to raise a competente and comfortable living, but with hard and continuall labor."

But about 1617 these good, brave people of Pastor Robinson's flock became very anxious as to their circumstances and future,—especially for their children,—and at length came sadly to realize that they must again seek a new home. Their numbers had been much increased; they could not hope to work so hard as they grew older, while war with the Spaniard was coming, and would surely make matters harder for them. But the chief reasons which made them anxious to find another and [145] better home were the hardships which their children had to bear and the temptations to which they were exposed. Besides this, they were patriotic and full of love of their God, their simple worship, and their religious liberty. As Englishmen, though their king and his bishops had treated them cruelly, they still loved the laws, customs, speech, and flag of their native land. As they could not enjoy these in their own country, or longer endure their hard conditions in Holland, they determined to find a home—even though in a wild country beyond the wild ocean—where they might worship God as they chose, "plant religion," live as Englishmen, and reap a fair reward for their labors. It was very hard to decide where to go, but at last they made up their minds in favor of the "northern parts of Virginia" in the "New World," across the Atlantic. They found friends to help them both in England and in Holland, and they helped themselves; but even then, owing to enemies, false friends, and many difficulties, it was far from easy to get away, and they had sore trials and disappointments.

And now "the younger and stronger part" of Pastor Robinson's flock, with Captain Miles Standish and his wife Rose and a few others, were to go from Leyden, in charge of Elder Brewster and Deacon Carver, and some were to join them in England, leaving the pastor and the rest to come afterward.

It was a busy time in the *Klock Steeg*, or Bell Alley, where most of the Pilgrims lived, all the spring and early summer of 1620, when they were getting ready for America. Deacon Carver and Robert Cushman, two of their chief men, were in England, fitting out a hired ship—the *Mayflower*. But the Leyden leaders had bought in Holland a smaller ship, the *Speedwell*, and were refitting her for the [146] voyage, an English "pilot," or ship's mate (Master Reynolds), having come over to take charge. (Bradford spells the word "pilott." He was in reality a mate, or "master's mate," as Bradford also

calls him—the executive navigating officer next in rank to the master. The term "pilott" had not to the same extent the meaning it has now of an expert guide into harbors and along coasts. It meant, rather, a "deck" or "watch" officer, capable of steering and navigating a ship. He was on board the *Mayflower* practically what the mate of a sailing ship would be to-day.) Thirty-six men, fifteen women, sixteen boys, four girls, and a baby boy—seventy-two, in all, besides sailors—made up the Leyden part of the Pilgrim company. Of these six went no farther than Plymouth, Old England, though three of them afterward joined the others in New England. Of the fifteen women, fourteen were wives of colonists and one was a lady's-maid. The thirty-six men of Leyden included all who became Pilgrim leaders, except three.

At last they were off, and on Friday, July 21 (31),[1] they said good-by to the grand old city that had been so long their home. Going aboard the canal boats near the pastor's house, they floated down to Delfshaven, where their own little vessel, the *Speedwell*, lay waiting for them. At Delfshaven they made their last sad partings from their friends, and Saturday, July 22 (or August 1, as we should call it), hoisted the flag of their native land, sailed down the river Maas, and Sunday morning were out upon the German Ocean, under way, with a fair wind, for the English port of Southampton, where they were to join the other colonists. [147]

For three fine days they sailed down the North Sea, through Dover Straits, into the English Channel, and the fourth morning found them anchored in Southampton port. Here they found the *Mayflower* from London lying at anchor, with some of their own people—the Cushmans and Deacon Carver—and some forty other Pilgrim colonists, who were going with them. Among these our Leyden young people were no doubt very glad to find eight more boys and six girls of all ages, two of them being Henry Sampson and Humility Cooper, little cousins of their own Edward Tilley, who was to take them with him.

For ten days the two ships lay in this port. Trying days for the elders indeed they were. Mr. Weston, their former friend (who had arranged with the merchants to help them, but was now turned traitor), came to see them, was very harsh, and went away angry. The passengers and cargoes had to be divided anew between the ships, thirty persons going to the *Speedwell* and ninety to the *Mayflower*. Then the pinnace sprung a leak and had to be reladen. To pay their "port charges" they were forced to sell most of their butter. And there were many sad and anxious hearts. But great times those ten days were for the larger boys and girls, who were allowed to go ashore on the West Quay (at which the ships lay), and for whom every day was full of new sights both aboard the vessels and ashore. "Governors" were chosen for the ships; a young cooper—John Alden—was found, to go over, do their work, and come back, if he wished, on the *Mayflower*; and all was at last ready. They said what they thought were their last farewells to England, and down the Solent, out by the lovely Isle of Wight, into the broad Channel, both ships sailed slowly, "outward bound." [148]

But twice more the leaky *Speedwell* and her cowardly master made both ships seek harbor—first at Dartmouth, where they lay ten days while the pinnace was overhauled and repaired, and again at Plymouth, after they had sailed "above 100 leagues beyond Land's End." At Plymouth it was decided that the *Speedwell* should give up the voyage and transfer most of her passengers and lading to the *Mayflower*, which would then make her belated way over the ocean alone.

Some twenty passengers—the Cushmans, the Blossoms, and others—went back to London in the pinnace, and after a weary stay of nine days, on Wednesday, September 6 (16), the lone Pilgrim ship at last "shook off the land" and, with a fair wind, laid her course for "the northern coasts of Virginia."—Azel Ames: *How the Pilgrims came to Plymouth*.

This extract is an example of a narration that is more difficult to write than anything you have yet tried. In writing biographies you write about one person only. In history you write about a great number of persons, and you must hold together in one story a great number of different facts. An outline is, therefore, even more necessary here than in biography. In making your outline you will be helped by the same principle of keeping your occurrences in their natural order that governed you in your biography outlines. Put down a note of the main facts you wish to report, according to the date of their happening. Afterward arrange them in groups according to the connection they may have with each other, but always begin by making sure that they are set down in an orderly fashion. Have the outline before you as you write, and treat the different subjects as they come up. [149]

An outline for the extract given above might be the following:—

I. Introduction:—
- *A.* Explanation of the state of the Puritans in Holland.
- *B.* Driven from England.
- *C.* Settled in Amsterdam.
- *D.* Removed to Leyden.
- *E.* General conditions.

II. Reasons for leaving Holland.
- *A.* They could make no provision for the future.
- *B.* Their children could not be trained as they wished.
- *C.* They loved English ways.

III. Beginning of preparations.
- *A.* Who were to go.
- *B.* Fitting out the boat—conditions of navigation.
- *C.* Number of those embarking.

IV. Departure from Holland.

V. Arrival in England.
- *A.* They join the *Mayflower*.

B. Delays, at London, at Dartmouth, at Plymouth.

VI. Final departure of the *Mayflower* alone from England.

Read again the selection with the outline before you and notice how each division is developed. When you have made a good outline, the hardest part of a piece of historical writing is completed. [150]

Exercise 97.—I. Let every one find out all he can about the founding or settling of the town where he lives. Talk over the facts in class, every one contributing what he has been able to learn; then see who can make the best outline and best story or history. (Notice how the two words are really alike.)

II. Go on, investigating the subsequent history of the town, and write that briefly in the same way, bringing in all the stories and interesting incidents you can hear.

III. Write similarly the history of any other town, village, or farming community you know, treating particularly the way in which any conditions general throughout the country affected your subject. For instance, if it is an old town, how it was affected by the Mexican War, the Civil War, any great panic, etc. Mention not only great events in the history of the town,—fires, floods, building of factories, etc.,—but try to give some idea of the general character of the life, whether the interests are chiefly manufacturing, farming, marine, railroad, etc.

IV. Write a brief history of (1) Detroit, (2) St. Louis, (3) New Orleans, (4) New York, (5) San Francisco, (6) Boston, (7) Charlestown, (8) Lawrence, Kansas, (9) Deerfield, Mass., (10) Quebec, (11) St. Augustine, (12) Monterey, California (early Spanish mission), (13) Havana.

V. Using the extract given above as a model, write an account of (1) Penn's treaty with the Indians, (2) The first year of the settlers in Virginia, (3) The taking of Old Manhattan by the English, (4) How La Salle happened to come to this country, (5) How Grant came to be a soldier, (6) The invention and first expedition of the first steamboat, (7) The first railroad, (8) The founding and first journey of the Mormons.

59. Plain Reporting of Facts.—A history gives an account of things that happened some time ago. A newspaper gives an account of things that happened yesterday. The two are different in degree, but not in essential qualities. To give an account of an incident that lasted half an hour and make it clear, connected, and orderly, requires the same principles as to write a report of events that lasted through several years. You must arrange your narrative in the true order, in a story of how a barn was burned, just as in a story of how a town was settled. In the first case, however, this is not quite so easy to do, since many of the events occur almost at the same time. But this very circumstance gives you the clew to an easy grouping of your facts, since you can put those that happen together in the same division. An outline for an account of the burning of a barn is given below:— [151]

I. Discovery of fire.
  A. Fire shows through one of the windows.
  B. The man of the house runs down the walk toward the barn.
  C. The neighbors come running and calling.
  D. One man is sent to call the fire department.

[All these facts occur almost simultaneously, and the sentences stating them must be connected or explained by some such phrase as "at the same time," "seeing this," "while this was being done," "at that moment," "meanwhile," etc.]

II. Fighting the fire.
  A. The neighbors bring buckets—a line is formed.
  B. The owner goes in and brings out the horse and cow.
  C. The fire department arrives, connects the hose.
  D. The firemen climb on the roof to direct the water; the fire is extinguished. [152]

III. Final condition.
  A. Half the hay burned, and two wagons ruined.
  B. Horse and cow safe.
  C. The barn can be rebuilt without tearing it completely down.
  D. There was no insurance.

Exercise 98.—I. Make outlines, following this model, and write a newspaper account of any of the following events. Do not try to describe the occurrence particularly; simply put down as clearly as possible the facts, given in their proper order.

(1) A burglary in the daytime. (2) A rescue of a drowning boy by two playmates. (3) A flood which washes away part of a street-car track—how long cars were delayed, what passengers did, how track was repaired, etc. (4) How a dog, supposed to be mad, frightened an entire neighborhood. (5) The burning of a department store. (6) The dedication of a church, a hospital, an asylum of any kind. (7) A lost child and how he was returned to his parents. (8) An accident to a street car. (9) A runaway. (10) A steeple climber faints away halfway up a steeple, where he hangs suspended by the rope attached to his belt. Tell how he was saved. (11) A bear belonging to a circus escapes, and after roaming about for a day or so is captured by the circus men. (12) A high wind blows down telegraph poles, unroofs barns, and throws trees across the roads. Write an account of the amount of damage done.

II. Write a newspaper account of any event at your school: (1) A commencement day. (2) A reception day. (3) A play or entertainment. (4) A panic over a supposed fire. (5) A boy is locked in and has great difficulty in getting out. (6) A water pipe is broken and stopped by the presence of mind of one of the teachers.

60. Conversation.—In the narratives which you have been writing there has been little if any occasion for conversation. In writing stories or anecdotes in which certain people come into contact with other persons, there is often no better way to give a vivid and interesting account of what happens than to tell what was said. This is equally true of real and of invented stories. People not only show their characters when they speak, but they indicate the course of events. The fact that one favorite form of writing consists entirely of conversation (for that is all that any play is) shows how truthfully and vividly facts can be presented in this way. [153]

Exercise 99.—Try telling in conversational form some of the fables mentioned on page 139, or write in this form the fable of (1) Death and the Woodchopper; (2) The Wolf and the Lamb; (3) The Grasshopper and the Ant; (4) The Town Mouse and the Country Mouse; (5) The Council of the Rats (Who'll bell the cat?); (6) The Fox and the Grapes (this as a monologue, or what the fox says to himself, from the moment he sees the grapes until he gives up trying to secure them).

Exercise 100.—Give a conversation which you think is characteristic and lifelike, such as might have occurred between any two of the following persons. Try to bring out something of the story which naturally comes to your mind in connection with these people.

1. Joan of Arc to her mother the day before she leaves her home to go to the court of the king.

[Suggestions: Her mother laments over the dangers of the road; Joan reassures her—she is to wear armor and be escorted by twenty soldiers. Her mother asks again why Joan wishes to set out. Joan answers by explaining about her "Voices" and her certainty that she is sent by heaven to rescue France.]

[Read the story of Joan of Arc and of the other persons to be treated in this lesson before you begin to write the dialogue.]

2. Two boys of Puritan families about to embark for America on the *Mayflower*.

3. Christopher Columbus explaining to a friend what his hopes are in seeking out Queen Isabella. [154]

4. A boy and girl in Old Manhattan on Christmas Day, bringing out, if possible, some of the customs of the times.

5. William Tell to his little son before he shoots the apple from his head.

6. The conversation at the christening of the Princess who was afterward to be the Sleeping Beauty, bringing in the arrival and curse of the wicked fairy.

7. Conversation of Hop o' my Thumb's father and mother, when they decide that the children must be left in the woods because they cannot earn enough to feed them.

8. Conversations between the Grecian warriors who fell at Thermopylæ, the evening before the battle.

9. Robinson Crusoe and his man Friday. Robinson is trying to explain (*a*) city life, (*b*) how and why food is cooked, (*c*) about his own children in England, (*d*) what winter is like when there is snow and ice.

Exercise 101.—Try in the same way to bring out *character* by inventing a dialogue between the persons mentioned below:—

1. A gentle elder sister and a little boy, very irritable and cross from a long illness. He wishes to go outdoors to play and is only persuaded to stay in by the promise of a new game.

2. Two little girls playing at dolls. One is very much given to ordering the other about, but finally encounters rebellion.

3. One boy is urging another to go swimming with him. The second boy is afraid and makes all kinds of excuses.

4. A very bright pupil trying to explain a lesson in arithmetic to another who has no head for mathematics.

5. Two little boys playing Indians; one is teaching another how to play.

6. A father, tired and sleepy, and a little child asking questions.

7. Imaginary conversation between a lion and a polar bear, whose cages are side by side in a circus. Each tells the other about his home life when he was free.

CHAPTER XI

[155]

DESCRIPTION

61. Observation.—The first recommendation given in beginning any new form of composition is always to arrange what you wish to say in a logical and orderly manner, by means of an outline, either mental or written. In description, however, the first thing to do is to observe the subject of your composition, carefully, completely, and accurately.

You will be surprised to see how very carelessly you observe, as a rule, even things with which you are very familiar.

Try, offhand, without further examination, to write a description of a piece of money (copper, nickel, silver, gold, or paper), giving the dimensions and the color, and stating what some of the printing on it is; and try in the same way to describe the face of a watch, telling the size and length of the hands, how they run, and what the printing is; to give an accurate and detailed account of the appearance of the front of your school building or church, your next door neighbor's house, the mechanism of a lamp, the exact disposition of the furniture in your parlor at home, a cornstalk (size

of leaves, shape, how they are set on the stalk, where the ears grow, how many wrappings of husk inclose them, etc.), a violet, a silk hat (height, width, shape, lining, width of brim, etc.), a cat's forefeet (number of toes, sheath for the nail, how they curve in, why they do not penetrate the cushioned foot in walking, etc.), a common fly, a robin redbreast, the arrangement of panels in the front door of your house, an English sparrow, a postage stamp. Tell how a cow lies down; a horse; a dog.

By such experiments you will find that you are hampered not by difficulty in expressing what you know, but by the great gaps in your knowledge of even such very familiar objects. You will discover that you have never really looked at them, although you may have seemed to do so every day since you can remember. [156]

Some people seem to have opened more eyes than others, they see with such force and distinctness; their vision penetrates the tangle and obscurity where that of others fails like a spent or impotent bullet. How many eyes did Gilbert White open? How many did Henry Thoreau? How many did Audubon? How many does the hunter, matching his sight against the keen and alert senses of a deer or a moose or a fox or a wolf. Not outward eyes but inward. We open another eye whenever we see beyond the first general features or outlines of things—whenever we grasp the special details and characteristic markings that this mask covers. Science confers new powers of vision. Wherever you have learned to discriminate the birds, or the plants, or the geological features of a country, it is as if new and keener eyes were added.... We think we have looked at a thing sharply until we are asked for its specific features. I thought I knew exactly the form of the leaf of the tulip tree, until one day a lady asked me to draw the outlines of one.... The habit of observation is the habit of clear and decisive gazing; not by a first, casual glance, but by a steady, deliberate aim of the eye are the rare and characteristic things discovered. You must look intently and hold your eye firmly to the spot, to see more than do the rank and file of mankind.—John Burroughs: *Locusts and Wild Honey*.

Description by means of writing is often compared to the work of an artist, since the aim of both artist and writer is to present a visual image of their subject. But the writer of a description is more like a Japanese artist than one of his own race. The artists of Japan look long and fixedly [157] at an object or scene or person, and then produce the picture from memory. In general, it is not often easy to write your description while you are actually in presence of the thing you wish to picture, so that after quick, keen, and accurate observation you should try to cultivate a retentive memory for details. Try cultivating both of these qualities by some of the following class exercises.

Exercise 102.—1. Look for one minute by the clock at your teacher's desk, and then without another glance see who can describe it with the most accuracy and completeness. 2. Turn to the title-page of this book, look at it for a moment, and then try to reproduce it. 3. Examine your own shoe for a moment and see how clearly you can describe it. 4. The stove or steam radiator in your room. 5. What you see from the window nearest you after a moment's gaze. 6. Just how the inside of your desk looks now—exact place of books, pencils, note books, etc. 7. Just how the pupil next you is dressed, with as many details as a two-minute gaze will show you. 8. The exact arrangement of maps, pictures, reports, plants, etc., about the wall of your class room.

As you go about your house or school, in the streets, or in the woods, try this exercise, either in competition with a companion, or simply for your own satisfaction. In passing a shop window, see how many of the objects displayed you can remember, or in passing a brook, try to observe rapidly but accurately the exact nature of the banks at the place you crossed. See how definitely you can impress on your mind the appearance of any house you pass, or of a vehicle which passes you. After a moment's steady look at your mother's work-basket see how completely you can describe it,—or the dining table set for dinner, or the front hall, with wraps and rubbers in it, or [158] the parlor with several people in it, or the minister preaching in church. You will be surprised to find how much you have overlooked before, even in scenes which have been constantly before you. You will see that Mr. Burroughs does not exaggerate when he says that when we observe carefully and accurately, it is as though we had opened a new pair of eyes, "not outward but inward."

62. General Scientific Description.—Notice the difference between these two descriptions:—

1. Gentiàna crinita, Froel. Fringed Gentian. Leaves lanceolate or broader, with rounded or heart-shaped base; flowers solitary on long peduncles terminating the stem or simple branches; calyx with 4 unequal lobes; corolla sky blue, showy, 2' long, funnel form, the 4 wedge-obovate lobes with margins cut into a long and delicate fringe. N. Eng., W. and S.—Leavitt's *Outlines of Botany*.

2. Thou blossom bright with autumn dew,
And colored with the heaven's own blue,
That openest when the quiet light
Succeeds the keen and frosty night.

Thou comest not when violets lean
O'er wandering brooks and springs unseen,
Or columbines, in purple dressed,
Nod o'er the ground-bird's hidden nest.

Thou waitest late and com'st alone,
When woods are bare and birds are flown,
And frosts and shortening days portend
The aged year is near his end.

[159]

Then doth thy sweet and quiet eye
Look through its fringes to the sky,
Blue—blue—as if that sky let fall
A flower from its cerulean wall.

I would that thus, when I shall see
The hour of death draw near to me,
Hope, blossoming within my heart,
May look to heaven as I depart.

—BRYANT: *To the Fringed Gentian.*

You will see at once how extremely varied different forms of description may be when you reflect that these two extracts are both descriptions of the same thing. The prose extract presents a plain and accurate account of facts. The poetry aims to give a description of the object which will interest, please, and move the reader, and which will bring a picture vividly before his eyes. Between two examples contrasting so completely as these, there lies a long series of gradations from one variety of description to another. There are, however, two main divisions of this form of writing: the plain statement, whose only purpose is to present a picture of the object described and to interest the reader in doing so; and scientific description, which bears about the same relation to literary description as a business letter to a friendly one. They both present facts, but in one case for the sake of the facts and in the other in order to interest the reader.

When analyzed, scientific description is found to be simply a list of all the facts about a given subject. These facts, however, must not be gathered together and thrown into a paragraph without order. In the plainest sort of description there must be a regular plan. Begin by stating definitely what it is you are about to treat, or give a definition of it as it stands in its broad relations to other things, so that your reader may have a general notion of your subject. This is called the introduction, and should vary in length and explicitness according to the familiarity of your theme. If you are about to describe the common house fly, a simple statement to that effect is enough; but if you are beginning a description of a rare dragon fly, you will need not only to give the name, but where it is found, its general relation to other families of flies more familiar, and perhaps to tell how you happened to see it, where it may be observed, etc. In general, however, the introduction should always be brief and very much to the point, since it is a common fault for inexperienced writers to delay too long over the beginning.

[160]

After this, take up, one by one, in the order of their importance, the main qualities of your subject. For this purpose you should have brief outlines prepared, so that you will not state small and non-essential details before essentials.

The following description of the group of birds known as warblers will aid you as a model:—

> When you begin to study the warblers, you will probably conclude that you know nothing about birds and can never learn. But if you begin by recognizing their common traits, and study a few of the easiest and those that nest in your locality, you will be less discouraged; and when the flocks come back at the next migrations, you will be able to master the oddities of a large number.
>
> Most of them are very small—much less than half the size of a robin—and are not only short, but slender. Active as the chickadee or kinglet, they flit about the trees and undergrowth after insects, without charity for the observer who is trying to make out their markings. Unlike the waxwing, whose quiet ways are matched by its subdued tints, the warblers are dashed with all the glories of the rainbow, a flock of them looking as if a painter's palette had been thrown at them.
>
> Why they should be called warblers is a puzzle, as a large percentage of them have not as much song as a chippy, nothing but a thin chatter, or a shrill piping trill. If you wish a negative conception of them, think of the coloring and habits of the cuckoo. No contrast could be more complete. The best places to look for them during migration are in young trees, orchards, and sunny slopes. I find them in old orchards, swamps, the raspberry patch, and the edge of the woods.—FLORENCE A. MERRIAM: *Birds through an Opera Glass.*

[161]

Study this description, and you will discover the plan on which it is built. First comes the introduction, giving general directions for recognizing the subject. Then the most noticeable characteristics are stated, the size and shape. Habits of great activity are next mentioned, and a general notion of coloring is given. The song of the warblers is then taken up, and the description is summed up in a sentence by contrasting them with the cuckoo. The statement of where they

are found could well have been placed at the beginning, directly after the introduction.

[162]

Exercise 103.—Using this as a model, describe any variety of bird or animal with which you are familiar, such as English sparrows, hens, parrots, ducks, dogs, cats, horses, goats, rabbits, squirrels, pigeons, geese, sheep.

Exercise 104.—Describe tomatoes, peaches, apricots, grapes, potatoes, carrots, watermelons, rice, blackberries, huckleberries, corn, wheat, oats, rye. Use the following as a model:—

The apple is one of the most widely cultivated, and best known and appreciated of fruits belonging to temperate climates. In its wild state it is known as the crabapple, and is found generally distributed through Europe and Western Asia. The apple tree, as cultivated, is a moderate-sized tree with spreading branches, ovate, acutely serrated or crenated leaves, and flowers in corymbs. It is successfully cultivated in higher latitudes than any other fruit tree, growing up to 65° N.; but, notwithstanding this, its blossoms are more susceptible of injury from frost than the flowers of the peach or apricot. It comes into flower much later than these trees, and so avoids the night frost, which would be fatal to its fruit bearing. The apples which are grown in northern regions are, however, small, hard, and crabbed, the best fruit being produced in hot summer climates, such as Canada and the United States."—*Encyclopædia Britannica.*

Try sometimes to make these descriptions so complete that your classmates can recognize what you are describing without knowing your subject beforehand. An almost infinite list of subjects suitable for scientific description could be given, but enough titles have been suggested to show you that you have only to look about you to find themes for the exercise.

63. Specific Scientific Description.—Compare with the treatment of the warblers in general this description of one particular variety of that species, by the same author, a little later in the same book.

The Blackburnian is one of the handsomest and most easily recognized of the warblers. His throat is a rich orange or flame color, so brilliant that it is enough in itself to distinguish him from any of the others. His back is black with yellow markings. His crown is black, but has an orange spot in the center, and the rest of his head, except near his eye, is the same flaming orange as his throat. His wings have white patches, and his breast is whitish tinged with yellow. His sides are streaked with black. The female and young are duller, the black of their backs being mingled with olive; while their throats are yellow instead of orange.

[163]

In this case, the author, having stated the general characteristics and habits of the family of warblers, needs only to describe minutely the appearance of one variety.

Exercise 105.—Take up in this way a special variety of the general topics you described in the last exercise: Buff Cochin hens; parrots from Central America; Royal Pekin ducks; Newfoundland or St. Bernard dogs, terriers, bull dogs, or greyhounds; Shetland ponies, race horses, or heavy draught horses; white rabbits or Belgian hares; gray squirrels, chipmunks, red squirrels or flying squirrels; pouter pigeons or homing pigeons.

64. Technical Terms.—In describing some objects you will find that careful and accurate observation and logical arrangement of your information are not enough. You will discover that you do not know the names for all the various parts of your subject. In attempting to write a complete description of even as well known an object as a flower or fruit, you will probably need to consult a dictionary or a scientific work, to learn the botanical names. Minute scientific description is, therefore, an excellent exercise for enlarging your vocabulary, for giving you control over more words. In using very technical terms, which may be as unfamiliar to your reader as they were to you before you made a study of your subject, add a brief explanation of the meaning.

[164]

Exercise 106.—Give a plain, scientific description of one or more of the illustrations given in your dictionary, remembering to start from some point and to proceed regularly from there in your description. For instance, in describing a ship under sail, begin at the water line and go up to the top of the masts, or else in the opposite direction; but do not begin at the stern, jump to the bow, and then back again to the masts. Do not attempt to explain the different qualities, the workings, or the interior parts of these objects. You will have this to do in exposition. Simply describe as accurately as possible their aspect, on the model of the description of the Blackburnian warbler.

Exercise 107.—Describe scientifically and specifically, using correct botanical terms, an individual example of one of the list of topics given you for general treatment on page 162, taking up (1) the general habit of growth, (2) usual location, (3) usual dimensions of whole plant, (4) body of the plant, (5) leaves, (6) flowers, (7) fruit and seeds, (8) any general remarks as to its usefulness in the world, etc. In addition, treat similarly the sunflower, seaweed, pansies, the peanut vine, the hazel nut, witch-hazel, the forget-me-not, the golden-rod, the willow, the sumac.

65. Literary Description.—An example of literary description, very far removed from the scientific variety, is the following extract:—

We had a remarkable sunset one day last November. I was walking in a meadow, the source of a small brook, when the sun at last, just before setting after a cold gray day, reached a clear stratum in the horizon; and the softest, brightest morning sunlight fell on the dry grass, and on the stems of the trees in the opposite horizon, and on the leaves of the scrub oaks on the hillside, while our shadows stretched long over the meadows eastward as if we were only motes in its beams. It was such a light as we could not have imagined a moment before, and the air also was so warm and serene that nothing was wanting to make a paradise of that meadow. When we reflected that this was not a solitary phenomenon, never to happen again, but that it would happen forever and ever an infinite number of evenings, and cheer and reassure the latest child that walked then, it was more glorious still.—H. D. Thoreau: *Excursions.*

[165]

The real point of difference between such a description and the account of the Blackburnian warbler is that the aim in the one case is to present facts and in the other to present a picture. Observation, however accurate, and order, however logical, are not enough for this sort of description. You must interest and please, or you have failed of your purpose. You must observe keenly and arrange your material carefully, but you must do more than this. You must remember all the time that you are trying to make a picture, and in many regards you need to follow the same rule as the artist does in painting.

For instance, he establishes himself in one place and draws the object, scene, or person as it looks to him from there. You would laugh at a painter who, in drawing a solid oak door, put in a person standing on the other side of it, but one of the first things to remember in making your written picture is not to put in details which you could not see from the point where you have placed yourself to make your sketch. In describing the view from a high hill, you must not write, "The woods back of our house looked like a green carpet and the house like the tiniest sort of a child's plaything. The sun shining in the windows of the front parlor made the room look as though it were smiling." The last sentence may be perfectly true, and in an account of the front parlor would be a good piece of description, but since you could not possibly see that detail from the top of a distant hill, it is absurd to use it. [166]

More even than this, you must learn to remove too much detail from your descriptions. Not only should you refrain from using anything you cannot see from the point where you have placed yourself, but you should not use all the things you can see. In the exercises on scientific description you have been observing, as completely as you possibly could, a given subject, and putting into your composition all the facts you could see or learn about. In literary description the process is quite different. You must train yourself to leave out a great many details, and to select those you use with great care for their value in aiding you to give your reader a lifelike picture. In describing a house scientifically, it is of just as much value to say that there are eight windows on the north side as that it stands on a high hill, for what you wish to do is to convey all the information you can about the house. But in a literary description you should not mention the windows at all, unless there is something unusual about them, and you should pick out for mention only the features that make that house different from other houses; so that one of the first things you would say is some presentation of the fact that it is on a hill. [167]

> At length we stopped before a very old house bulging out over the road; a house with long low lattice-windows bulging out still further, and beams with carved heads on the ends bulging out too, so that I fancied the whole house was leaning forward, trying to see who was passing on the narrow pavement below. It was quite spotless in its cleanliness. The old-fashioned brass knocker on the low arched door, ornamented with carved garlands of fruit and flowers, twinkled like a star. The two stone steps descending to the door were as white as if they had been covered with fair linen; and all the angles and corners, and carvings and moldings, and quaint little panes of glass, and quainter little windows, though as old as the hills, were as pure as any snow that ever fell from the hills. —CHARLES DICKENS: *David Copperfield.*

In this sketch of a house nothing is mentioned that could not be seen both from the position of a person who has just stepped in front of it and in the time which would naturally elapse between his ringing the doorbell and the arrival of some one to answer it. Notice also that a general impression of the whole house is given in the first sentence. Just as an artist making a sketch draws first a general rough outline of the whole object, "blocking in" (as it is called) the proportions and general aspect before going on to details; so a good beginning for a description is some general summing up of the first impression made upon you by the scene, or of the impression you desire to make upon your reader. This corresponds to the topic sentence of a paragraph. [168]

> **Exercise 108.**—Write a description from a fixed point, and as if after only a few moments' look, of the general impression made upon the observer by any of the following subjects, trying to catch some characteristic trait or quality, which you can state in one metaphor or comparison, as the predominating effect. For instance:—
>
> 1. I fancied that the whole house was leaning forward, trying to see who was passing on the narrow pavement below.
>
> 2. The deep projection of the second story gave the house such a meditative look that you could not pass it without the idea that it had secrets to keep, and an eventful history to moralize upon.
>
> 3. The nest looks as if it barely touched the twigs from which it hung; but when you examine it, you may find that the gray fibers have woven the wood in so securely that the nest would have to be torn in pieces before it could be loosened from the twigs.

Make your descriptions brief and try to convey vividly the first impression.

> The front of your school building, your home, an old barn, the handsomest house in your neighborhood, a country church, the kitchen of your home, your own room, a hen house with the hens just going to roost, a dovecot, any public monument you may know, the inside of a public library, the post office, a drug store, a carpenter's shop, a blacksmith's, an iron foundry, a milliner's shop, a beehive, a crow's nest, an ant-hill, a spider's web, an aquarium, a farmhouse, a tall office building, an ocean steamer, a sailboat, any curious house you may have seen.

One good exercise for forcing yourself to express quickly the aspect of a given object at a given time is to try to describe something in very rapid motion, of which you can get only a momentary glimpse. For instance:—

1. The squirrel would shoot up the tree, making only a brown streak from the bottom to the top. [169]

2. Away across the endless dead level of the prairie a black speck appears against the sky, and it is plain that it moves. Well, I should think so! In a second or two it becomes a horse and rider, rising and falling, rising and falling, sweeping toward us nearer and nearer, growing more and more distinct, more and more sharply defined, nearer and still nearer, and the flutter of the hoofs comes faintly to the ear. Another instant, a whoop and hurrah from all of us, a wave of the rider's hand, but no reply, and man and horse burst past our excited faces, and go winging away like a belated fragment of a storm!

Exercise 109.—1. Try to give a brief, vivid impression of an express train passing at full speed, an automobile, a steamer, a race horse, a man running, a dog chasing a cat. 2. Describe how you are impressed by the passage through a short tunnel of a train you are on, by a village you pass on an express, by a bit of forest your train darts through.

66. Description of People.—Read these two passages, the second of which is a description by the historian Motley of Thackeray, the great English novelist.

1. Mr. Creakle's face was fiery, and his eyes were small and deep in his head. He had thick veins in his forehead, a little nose, and a large chin. He was bald on the top of his head, and had some thin, wet-looking hair that was just turning gray, brushed across each temple, so that the two sides interlaced on his forehead. But the circumstance about him which most impressed me was that he had no voice, but spoke in a whisper.—Charles Dickens: *David Copperfield.*

2. He has the appearance of a colossal infant, smooth, white, shiny, ringlety hair,—flaxen alas! with advancing years, a roundish face, with a little dab of a nose, upon which it is a perpetual wonder how he keeps his spectacles, a sweet but rather piping voice with something of a childish treble about it, and a very tall, slightly stooping figure.

In writing this sort of quick sketch, notice what impresses you first about your subject, that is, what is the most characteristic feature. In Dickens's description of the house, it was the fact that the whole building seemed to be leaning forward; in Motley's picture of Thackeray, it was the fact that the great novelist looked curiously like a little child; in Dickens's Mr. Creakle, it was the fact that the school-teacher had no voice.

Exercise 110.—I. Write in the same way as in the preceding lesson a picture, in a paragraph or two, suggested by any of the following subjects, trying to catch the most characteristic points, such as would impress you after a moment's observation, and to state them vividly and briefly, so that the description may be recognizable.

The iceman; the policeman; the washerwoman; the janitor; a street-car conductor; a postman; an organ grinder; a newsboy; a farmer; a classmate; a messenger boy; a butcher; any one of unusual appearance who has passed you in the street, or whom you have seen in the cars.

II. Or, give in the same brief, picturesque manner the impression made by a first sight of your dog as differing from other dogs of the same breed, trying to express the way in which his character shows itself through his appearance—kind and slow, or nervous and active, or affectionate and playful, etc.; of any dog you have seen who has a marked individuality; of your cat, canary, or any of your pets.

In describing a person you will find very often that you are most impressed by the eyes, and that they give the characteristic expression to the face. These following extracts, taken from one novel, the work of a skillful writer, show how much attention is paid to the eyes of the persons described:—

1. She was tall and pale, thin and a little awkward; her hair was fair and perfectly straight; her eyes were dark and they had the singularity of seeming at once dull and restless.

2. The second young lady was also thin and pale; but she was older than the other; she was shorter; she had dark, smooth hair. Her eyes, unlike the other's, were quick and bright; but they were not at all restless.

3. This latter personage was a man of rather less than the usual stature and the usual weight, with a quick, observant, agreeable dark eye.

4. She was a fair, plump person, of medium stature, with a round face, a small mouth, a delicate complexion, a bunch of light brown curls at the back of her head, and a peculiarly open, surprised-looking eye.

Exercise 111.—I. Look at a portrait or bust of Julius Cæsar and see if you think his appearance as a young man was well described by the historian Froude in the following extract:—

A tall, slight, handsome youth, with dark piercing eyes, a sallow complexion, large nose, lips full, features refined and intellectual, neck sinewy and thick, beyond what might have been expected from the generally slender figure.

II. Write a paragraph or two describing the personal appearance of any noted man or woman with whose portrait you are familiar. Try to reproduce the most striking traits, describing them as if you were speaking of a living person.

(a) Sir Walter Scott, George Eliot, Hawthorne, Longfellow, James Russell Lowell, Whittier, Bryant, Dickens, Tennyson, Louisa M. Alcott.

(b) George Washington, Daniel Webster, Abraham Lincoln, General Grant, Alexander Hamilton, Bismarck, Napoleon, Julius Cæsar, Queen Victoria, Queen Wilhelmina.

III. Think over some of the fictitious characters given below; try to imagine how they would look, and write a brief description as of a living person. Do not begin writing until you have a complete picture in your mind.

Cinderella and her two wicked sisters, Robin Hood, Ali Baba, Robinson Crusoe, Sindbad the

Sailor, Uncle Remus, The Sleeping Beauty, Shylock, King Lear, St. George, Santa Claus, Bluebeard, Ruth, Samuel, David and Goliath.

67. Longer Description.—You are now ready to try descriptions on a little larger scale. Be careful, however, to bear in mind the following hints:—

1. Plan your whole description before you write any part of it, and see that you are following some natural order, such as from left to right, or right to left, from the top down, from the bottom up, from head to foot, etc. In describing a landscape, for instance, from a fixed point, after the introduction (usually only a single sentence) you begin with what is nearest to you—the foreground—and proceed to more distant points of the scene. Or you begin with what is far away—the background—and come closer and closer, finishing with the things immediately about you.

2. Use no details which will not add to the vividness and force of your picture. In describing a library, for instance, you can very well leave out any mention of the number of chairs there are in the room, or of the fact that the front door is of oak, since those details might be true of any large public room. But you must not fail to notice and to remark on the stillness of the place,—people [173] walking about very quietly and talking in whispers, standing close to each other,—for that is one of the things which distinguishes a library from other places. So, in writing of both a handsome street and an alleyway, you would be telling the truth if you said that they were both paved and had a gutter on each side, but you would not be making a picture, as you would if you spoke of battered ash barrels and hungry cats in the alley, and of beautiful lawns and pretty romping children in the handsome street. In observing the scene you wish to describe, you should notice everything, looking at a sight long familiar to you with the steady gaze you had to give in order to see what is really on a postage stamp or a dollar bill. You will find that you have looked at the view from your window with the same careless, vacant, absent gaze, lacking real attention, and that you need to fix your mind on observing a landscape or a scene, before you take in a great many details that are essential. But when you come to writing, you should think of each detail before you use it, to see if it brings the picture out more clearly.

3. Use some device for expressing the relation between the different parts of your picture. This is usually done by employing complex sentences made up by means of connecting links, such as *near which*, *above which*, *around which*, etc., and by using such phrases as *farther off*, *nearer by*, *close at hand*, *far away*, *in the distance*, *high up*, *directly below*, *on the other side*, *beyond*, etc.

Exercise 112.—Describe such of the following as your teacher may indicate:—

1. What I see from my window at home, at school. 2. View from the highest place to which I ever [174] climbed. 3. View from the top of our house. 4. The most beautiful view I ever saw. 5. How our street looks from our front steps. 6. Across the meadow. 7. How my room looks from the door. 8. The views in the park I like best. 9. View along a country road. 10. Trees along a village street. 11. View along a street in a large city. 12. The inside of our church from where I sit. 13. My class room from my seat. 14. Our kitchen. 15. The inside of a barn. 16. What I can see from the door of a barn. 17. An alleyway in a city. 18. View along the most beautiful street I know. 19. View from the back of a river or lake. 20. Imaginary description of the view I should like best to be able to see from my window. 21. How my room would look if I could have it exactly as I wished. 22. The prettiest parlor I ever saw. 23. How the inside of a public library looks from the door. 24. A view in the woods in the winter. 25. An orchard in bloom. 26. Beside the brook. 27. In the market. 28. Scene in a department store; in a hospital; in a restaurant. 29. A soda-water fountain. 30. A sand pile where children have been playing "keep-house." 31. Any scene at a county fair.

68. Description of Conditions.—Read the following description:—

> A cornfield in July is a hot place. The soil is hot and dry; the wind comes across the lazily murmuring leaves laden with a warm, sickening smell drawn from the rapidly growing, broad-flung banners of the corn. The sun, nearly vertical, drops a flood of dazzling light and heat upon the field, over which the cool shadows run, only to make the heat seem the more intense.—Hamlin Garland: *Main-traveled Roads.*

The first sentence of this paragraph states the fact that the author wished to convey to you. All the rest is added to make the conditions seem vivid to you, to make you feel the heat, smell the [175] rank odor of the corn, and hear the murmur of the leaves. You will notice that this is different from the description in the last lesson, where you have been trying to tell merely how a scene or object looked to you, to make a picture such as an artist might paint. Here you are made to notice odors, motion, noises, and heat,—things that a painter would find it difficult to suggest in any picture.

Think how different would be the effect of intense cold on a street in a big city or in the heart of the forest, and you will see that in the effect of given conditions on all kinds of objects you have one of the best methods of portraying a scene.

For instance, in both the country and the city the rapid approach of a thundershower is preceded by black clouds and a high wind. The difference lies in what effect these things have. In the country, the wind tosses the trees wildly about, roars among the branches, scatters the dry leaves in volleys. In the city the arrival of a storm is heralded by a flapping of awnings, little whirlwinds of dust, crowds of people hurrying to shelter or looking up at the sky, and a hasty removal indoors of everything that would be spoiled by the rain.

Exercise 113.—In treating such of the following subjects as your teacher may indicate, try to notice odor, noise, and movement as well as form, color, and position:—

1. A very cold day in a city street, in a barnyard full of animals, in our class room, on the playground, in the woods, beside a river or brook, on a street car, in a railway train, at the station.

2. A very rainy day in our garden, in summer, in spring, in autumn, inside a barn, in an attic, in a henyard, in a crowded business street, on a boat, at the door of a department store, or church, or theater, at a country fair, at a picnic. 3. A snowstorm in the country, in the city. 4. Muddy walking on a country road, in a plowed field, in a city street, on the playground, at the door of our school. 5. A hot night on our piazza, indoors, in a public square, in the woods, in a theater, in a flower garden, in the street in front of our house, at a pleasure resort. 6. A high wind in the country, in the city, in summer, in autumn, in winter, on the harbor or river, at sea, in a tall tower, an attic (this mainly for sounds), in a pasture full of horses, in a group of pine trees, in a cornfield, in a city park, in a city court on wash day. [176]

Exercise 114.—As a class exercise, try writing on some one subject and comparing the results. See who has been able to produce the clearest impression and why his description is successful. The subjects should be only those of which the whole class has an equal knowledge, *e.g.* description of some public person who has addressed the school; of the walk to school on a snowy, rainy, or hot day, of the playground at recess time, of the aspect of the halls directly after school is dismissed, of the schoolroom, of any incident which all the pupils saw, a fire in the neighborhood, etc.

69. Description by Contrast.—Another excellent device in description is contrast. For instance, if you wish to describe the effect made by a day in the woods when rain has frozen in falling and has coated everything with ice, you might begin by making a brief picture of such a day in the city,—every one slipping uncomfortably, horses straining painfully to keep their footing, the wheels of street cars revolving uselessly on an ice-coated track; and then suddenly transfer your description to the woods, where the trees are as though made of glass, every little twig a prism to reflect light, and where the bits of ice falling from the trees tinkle like broken glass on the frozen snow.

[177]

Exercise 115.—Describe, by contrasting with each other:—

1. A heavy draught horse and a race horse. 2. A canoe and a raft. 3. A Newfoundland dog and a pug dog. 4. Your class room when every one is busy and quietly studying, when every one is just going away, and when it is deserted after school hours. 5. The kitchen of your house on different occasions,—washing, ironing, just before dinner, just after a candy pull, after the work is all done, on a Sunday afternoon. 6. A theater full of people and bright with lights, afterward darkened and deserted except for cleaning women. 7. Our garden at different times of year,—in spring, when planting is being done; when I am weeding it on a hot day in summer; when everything is ripe in autumn; in winter, snow-covered. 8. A grocer's shop in early morning with a sleepy boy sweeping out, and later when full of customers and clerks. 9. An apple tree in blossom; in autumn with ripe fruit; in winter. 10. A brook or river frozen over with skaters on it, and in midsummer with swimmers, etc. 11. The route I generally take to and from school,—in the morning (other pupils going to school; business men going to their offices; butcher's carts and grocery and ice wagons); in the afternoon (nurses out with babies, ladies calling, children at play, etc.). 12. A public square in its ordinary aspect, and on the Fourth of July, or Decoration Day, or Election Night. 13. A department store full of shoppers just before Christmas, and early in the morning on a hot summer day, with only the clerks and a few customers. 14. A railway station, quiet and deserted, with only a few travelers waiting silently, and when an important train arrives, bringing a crowd of passengers.

70. Description of Events.—In the extract given below there is a certain amount of definite information conveyed, in addition to the pictures presented.

> Slowly and mournfully they carried his embalmed body in a procession of great state to Paris, and thence to Rouen, where his queen was, from whom the sad intelligence of his death was concealed until he had been dead some days. Thence, lying on a bed of crimson and gold, with a golden crown upon his head and a golden ball and scepter lying in the nerveless hands, they carried him to Calais, with such a great retinue as seemed to dye the road black. The King of Scotland acted as chief mourner, all the Royal Household followed; the knights wore black armor and black plumes of feathers, crowds of men bore torches, making the night as light as day; and the widowed Princess followed last of all. At Calais there was a fleet of ships to bring the funeral host to Dover; and so, by way of London Bridge, where the service for the dead was chanted as it passed along, they brought the body to Westminster Abbey, and there buried it with great respect.—CHARLES DICKENS: *A Child's History of England.* [178]

An account of almost any happening, custom, or festival must be told in this way, with an eye both to stating facts clearly and at the same time to making them seem lifelike.

This sort of exercise is harder than anything you have yet tried, for you must be at once complete and full in your account and yet must continue to go on in the sort of picture making you have been practicing. In a way, this is almost a return to some of the exercises in narrative which you have had, since a description of several happenings in order of time is really a narrative. At any rate, in trying this sort of description you are like a person who has been learning to play the piano, first with the right hand and then with the left, and finally with both together in a simple but complete melody. You are to keep in mind that you have two aims in view: to be as full as is necessary to give an accurate idea of the facts, and to attempt to present a picture. [179]

Exercise 116.—Describe accurately, as though for a newspaper or magazine, but trying to reproduce some of the essential characters of the event:—

A fire drill in your school; how you celebrate Fourth of July, Thanksgiving, Hallowe'en, New Year's Day; laying the corner stone of a new building; the procession of the veterans on Decoration Day; a political parade or meeting; a wedding; a funeral; the parade of the Fire Department; a play or entertainment given by your school.

71. Picture Making of Scenes of Action.—Here, instead of describing something stationary, like a house or landscape, the writer has taken one moment of a scene of action, and has

attempted to make, as it were, a snapshot photograph of it.

> To-day the large side doors were thrown open toward the sun to admit a beautiful light to the immediate spot of the shearers' operations, which was the wood threshing floor in the center, formed of thick oak, black with age. Here the shearers knelt, the sun slanting in on their bleached shirts, tanned arms, and the polished shears they flourished, causing them to bristle with a thousand rays strong enough to blind a weak-eyed man. Beneath them a captive sheep lay panting, increasing the rapidity of its pants as misgiving merged in terror, till it quivered like the hot landscape outside.—Thomas Hardy: *Far from the Madding Crowd.*

All the painters of historical pictures try in the same way to paint one moment of a well-known incident, and they select some significant moment; that is, one where the action tells something of the story involved.

[180]

Exercise 117.—I. Imagine that you are about to paint a picture of any one of the following scenes, and describe what comes into your mind when you think of the incident. Do not tell the story —simply describe the scene at a given moment.

1. Columbus sighting land. 2. Columbus landing. 3. The burial of De Soto. 4. Pocohontas saving the life of John Smith. 5. Penn making a treaty with the Indians. 6. A scene in the attack on Braddock by Indian skirmishers. 7. An night attack by Indians on a colonial settlement. 8. The discovery of Major André. 9. King Alfred and the cakes. 10. The rain of manna on the Children of Israel.

II. Try in the following subjects to make a picture which would serve as illustration to a story. See if you can make the picture recognizable, so that your classmates can tell what the story is from the one scene from it which you present them.

1. Horatius at the bridge. 2. The Sleeping Beauty. 3. William Tell and the apple. 4. Cinderella trying on the slipper. 5. Ivanhoe and Rebecca during the progress of the battle which Rebecca is describing. 6. Ulysses, returned to Ithaca, is recognized by his old dog Argus. 7. Uncle Remus telling stories to the little boy. 8. Barbara Frietchie. 9. Robinson Crusoe and the footprints.

Here is a description, by Parkman, of the robbing of a train of pack horses carrying valuable goods.

> Advancing deeper among the mountains, they began to descend the valley at the foot of Sidling Hill. The laden horses plodded knee-deep in snow. The mountains towered above the wayfarers in gray desolation, and the leafless forest howled dreary music to the wind of March.
>
> Suddenly, from behind snow-beplastered trunks and shaggy bushes of evergreen, uncouth apparitions started into view. Wild visages protruded, grotesquely horrible with vermilion and ocher, white lead and soot; stalwart limbs appeared, encased in buckskin; and rusty rifles thrust out their long muzzles. In front and flank and all around them white puffs of smoke and sharp reports assailed the bewildered senses of the travelers.—Francis Parkman: *The Conspiracy of Pontiac.*

[181]

With this description you are again almost back to narration. The extract presents two pictures, and in so doing, relates a story.

This way of telling a story by a succession of pictures is a favorite one with comic illustrators, but it is also used very often in writing, although in a real narration explanatory matter is added between the scenes.

Exercise 118.—The following topics are given as subjects for description only, and you are to try to give as vivid a picture of the two scenes as you can, letting the story tell itself by inference.

1. Boys skating at top speed along a river with a pack of wolves in the distance. A camp of wood choppers beside the river, a fire burning, the boys fallen exhausted, and men starting up with guns in their hands.

2. People on a raft waving coats and handkerchiefs wildly. On board a big ocean steamer, with passengers gathered around the group of rescued castaways.

3. A Christmas tree inside a richly furnished room with well-dressed children gathered around it. Outside in the snow a group of poor children looking in at the window.

4. A boy with a swollen jaw in the dentist's chair. A group of smaller children to whom the boy proudly holds up a tooth.

5. A hen calling wildly to her chickens and trying to cover them with her wings, and a farmer running up with a gun. The farmer has his gun in one hand, and with the other holds up a big hen-hawk for a group of people to see.

6. A street with everybody running in one direction, pointing ahead. A house on fire with firemen climbing up on ladders.

7. A family assembled at the dinner table in the evening quietly talking together. A man taps on the window pane outside; every one starts up in surprise and great pleasure, as if he were a relative returned from travels.

[182]

8. A group of women gathered at the end of a pier on a stormy night, straining their eyes anxiously out to sea. A fisherman returning up the beach, at early dawn, with a net full of fish on his back. In the background a small house with children running out to meet him.

72. Travel.—It is hard to draw a definite line between descriptive writing and narrative writing, since description is very often needed to make a narration interesting, and sometimes to make it complete. There is one kind of composition where the two methods of writing are needed in almost equal quantities, and that is in stories of travel. In writing an account of a journey, you have a distinct story to tell, since you are narrating a series of events that took place one after the other; but without description of what you saw the account is scarcely worth writing at all.

Your aim is to give your reader a clear idea of the course of your journey, and you can only do this by a combination of narration and description, by telling what happened and then by trying to make a picture of the event. So that there are two main things to remember in writing of travel: first, to make your journey clear and intelligible by following the time-order in your narration, and by recollecting all the important stages of the trip; and, second, to select for description the most interesting incidents or places which you saw, and to write of them as vividly and picturesquely as possible.

> The roads were gay early next morning when we started, for it was market day, and the country people were flocking into town, some driving their pigs, some riding donkeys with calfskin saddles [183] adorned with little red tassels; the women wearing high-crowned hats with bright handkerchiefs tied on underneath, and bright cotton shawls; the men with brown-and-white-striped blankets gracefully thrown over the shoulder, and in their hands long, brass-tipped staves. Most of the women had large gold earrings, and some of them, in addition, gold chains and crosses and filigree heart-shaped pendants. We met presently a troop of fishwomen running at full speed to catch the market, their baskets balanced on their heads. Their earrings were hoop-shaped, and their skirts short and tucked up, and they had embroidered purses hanging at the side. The fishermen we overtook a little later, going back toward the sea with their nets. All had time to touch their caps and say "Good day," for civility to strangers is the rule in Portugal. Here and there were children minding goats under the shade of the olives. No idlers, no beggars were to be seen. At noon we came to Alcobaça, and walked through the town to the great abbey church of the Cistercians. The market was going on outside it. Gayly dressed women presided over heaps of maize and oranges and eggs. Strings of donkeys were tied up by the wall. A scarlet-robed acolyte walked amongst the people collecting alms. A broad flight of steps led up to the great door. Inside all is very simple and grand—a vaulted roof, rows of slender columns, no pictures or tawdry decorations to be seen. Now and then, not very often, a woman would come in from the busy market place and kneel to say a silent prayer.... We visited the convent where Beckford had lived, and saw its great tiled kitchen and its beautiful cloisters, and then went back to the inn to lunch, where we enjoyed above all a liberal dish of green peas—green still in our memories.
>
> [184] We drove on through pleasant fields and vineyards, catching sight now and then of the distant sea, and, suddenly coming to an open space through the trees, we saw before us the great memorial church of Batalha, the Battle Abbey of Portugal, its pinnacles and the delicate lace work of its roof standing out against the clear blue sky. It stands quite alone, except for the handful of red-tiled houses that form the village, and from its roof you look down, not on the smoke and turmoil of human habitations, but on green fields and slopes and olive trees; and under its walls no troops of beggars, or pleasure seekers, or chattering merchants disturb the stillness. One only I saw there, sitting near the door under the shade of a bright-colored umbrella, a heap of pottery at her feet for sale, and a donkey tied up close by; but her child had fallen asleep in her arms, and she did not move or speak. Inside, also, all was quiet, and we could enjoy its beauty—the long aisles, the endless columns, the exquisite cloisters, where the fantastic and varied stone traceries contrast with the quaint formal garden with its box-edged beds, in which are set roses, and peonies, and columbines.... We learned that the church was founded in 1387 by the great King Joao soon after the fighting of the decisive victory which it commemorates, and that there is a doubt as to the architect employed, whether he was an Irishman named Hackett, or another. I am all for the Irishman, but hope he was not also responsible for the idea of laying the foundations in this hollow, where the water lies when the winter floods begin. We tried to find out, through Antonio, how high the water actually rises, but he would only wave his hands deferentially and say, as though he had been one of Canute's courtiers, "As high as you please, sir." That night we slept at Leiria. The inn is over a stable, and one room looks out on a piggery and another on a fowl yard.
>
> [185] We said farewell to our mules, and took the train again at Pombal, interesting chiefly from its association with the great eighteenth-century statesman of the same name. We look out from the railway carriage on level meadows, purple with vipers' bugloss, bordering the Mondego, and then across a bend of the river where it is broadest we see Coimbra, the Oxford of Portugal, an ancient and beautiful city, beautifully set on a hillside. Bare-headed, black-robed students fill the streets, and swarm in and out of the doors of the university. The streets are steep and narrow, and here and there are unexpected gardens and blossoming Judas trees.—Lady Gregory: *Through Portugal.*

Exercise 119.—Write, either in letter form or as a composition, an account of any journey you have taken. It is better to select a small part of a trip, and describe that quite completely, than to try to cover a long journey. A day's excursion, if it is interesting, is enough as a rule for one exercise, although this is by no means an invariable rule.

The following subjects are given as suitable for travel compositions, or as suggesting others:—

1. Our trip to the county fair. 2. The journey I took the first time I saw the ocean. 3. How we go away for the summer: packing up, leaving the house, the journey with pet animals, etc., arrival. 4. A trip that should have been very short, but was made long by an accident. 5. How we go fishing, hunting, studying birds. 6. The trip to the greatest natural curiosity I ever saw; a cave; hanging cliff; waterfall, etc.

73. Descriptions of an Hour.—When you write an account of a journey, you are telling all the interesting events that occurred in your life on a certain day or days, or in a certain number of hours. Now you do not need to travel to have interesting things happen to you, and a lively and [186] picturesque account of your doings for an afternoon or a morning may be extremely readable, although perhaps you did not stir from one room. You will be quite surprised to see how many things you do, or any one else does, in a short space of time.

The following passage from *David Copperfield* is an account of how an underdone leg of mutton was made palatable after it had come to the table. No subject could be simpler, and yet it is treated in so lively a way that it is very entertaining.

> There was a gridiron in the pantry, on which my morning rasher of bacon was cooked. We had it in, in a twinkling, and immediately applied ourselves to carrying Mr. Micawber's idea into effect.

The division of labor to which he had referred was this: Traddles cut the mutton into slices; Mr. Micawber (who could do anything of this sort to perfection) covered them with pepper, mustard, salt, and cayenne; I put them on the gridiron, turned them with a fork, and took them off, under Mr. Micawber's direction; and Mrs. Micawber heated, and continually stirred, some mushroom ketchup in a little saucepan. When we had slices enough to begin upon, we fell to, with our sleeves still tucked up at the wrists, more slices sputtering and blazing on the fire, and our attention divided between the mutton on our plates, and the mutton then preparing.

What with the novelty of this cookery, the excellence of it, the bustle of it, the frequent starting up to look after it, the frequent sitting down to dispose of it as the crisp slices came off the gridiron hot and hot, the being so busy, so flushed with the fire, so amused, and in the midst of such a tempting noise and savor, we reduced the leg of mutton to the bone. My own appetite came back miraculously. I am ashamed to record it, but I really believe I forgot Dora for a little while. Traddles laughed heartily almost the whole time, as he ate and worked. Indeed we all did, all at once; and I dare say there never was a greater success. [187]

We were at the height of our enjoyment, and were all busily engaged, in our several departments, endeavoring to bring the last batch of slices to a state of perfection that should crown the feast, when I was aware of a strange presence in the room, and my eyes encountered those of the staid Littimer, standing hat in hand before me.—Charles Dickens: *David Copperfield.*

Exercise 120.—I. Take a piece of paper and try to note down everything a baby of six or eight months does for a half an hour when he is wide awake and active. Or take similar notes of all that a two-year-old child does in an hour's play; or watch a kitten amuse itself, and try to write an account of it that will give your reader some idea of the gay frolics of the little animal. If you can find a colony of ants, their movements will give you good material for this sort of composition; or a pair of birds building a nest, or a crowd of little children playing.

II. In the same way, write on any of the following subjects:—

1. The story of a convalescent's afternoon. 2. The story of one day in house-cleaning time. 3. What we do on Sunday afternoon. 4. The first day at school after a vacation. 5. Our school picnic. 6. Two hours spent at a junction, waiting for a delayed train—how we amused ourselves. 7. The first time I ever rode horseback or tried to sail a boat. 8. The cook's last fifteen minutes before dinner is served. 9. An hour in a department store. 10. A visit to a flour mill, blacksmith shop, large bakery, candy factory, or any manufactory. 11. An afternoon spent just as I should like it best. 12. What a country boy does to amuse himself in two leisure hours; a city boy. 13. The hardest hour's work I ever did. 14. The hour on a farm spent in feeding the animals. 15. How we hurried to catch the morning train. 16. The half hour when I tried to amuse the baby.

CHAPTER XII [188]

NARRATION (*Continued*)

74. Historical Stories.—In writing on the subjects given below, you are to try to make a complete story, including the dialogue between the principal characters, what descriptions of scenery or people or houses you think are needed to make your picture vivid and your persons real, and what explanation of conditions or surroundings are necessary to make the action intelligible.

Once upon a time a worthy merchant of London, named Gilbert à Becket, made a pilgrimage to the Holy Land, and was taken prisoner by a Saracen lord. This lord, who treated him kindly and not like a slave, had one fair daughter, who fell in love with the merchant; and who told him that she wanted to become a Christian, and was willing to marry him if they could fly to a Christian country. The merchant returned her love, until he found an opportunity to escape, when he did not trouble himself about the Saracen lady, but escaped with his servant Richard, who had been taken prisoner along with him, and arrived in England and forgot her. The Saracen lady, who was more loving than the merchant, left her father's house in disguise to follow him, and made her way, under many hardships, to the seashore. The merchant had taught her only two English words (for I suppose he must have learnt the Saracen tongue himself, and made love in that language), of which London was one, and his own name, Gilbert, the other. [189] She went among the ships saying, "London! London!" over and over again, until the sailors understood that she wanted to find an English vessel that would carry her there; so they showed her such a ship, and she paid for her passage with some of her jewels, and sailed away. Well! The merchant was sitting in his counting house in London one day, when he heard a great noise in the street; and presently Richard came running in from the warehouse with his eyes wide open and his breath almost gone, saying, "Master, master, here is the Saracen lady!" The merchant thought Richard was mad; but Richard said, "No, master! As I live, the Saracen lady is going up and down the city, calling 'Gilbert! Gilbert!'" Then he took the merchant by the sleeve and pointed out a window; and there they saw her among the gables and waterspouts of the dark, dirty streets, in her foreign dress, so forlorn, surrounded by a wondering crowd, and passing slowly along, calling "Gilbert! Gilbert!" When the merchant saw her and thought of the tenderness she had shown him in his captivity, and of her constancy, his heart was moved, and he ran down into the street; and she saw him coming, and with a great cry fainted in his arms. They were married without loss of time, and Richard (who was an excellent man) danced with joy the whole day of the wedding; and they all lived happily ever afterward.

This merchant and the Saracen lady had one son, Thomas à Becket. He it was who became the favorite of King Henry the Second.—Charles Dickens: *A Child's History of England.*

Read this over very carefully and note the construction of it. The first half is plain narration, such as you have employed in historical writing, in fables, etc., but the second half is embellished narration, or a report of facts that at the same time gives you a lifelike picture of how they took [190]

place. After telling you the first half of his story without description, or any attempt to make you see the scenes, Dickens gives you a complete and striking picture of the last part of the action. It is by no means always best to adopt this method in story telling, but in re-telling historical stories it is often a good plan, since frequently your reader needs a brief explanation of what the general conditions are before he can really understand the tale you wish to tell him. For instance, in writing the story of Robin Hood for a little boy, you would need to explain some of the conditions of England at that time, so that your reader would not think of him as a common thief and poacher.

Exercise 121.—Look up the facts about any of the following subjects, think them over, make the persons and scenes real to your own mind, and write as though trying to make the story clear, intelligible, interesting, and vivid to a boy or girl eight years old.

1. Robin Hood. 2. William Tell and his little son. 3. King Alfred and the cakes. 4. John Smith and Pocohontas. 5. The youth of Hannibal and his vow of revenge on the Romans. 6. Leonidas and the Spartans at Thermopylæ. 7. Nathan Hale's capture and death. 8. The Spanish Armada. 9. Guy Fawkes and his conspiracy. 10. The story of Marcus Curtius. 11. Dick Whittington.

All these subjects have been selected because they naturally suggest to your mind one vivid and dramatic picture toward the end, so that you can take as a model the story of Gilbert à Becket. After you have studied the facts of each story, see if a picture does not rise before you of the most exciting or characteristic moment of the action. Then try to make this picture real to your reader by the best and most spirited description you can write. Put yourself in the place of the persons of the incident you are relating, and try to see the scene and feel what naturally would move you. [191]

Exercise 122.—Re-tell the following well-known stories, selecting two or three incidents for particularly detailed and careful treatment. Choose those that appeal to you as affording a good chance either for animated dialogue, which is an excellent means of making a scene lifelike, or for description which shall make the persons and action seem more real. Never put in any description for its own sake,—only so much as will help to interest your reader and make him feel and see the incidents of your story. In these stories, taken from well-known poems, be careful not to let yourself be influenced by the words of the poem. Think of the story as apart from its poetic expression, and write it in your own language.

1. Ulysses and the Cyclops. 2. Ulysses and the Sirens. 3. Ulysses's arrival at home. 4. Iphigenia. 5. The Pied Piper of Hamlin. 6. The story of the wooden horse in the siege of Troy. 7. Jason and the Golden Fleece. 8. The story of Pegasus and Bellerophon. 9. The One-Hoss Shay. 10. The Falcon. 11. John Gilpin's Ride. 12. Paul Revere's Ride. 13. Yussouf (James Russell Lowell). 14. Hervé Riel (Browning). 15. A story from the Bible, such as that of David and Goliath.

75. Fictitious Stories.—In writing on the subjects of the preceding lesson you have been using material furnished you by history or by poetry. The final step in story writing is often considered to be the invention of the material from which you weave your tale; but, as a matter of fact, few writers actually invent their material. What is usually meant by "invention" in story telling is power to see the story which lies in the events of every day. A small incident, if you interest yourself in it, will be of interest to a reader. Once when John Burroughs was fishing on a lake, a mouse ran up his oar into the boat, sat there for a few moments, and then swam back to shore. You could scarcely imagine a less exciting adventure, and yet see what a charming little narrative he has made of it, making you almost feel that you have held the gentle little creature in your hand, and arousing so much sympathy for it in your mind that you are genuinely glad to think it was able to return safely to land:— [192]

> I met one of these mice in my travels one day under peculiar conditions. He was on his travels also, and we met in the middle of a mountain lake. I was casting my fly there, when I saw, just sketched or etched upon the glassy surface, a delicate V-shaped figure, the point of which reached about to the middle of the lake, while the two sides, as they diverged, faded out toward the shore. I saw the point of this V was being slowly pushed across the lake. I drew near in my boat, and beheld a little mouse swimming vigorously for the opposite shore. His little legs appeared like swiftly revolving wheels beneath him. As I came near, he dived under the water to escape me, but came up again like a cork and just as quickly. It was laughable to see him repeatedly duck beneath the surface and pop back again in a twinkling. He could not keep under water more than a second or two. Presently I reached him my oar, when he ran up it and into the palm of my hand, where he sat for some time and arranged his fur and warmed himself. He did not show the slightest fear. It was probably the first time he had ever shaken hands with a human being. He had doubtless lived all his life in the woods, and was strangely unsophisticated. How his little round eyes did shine, and how he sniffed me to find out if I was more dangerous than I appeared to his sight! [193]
>
> After a while I put him down in the bottom of the boat and resumed my fishing. But it was not long before he became very restless, and evidently wanted to go about his business. He would climb up to the edge of the boat and peer down into the water. Finally he could brook the delay no longer and plunged boldly overboard; but he had either changed his mind or lost his reckoning, for he started back in the direction from which he had come, and the last I saw of him was a mere speck vanishing in the shadows near the shore.—JOHN BURROUGHS: *Squirrels and Other Fur-Bearing Animals.*

Exercise 123.—Following this model, tell any incident, either real or invented, suggested by the following subjects:—

1. Our cat and the dry leaves. 2. Our canary bird and the thunderstorm. 3. The butcher and the sick dog. 4. The tired street-car conductor and the lame man. 5. The mother and child and the little beggar. 6. How a horse got rid of his halter. 7. The hen and the duck eggs. 8. The elevator boy, the irritable man, and the soft answer. 9. The teacher's watch left in the class room and the janitor's little boy. 10. How I lost my belief in Santa Claus, in fairies. 11. A queer idea I had when I was younger,—*e.g.* that the North Pole is an actual pole sticking out from the ground, etc.

76. The Beginning.—The beginning of a story is a very important part of it, for the average

reader will not go on with a story which does not interest him at once. It is therefore better, as a rule, to begin, not with an introduction, as in historical stories, but with some phrase or sentence that belongs in the action. Then, after you have caught your reader's attention, you can, in a later paragraph, give briefly what explanation is needed.

The beginnings of several excellent stories are given here to show you how they commence without any sort of introduction.

> [Edgar Allan Poe's *Descent into the Maelstrom*.] "We had now reached the summit of the loftiest crag. For some minutes the old man seemed too much exhausted to speak."
>
> [Octave Thanet's *The Sheriff*.] "Sheriff Wickliff leaned out of his office window, the better to watch the boy soldiers march down the street."
>
> [Louisa M. Alcott's *Jack and Jill*.] "'Clear the track' was the general cry on a bright December afternoon, when all the boys and girls of Harmony Village were out enjoying the first good snow of the season."

Exercise 124.—Sometimes the beginning is so full of meaning that you can almost construct the whole story from it. See if you can finish the stories begun below:—

1. Waking up with a start, he was very much amazed to find himself under the counter and not at home in bed. A little moonlight coming in the grocery window showed him where he was, and he remembered that he had lain down for a moment's nap, just as the clerks were closing the doors. Probably no one had noticed the little errand boy, tired out with his long day's work and with a long evening before spent over his books. Suddenly he noticed that the room was growing lighter, and saw a little tongue of flame shoot up from the floor near him.

2. Jack pulled his hand out of his pocket with a cry of alarm. "Why I've lost my purse and my railway ticket home!" he said, "and I don't know a soul in the city. What shall I do!" As he spoke, he noticed a man step out of a store and try to put up the awning over the door. The rope caught on a nail, and without seeing what was the trouble the man jerked impatiently but uselessly. Jack had been brought up to help people out if he could. "I think I can do that," he said pleasantly, stepping forward. The man stopped and looked at him curiously.

3. The mast broke with a loud report and the sail blew overboard in a breath. The two boys looked at each other with pale faces. "If this wind keeps up, it looks as though we never should get back to shore," said George, looking about him despairingly.

4. When Oliver Whiting realized that he had lived with the Indians for five years, it always surprised him. The time had slipped by very rapidly since that exciting night of the raid on the Puritan settlement, when he had been carried off from his master's house. He had really been happier in the lazy Indian life than in the busy, active, hard-working household of the Puritan farmer. As he lay on the grass one summer evening, listening to the river and watching the stars shine, he reflected that if he could, he would not choose to go away from his kindly Indian captors. A low call made him turn his head, and there, within a few feet of him, stood his old master, Fear-God Elliott.

5. "Run Johnnie, or the tree will strike you," shouted Mr. Edwards to his ten-year-old son, pushing him out of the way. The great tree came crashing down. The child was safe, but the man lay groaning with pain, both legs pinned down by the terrible, crushing weight.

"Johnnie, do you suppose you can find your way five miles to Neighbor Ashley's clearing?" said the man, compressing his pale lips to keep back a shriek of pain. "If you lose yourself, you'll starve to death and so shall I, but there's no other way to save us both."

6. Mary Ellen was thinking of nothing more exciting than her arithmetic lesson, as she looked absently through the open door into the long empty hall of the school building. What she saw there made her catch her breath in horror, but her presence of mind came instantly to her rescue. If she screamed "Fire! Fire!" there would be a panic. What could she do? All at once a bright idea struck her.

In beginning a story of your own, you should take any one of these beginnings as model. You will notice that each of them lets you know at once three main points—the principal character, the place of the action, and the general conditions. It is very important to do this, and, as you notice, these facts can be brought in without stating them definitely and tediously. For instance, the first story given might have begun, "Harry was an errand boy in a grocer's shop. He was poor and had to work hard all day, but he was ambitious, and kept up his studies in the evening. One night he went to sleep under the counter. When he woke up, he saw a tongue of flame darting up from the floor." Do you see how much better the first way of telling you all this about Harry is than the second?

77. The Ending.—The end of a story is also very important. It should contain the *point*. This is sometimes the explanation of the action, sometimes the summing up of the spirit of the tale, but in any case it is brief and lively.

Exercise 125—See if you can write the stories that go before the endings given below:—

1. I was trembling with terror as the apparition drew nearer, and little Pollie was shaking so she could hardly stand. All at once she burst out in a loud fit of laughter, pointing through the dusk at the white spirit of our fears. "Why, aren't we silly!" she cried. "It's no ghost at all,—only our own old white cow."

2. Pauline had just given up trying to control the maddened horse, when out of a house ahead of them dashed a man with a long rope. Coiling this, he threw it deftly around the horse's neck as it plunged by, and, instantly dropping it about a fence post, he brought the animal to a dead stop so quickly that Pauline was thrown out of the wagon. She was unhurt, however, and the man, who ran to pick her up, exclaimed when he saw who she was. "Well, perhaps you'll take my advice about horses the next time," he said laughingly.

3. I splashed wildly, I kicked up a tremendous foam with my feet, I panted and spluttered like a porpoise; but, looking over my shoulder, I saw I had passed the line of the old oak tree. The deed was done,—very badly it might be, but none the less actually the accomplishment was mine. I had learned to swim at last!

78. The Body.—You have now studied the beginning and the end of a story. The middle part is the easiest of all. You may have learned enough geometry to know that a straight line is the shortest distance between two points. A good story is the shortest distance between a good beginning and a good ending. By that you are not to understand actually the shortest statement you can make of the facts involved, but the shortest treatment of your theme which still slights none of the features necessary to make your ending most effective. Fix your mental eye on your ending, and write your story to make that most full of meaning. For instance, the first of the three endings given above would lose most of its value if you did not, in writing the story, describe the lonely house at twilight, the two dreadfully frightened children, and the shapeless white mass looming up through the dusk. Their relief at finding it to be only a cow is neither amusing nor even interesting unless you have shown by a lively description how terribly alarmed they were. In the same way the last ending must be preceded by a humorous account of the great difficulty a boy had in learning to swim. His joy at finding he could make a little headway is only of interest because it comes as a contrast to former discouragement.

Exercise 126.—Write a story suggested by any of the following titles or phrases:—

1. The first time I was badly frightened. 2. The thing I am proudest of having done. 3. My runaway. 4. How the bird's nest was saved from the snake. 5. When the elephant broke loose from the circus. 6. How the fox got the honeycomb away from the bear by saying it was bad for his health. 7. What I did when our house caught on fire. 8. How our cat got out of the barn when she was shut in. 9. Why I got to the train late. 10. How the children lost in the woods kept house in the cave. 11. What would happen if the statues in our school building could come to life. 12. If the pictures could come to life. 13. Christopher Columbus revisits America. 14. An interesting dream I once had. 15. At this, the Queen of the Fairies touched Hans with her wand. "Oh," he cried, "I'll never put off doing anything again." 16. The old sailor gave a little shiver of recollection. "Well, I hope you'll never be in such a place, sonny," he said to the little boy. 17. The poor old man looked at the kind young lady very intently. "Weren't you in Archester one summer?" he asked. "Why, you must be old Farmer Norton, to whom I owe such a lot of money," she cried. "I never could find you to pay it back."

CHAPTER XIII

EXPOSITION

79. General Principles.—There is perhaps no other form of composition which is so generally in use as exposition or explanation. If you observe your own conversation and that of the people about you, you will find that a great deal of it is explanation. Every time you say in answer to some question about a remark you have just made, "Why, I mean that—," you are explaining the first remark. In almost all the recitations you make in school you are explaining something—a principle in arithmetic, or in physics, the construction of something in manual training, the meaning of a word, etc. The object of your explanation is to make the person whom you address understand the nature of your subject. There are a number of devices for doing this, which will be treated in this chapter, but you are never to forget that your aim is simply to make some one clearly understand what was not plain to him before.

In description you were told that knowledge of your subject was the most necessary element. This is so true of exposition that only the briefest mention of that necessity is enough to show you its great importance. It might be possible to describe something and give a fair notion of it, without knowing it thoroughly yourself; but this is out of the question in explanation. If you do not entirely and completely understand what you are talking about, you certainly cannot explain it to any one else. One of the great advantages of writing explanations is that you are forced to think accurately as well as to express yourself clearly.

The next thing in explanation is a consideration of the people for whom you are writing. In the diary you write to yourself; in a letter you address one person, whom you usually know well; in narration and description, you write for persons about whom you can know very little. In exposition you come back again to a set of readers about whom you have some definite information. They may be different from each other in a great many ways, but in one respect they are alike—they do not understand the thing you are explaining, or at least they do not understand it as clearly as you do, for if they did, they would not be reading your exposition. This may appear self-evident, but it is a very important matter. You are apt to forget what should be constantly in your mind, that the entire value of your explanation lies in making something clear to a person who has not before understood it. In literary description your aim was to make your reader see the picture you saw. In exposition your aim is always and forever to make him *understand*, and no matter how well written, your explanation is a failure if he does not understand. You will often find it difficult to realize that some people know nothing whatever of some process or principle with which you are very familiar, and a good device is to imagine that you are addressing your explanation to a foreigner ignorant of our life, or to some one younger than you. Put yourself in the place of such a person, and see if your remarks are sufficiently clear and full to be a complete

explanation.

There are two great divisions of exposition—the explanation of a material process or thing, and the explanation of an abstract idea. The first is very much easier and will be taken up first.

80. Explanation of a Material Process.—There is a strange resemblance between the explanation of a material process and telling a story. This will be made more clear by an example. A well-written cookbook, or manual of handwork, employs constantly this simplest, plainest form of exposition.

> *To broil a steak.* Light the oven burners at least five minutes before the time for broiling. Allow twelve to fifteen minutes for a steak an inch and a half thick. When the rack and the pan are hot, place the steak on the rack and put it as near the flames as possible without having it touch. As soon as it is seared and brown on one side, turn, and sear and brown on the other. Now turn again. Remove the rack three or four slides down, but do not reduce the heat. Cook for five minutes. Turn the steak and broil for five minutes longer, and it is ready to season and serve.

You may not see any connection between these straightforward and plain instructions for broiling a steak and a story; but if you examine them, you will see that they are the story of the process, and that the explanation relates from first to last all the things that were done by some one who cooked a steak in exactly the right way. This resemblance is mentioned because it shows you that clear statement of events in their right order is as necessary in this sort of exposition as in story telling. Every one who writes good instructions for going through some process, either consciously or unconsciously imagines himself doing what he explains. In the above example, the writer has imagined herself broiling a steak, and has set down, step by step, everything she does. This is a very good plan to follow. You will find that it simplifies any difficulty in your mind, when you are a little confused as to what comes next, if you will ask yourself, "If I were actually doing this, what would be the very next thing I should do?" [202]

Remember that your reader is ignorant of the process, and do not forget any details that must be cared for, or there will be a gap in your directions over which he cannot cross. Use the simplest, plainest terms possible, and do not fear to be too minute. You will have a tendency to forget some necessary instruction rather than to add one that is not needed.

It is often well to make a broad statement of general conditions first, before going on to detailed instructions. For instance, suppose you are writing to a boy who has always until now lived in the South, in order to tell him how to make a snow man. Before you begin to tell him about starting with a small ball and rolling it about till it grows large, you should say that he should try to make a snow man only when the snow is somewhat damp, for no matter how clear your instructions are, he can accomplish nothing by following them if the snow be dry and powdery. [203]

Exercise 127.—Write an explanation of the following processes, as if to a person wholly ignorant of them:—

1. How to make a dam in a brook; to make a snow man; a snow fort (with blocks pressed into shape in boxes); to set up a tent; to irrigate a garden; to hang wall paper; to teach a pet animal tricks; to build a fire out of doors.

2. How to make cocoa, soup, bread, butter, cheese, cake, custard.

3. How to grow flowers indoors; in a hot bed. How to plant and grow lettuce, tomatoes, tobacco, corn, mushrooms, celery, nasturtiums, crocuses, potatoes.

4. How to harness a horse. How to get a trunk from your house to your cousin's in another town. How to develop an exposed photographic plate.

Probably you have been able to treat the subjects above directly from your own experience or observation. In the following subjects you will probably need to consult some books, but be careful not simply to repeat their language. Look up the subject, inform yourself of all necessary details of manufacture or use, and then write an exposition (as if to some one younger than yourself), explaining any terms that would be new to him and stating the facts in the simplest, plainest way.

Exercise 128.—Write as if in answer to any one of the following questions from a child:—

1. How are bricks made? paper? glass? ink? iron? steel? gold leaf? shingles? baseballs? hairbrushes? mirrors?

2. Why are fishhooks made in the form they are? saws? wheels?

3. Why does an ice house keep the ice from melting?

4. How does a water wheel work? a windmill? a well sweep? scissors? Why does a chimney "draw"? What makes popcorn pop?

[204] **Exercise 129.**—I. Explain, with a diagram or drawing, the mechanism of the following objects. Letter or number the different parts of your diagram, and refer to them in that way. Plan your exposition as if trying to make the matter clear to a younger brother or sister.

A pump, lamp, candle, stove, furnace, cistern, switches on a railroad track, city waterworks, refrigerator, ice-cream freezer, silo, limekiln.

II. Explain how a book is bound; how a horse is harnessed; how windows are hung; what makes a window shade go up when you pull the string; how thread is spun and cloth woven; how grain is ground into flour; how salt is obtained.

III. Give instructions (using, if necessary, a lettered diagram): for making a snare for rabbits; a mouse trap; a bear trap; a mole trap; a box; a basket; a bow and arrow; a needlebook; a cover for a

book; a kite; a baseball diamond; a tennis court; a doll's hat; a springboard; a picture frame; a toboggan slide; a hasty shelter of boughs for camping; a doll's dress (with pattern).

81. Explanation of Games.—One form of exposition which you have often used is the explanation of games and contests; and you have probably suffered from having other people give you imperfect and confused directions for playing a game unfamiliar to you, finding at some critical time in the contest that a detail or rule has been forgotten.

The following is an exposition of a game which will almost certainly be unfamiliar to you, but which is a great favorite in Spain:—

> Pelota is an old Basque game, resembling hand ball, which of late years has come greatly into fashion in Spain. It is given over to professionals, and it is said that none can continue it more than three or four years, so severely does it tax the constitution.
>
> Pelota is played in large glass-roofed buildings, one side of which is devoted in all its breadth to the asphalt court. The side wall of the court at Madrid is 175 feet long and the end walls are 50 feet broad and 40 feet high. [205]
>
> The wall fencing the players has a rib of metal along it, about a yard from the pavement, and another near the top, which limit of height is carried along the longitudinal wall opposite the spectators.
>
> A ball is only in play when it hits the first wall between these lines or the long wall below the prescribed limit. The court is marked off by lines at regular distances of about four yards. The spaces from four to seven are important, for the ball when first played must drop from the wall between these two spaces.
>
> The ball, which weighs about four ounces, is thrown from a basket-work gauntlet or cesta, with a leather glove attached for fastening to the hand, and during a game I have seen the ball sent with such terrific force that it has rebounded from the wall at one end of the court against that at the other. There are usually four players, two on each side, and the aim of the players is to cause the ball to rebound from the wall into so remote or unexpected a place in the court that it will be impossible for their opponents to reach it in time to return it again to the wall. The time that the ball is in play, that is, the time that both sides are successful in keeping the ball in motion, is called a "rally." There are frequently, between good players, rallies of sixteen strokes or more. During a match game of fifty up, the players will wear their shoes right through.
>
> Pelota is popular in most Spanish towns and villages, and one frequently sees notices on church walls to the effect that it is forbidden to play pelota against them.—E. Main: *Cities and Sights of Spain.*

Are there any questions that you would like to ask about pelota after reading this explanation? Do you feel that you would need to know more about it before trying to play? If so, remember to make your own treatment of the following subjects complete enough to satisfy a child in the Philippines, who knows no more about marbles than you do about pelota. [206]

> **Exercise 130.**—Tell how to play baseball; football; checkers; dominoes; basket ball; marbles; tag; hide-and-seek; drop the handkerchief; any game peculiar to your neighborhood. Explain how a field-day is conducted. What is a handicap? How do little girls play keep house? What do you mean by "playing Indians"?
>
> **Exercise 131.**—I. Following the model below, give good instructions for learning how to swim, to sail a boat, to ride a bicycle, to drive, to shoot a rifle, a revolver, to fish, to run a sewing machine, to paddle a canoe, to ride horseback, to go on snowshoes.
>
> Use a diagram, if necessary, and give all the information you yourself would like to have in beginning a new process, mentioning mistakes usually made by beginners and telling how to avoid them.
>
> II. Tell as well as you can how to bandage a cut, how to treat a burn, how to make a road, how to lay asphalt, brick, or macadam pavements, how to shoe a horse.

The first thing in learning to skate is to be sure that your skates are properly attached to your foot. If you fasten them on with straps, do not pull the buckle too tight, as this stops the circulation of the blood and may end in frozen toes; if by clamps, see that they are very firmly fastened, or the skate may be wrenched off in some sudden movement, giving you a fall. Also be sure that the blades are sharp, as it is very hard to skate with dull blades. After you have attended to these matters, one of the best ways to begin is to skate with some one who is strong enough to hold you up, or if you cannot arrange this, to push a chair in front of you, until you have confidence enough to go alone. [207]

The feet are placed at right angles to each other with the toes turned out and the body bent slightly forward. Each foot is then raised alternately and set down slightly on the inside edge. It slides forward of its own accord and this motion is increased by pushing on the other foot, which is at right angles to your forward movement and so does not slide. You should keep your feet perfectly level when raised and set down, turning the forward foot a little on the outer edge as it slides, and keeping the other foot turned to the inside edge. A great help in keeping your balance is to swing your arms across your chest, with each forward slide, to the opposite side from the foot which is advancing. Never look at your feet, as it is almost impossible to keep your balance when doing so. Look straight in front of you at a spot about level with your eyes.

There are various ways of stopping yourself. One is to dig the heel of your skate in the ice and turn the other foot sidewise. Another is to direct your course around a circle and to stop your forward pushing; but perhaps the best way is to turn your toes in, thus putting the line of your skate across the direction of your forward movement.

Try to take as long strokes as possible and not to use the right leg more than the left, keeping your stroke steady and even. Always lean a little forward in ordinary skating and far forward if you wish to go fast.

It is a good thing for beginners to force themselves to turn the advancing foot on the outer edge of the skate. It is a little more difficult to keep your balance in this way, but if once you become fixed in the habit of using the inner edge only, you will never be able to do any fancy or figure skating.

82. Exposition of Abstract Ideas.—All the exercises in explanation you have had thus far have been with regard to simple, material things, that is, things you can touch or see. There are, however, very many subjects which need clear and accurate explanation, but which deal with abstract ideas, with principles, or with emotions. These are much harder to write of than material things, largely because it is harder to think of them quite clearly in your own mind. This is not because you do not have all the information you need, but because you have never tried to think out clearly and analyze the knowledge that you have. For instance, if some one should ask you, What is cheerfulness? although you would feel that you knew perfectly well what that quality is, you might have some difficulty in expressing it. [208]

83. Exposition by Example.—There are many ways to bring out the meaning of an abstract term. One good device is the use of examples. If it is someone in your family who asks you the question, you can give at once a good idea of what cheerfulness is by saying, "Aunt Kate is a cheerful person." But if you are speaking to some one who does not know your Aunt Kate, you must then proceed to describe the quality in her which you call cheerfulness. You will find this use of example a very convenient method of exposition.

Another device is comparison with something that is similar but not quite the same. In explaining the exact difference between the two you define the subject of your exposition. For instance, suppose you are asked by a child to explain the meaning of *parsimony*. You can take a word which he knows, like *saving* or *economy*, and by showing the difference between the two, you can give him a clear notion of the meaning, explaining that economy is wise and reasonable saving of expense, and parsimony is foolish and exaggerated saving. The following paragraph shows the use of this method, the author comparing *cheerfulness* to *mirth*. [209]

> I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning that breaks through a gloom of clouds and glitters for a moment. Cheerfulness keeps up a kind of daylight in the mind and fills it with a steady and perpetual serenity.—JOSEPH ADDISON: *The Spectator.*

Exercise 132.—Using this device of comparison, and adding to it examples, try to explain the following subjects:—

1. Courage. Compare with rashness or foolhardiness, using as example the character of Hobson as compared with that of a man who goes over the Niagara Falls in a barrel.

2. Joy. Compare with contentment, using as example a mother perfectly contented with her home and children, who is suddenly overjoyed by a heroic deed of a son.

3. Perseverance. Compare with obstinacy, using as examples a hen sitting patiently till her chicks are hatched out; and another sitting week after week on china eggs.

4. Extravagance. Compare with liberality, using as example a man who gives away so much to strangers that he has not enough left to care for his family.

5. Industry. Compare with drudgery, using as examples a man who carries stone for road-mending, and the military punishment of making an offender carry stones from one side of the road to another. [210]

84. Exposition by Repetition.—Another good method of explaining an abstract idea is to repeat in several different ways your first statement or definition. First, you define your subject as accurately as possible, by telling to what kind or order of thing it belongs, and then by pointing out differences between this individual example and others of the same kind. For instance, you are asked by a child to define a snob. First, you give some general idea of the meaning of the term by saying, "A snob is a vulgar person with bad manners." But there are vulgar persons with bad manners who who are not in the least snobs, so that after stating the general order of the persons to which a snob belongs, you must separate him from all other varieties of that class. You go on, therefore, "He pays a foolish and exaggerated respect to social position and money, and cannot understand that a noble character has any value in a poor or uncultivated person."

You have now given a general definition of your subject, and one good way to proceed with your explanation is, as stated above, by means of repetition in other words of your first statement, thus:—

> A real snob values the opinion of an ignorant rich person more than that of an intelligent poor one. He is fawning and meanly polite to influential men, and rude and overbearing to those who have no recognized position. A snob will run hat in hand to open a door for a wealthy woman of rank, and will not give a helping hand to a poor woman who has fallen down. [211]
>
> This sort of repetition serves to make perfectly clear the idea involved in your first statement.

85. Exposition by Contrast.—A further device in explanation is contrast, showing the ways in

which the subject of your exposition differs from its opposite. The explanation of the snob might be continued by contrasting him with a perfect gentleman, thus bringing out more clearly the offensive qualities. Or, you might go back to the sort of comparison you used in explaining courage, perseverance, etc., and compare the snob to a person thoroughly rude, a boor, showing how he differs: the snob is rude only to people who, he thinks, have no means of punishing him for it; whereas a boor is rude to every one.

Exercise 133.—1. Bearing in mind these two new methods for explanation (repetition and contrast), as well as the methods previously explained (comparison and examples), explain the use and value of the study of geography, arithmetic, history, manual training, music, drawing, gymnasium work, military drill, sewing, reading aloud, spelling, a foreign language.

2. Explain (as if to a boy or girl younger than you, who asks, "What is it for?") the purpose and value of the following:—

A debating society; a literary club; a nature study club; a "Do as you would be done by" association; amateur theatricals; athletic contests; an aquarium; zoological gardens; city parks; public libraries; foreign travel; picture galleries.

86. Exposition by a Figure of Speech.—One of the most forcible and graceful means of exposition is by the development of a figure of speech,—a simile or metaphor.

[212]

I consider the human soul without education like marble in the quarry, which shows none of its inherent beauties until the skill of the polisher fetches out the colors, makes the surface shine, and discovers every ornamental cloud, spot, and vein that runs through the body of it. Education, after the same manner, when it works upon a noble mind, draws out to view every latent virtue and perfection, which without such helps are never able to make their appearance.... Aristotle tells us that a statue lies hid in a block of marble, and that the art of the statuary only clears away superfluous matter and removes the rubbish. The figure is in the stone; the sculptor only finds it. What sculpture is to a block of marble, education is to a human soul. The philosopher, the saint, the hero, the wise, the good, or the great man, very often lie hid and concealed in a plebeian, which a proper education might have disinterred and brought to light.—Joseph Addison: *The Spectator.*

Exercise 134.—I. Proverbs are really only figures of speech, and explanation of these should be based to some degree on the model above. Try to explain fully, as if to your younger brother or sister, the true meaning of any of the following expressions, using all the devices for exposition which you have been studying. Think carefully before you begin to write and make sure that you fully grasp the real meaning. You will find examples and anecdotes illustrating your point particularly useful in this sort of explanation.

1. A bird in the hand is worth two in the bush. 2. Don't count your chickens before they are hatched. 3. A rolling stone gathers no moss. 4. The more haste the less speed. 5. Birds of a feather flock together. 6. Better an empty house than a bad tenant. 7. Make hay while the sun shines. 8. Enough is as good as a feast. 9. A burned child dreads the fire. 10. Strike while the iron is hot. 11. He laughs best who laughs last. 12. He that lives in a glass house should not throw stones. 13. Necessity is the mother of invention.

[213]

II. Expound in the same way the following quotations, as if you were trying to give a full realization of all that they mean to some one who sees them for the first time and does not quite understand them:—

1. Sweet are the uses of adversity.—Shakspere.
2. He who loses wealth loses much; he who loses a friend loses
more; but he who loses his courage loses all.—Cervantes.
3. He who knows most, grieves most for wasted time.—Dante.
4. The wicked flee when no man pursueth.
5. A soft answer turneth away wrath.
6. A good name is rather to be chosen than great riches.
7. Books are the best things well used; abused, among the
worst.—Emerson.
8. Charity is a virtue of the heart, not of the hands.

Exercise 135.—I. Try to explain what Washington's Birthday means to us; St. Valentine's Day; April Fool's Day; Commencement Day at a school; Arbor Day; Thanksgiving Day; Christmas; New Year's; Labor Day; Fourth of July; Decoration Day. An exposition of this sort may be very straightforward and simple, only a paragraph long, or it may be as elaborate a composition as you can make it; but in either case you should try to express sincerely the deep feeling which underlies most of these festivals. Choose some favorite of yours in the above list and try to express why you are fond of it and impressed by it.

II. Following the same method, look up the facts in regard to some foreign customs, and write an explanation of what you imagine to be the feeling underlying All Souls' Day in Paris; the pilgrimage to Mecca of the Mohammedans; the pilgrimage in India to the Ganges; cherry-blossoming time in Japan; Primrose Day in England; the Fourteenth of July in France; and other festivals of which you can learn.

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[214]

CHAPTER XIV

ARGUMENT

87. General Principle.—There is probably no form of expression with which you are more practically acquainted than argumentation, both from using it yourself and from having it employed on you. If you go to college, you will study the theory of it in connection with logic and

you will have a great many hard names to learn and a complicated system to understand; but, as a matter of fact, you find now that if you greatly care to have something done or not done, you will instinctively find reasons for supporting your views. You did this even as a little child, when you wished to do something your parents did not think advisable, or to be excused from doing something they desired you to do. Although this may be the first time you have consciously thought of argument as a form of composition, you must have had a great deal of practical experience in it.

It has been pointed out several times in this book that the very first thing to consider in any form of expression is the reader to whom you address yourself. Owing to the frequent practical use you have made of argument in conversation, this will be easy for you to remember when you now come to write it. That is, you are so used to making your arguments suit the persons you are trying to persuade, that you do it instinctively. Even a little child puts forth different reasons for action when trying to persuade his mother from those which he would put forth when trying to persuade a playfellow; and you feel, without the necessity of stopping to think at all, that you should use different arguments with your mother from those which would be likely to convince your teacher. [215]

But the next step in composing, which has been mentioned throughout the book, is more necessary in argumentation than in any other form of expression. You must not only have an outline in mind for what you are about to say, but that outline should be written, and almost as much time and thought should be given to it as to the composition itself; for clear thought is the great essential in argumentation, and a carefully prepared outline is the greatest help to clear thought.

88. The Introduction.—There are three parts to every outline for a discussion or argument. First comes *the introduction*, or statement of the subject. To write this clearly, you need to remember the principles of exposition, because often the introduction to an argument is merely a clear exposition of the subject. It is very necessary to be perfectly clear in this introduction, so that your reader may have a definite idea of what it is you are about to discuss. Sometimes people discuss at great length, only to find that from neglect to state the subject clearly they have been arguing about quite different questions. For instance, suppose that the following subject is selected for a discussion: *Pupils under fifteen years of age should not be taken out of school to earn money for their families.* The statement and full exposition of the subject in the introduction to the argument should exclude cases where there is no other possible source of income for the family; otherwise you and your opponent may be discussing a question about which you really agree. [216]

In your introduction, therefore, give first a perfectly plain statement of your subject,—what are the generally admitted facts about it (facts which even your opponent must admit), and what it is you wish to prove.

Exercise 136.—In the following subjects for discussion, see if you can pick out the place where the statement is indefinite and might lead to misunderstanding. Write one paragraph on each, defining, limiting, and making clear the subject as you see it, and another on the generally admitted facts in the case as distinct from the points which are debatable.

1. *Animals in captivity are better off than in their natural state.*

What kind of captivity? What kind of animals? What do you mean by being "better off"—merely "healthier" or "happier" or "more secure"?

2. *A boy's club should not study history.*

What kind of boys? What kind of history? Is history taught in the schools? Do these boys go to school?

3. *All girls should learn to be housekeepers.*

What do you mean by "housekeeper"? Do you mean that they should learn nothing else?

4. *It is not harmful for children to read fairy tales.*

How about nervous, excitable children who cannot sleep after a fairy story? How about dreadful tales of witches and hobgoblins that make the healthiest child afraid of the dark?

5. *It is wrong to kill animals.*

Do you include noxious and dangerous ones? Or animals used for food?

[217] **89. The Reasons.**—The second part of your argument consists of the statement of the various proofs and reasons you advance to make people think and feel as you do about your subject. It is well to divide your subject into several main divisions or points, and take these up one by one; also to set down separately your main arguments. These should be arranged in what is called "climactic order,"—that is, the more unimportant reasons first and the better and stronger ones after, leading up to the argument which you think is your strongest one. There are two main divisions of argument as reasons in favor of something. First, there are the proofs directly for your side of the question, and then there are the proofs against your opponent's argument. The first is called direct proof; the second is called refutation.

Suppose now that you wish to persuade the principal of your school to grant a holiday on Washington's Birthday. Your introduction states the subject very briefly, since in the nature of things there can be almost no possibility of misunderstanding. It might be well to mention here that nobody doubts the value of vacations in school life if wisely selected, and that what you wish to prove is that it would be a wise selection to give the school a holiday on the twenty-second of February.

The body of your argument comes next, and you might begin by stating that a holiday would be beneficial to school work. Support the statement by pointing out, first, that the twenty-second of February comes in the midst of a long stretch of uninterrupted school, just at the time when both pupils and teachers are tired and would do better work after a rest; second, that the weather is apt to be brisk and bracing, and such as would tempt every one to be out of doors. [218]

Your next general argument might be a statement of the value of honoring in every way possible the great men of the nation, and of not allowing them to be forgotten. Three good reasons as proofs of this statement are, first, that we owe them great gratitude for what they have done for us; second, that they furnish the best examples for our own action; third, that they make us patriotic by making us proud of our country.

Having established the desirability of honoring our great men, your next need is to show that granting a holiday to school children does honor them. To prove this, you might make a word picture of the great importance which a holiday has in a school; how every one looks forward to it, plans for it, enjoys it, and remembers it,—so that it is felt that the occasion of a holiday must be a very notable man. Show how even the little children are impressed with the greatness of Washington's name (because of the holiday) before they know much about him, so that they are all prepared to realize instinctively how prominent he was in our history when they come to study about him. See if you cannot show how much more valuable is an instinctive *feeling* like this than any amount of mere *knowledge* of what we owe to him, illustrating by the affection a child feels for a relative—a cousin or an aunt—whom he has always known, compared with his affection for a relative whom he learns to know after he has grown up. [219]

A second reason to prove the advisability of granting a holiday to honor the memory of a great man is based on one of the most universally acceptable of proofs. It is good to do a thing when other people do it and always have done it. This is usually one of the first proofs which come into your mind, as is shown by the fact that the average child, on being refused something, says immediately, "Why, all the other boys have it!" So your second reason is that in our own country and abroad no better way has been found to celebrate an anniversary than to grant a holiday on that date. Cite Christmas, the Fourth of July, the Fourteenth of July in France, etc., collecting as many instances as you can, from all sources. This is a very important form of proof, although it should rarely be placed first in your argument.

Now, having shown that great men should be honored, and that holidays are a good form of honoring them, you need to prove that Washington should be specially selected from among our great men for such honors. There are various reasons you might cite here, a few of which are that he was the greatest of the founders of our nation; that his private character was noble and dignified; that he was the first American to receive world-wide recognition; that we might not be a nation without him; that, at the present day, we need more than ever to look back to his integrity and devotion to the patriotic cause, etc.

You have now given enough proofs to make up the main body of your discussion. The end of an argument is called the conclusion, and sums up in a brief way, but as forcibly as possible, the main proofs, and the way in which they lead to the conclusion you desire. [220]

90. The Outline.—The outline of the argument which has just been sketched for you would be set down in a form something like this.

A holiday should be granted to this school on Washington's Birthday.

A. Introduction.

It is taken for granted that holidays are desirable at times;
we are to prove in this case that the twenty-second of February
is a good time for a holiday.

B. Proof.

I. It would be beneficial to school work,

1. because the day comes at a time when a break in the
routine is needed;

2. because it comes usually in good winter weather, when
outdoor life is possible.

II. It is desirable to honor the great men of a nation,

1. because of our gratitude to them;

2. because they set a good example to us;

3. because they help us to be patriotic.

III. A holiday is a suitable means for honoring the memory
of a great man,

1. because it is an important occasion for all pupils,

and fixes their attention on the reason for granting it;

2. because all over the world holidays are given and always have been given as the best way of making a day memorable. [221]

IV. Washington should be selected for this honor,

1. because he was the founder of the nation;
2. because he was the first well-known American;
3. because he was the first president, etc.

C. Conclusion.

I. Summing up of the arguments.

II. Statement of the conclusion.

91. The Plea.—This is an outline of that form of argument which is sometimes called a *plea*; an argument, that is, which aims to induce somebody to take action.

Exercise 137.—Make out similar outlines, and write pleas, addressed to the school authorities, on the following subjects. Take the side that appeals to you.

1. The weekly holiday should be on Monday instead of Saturday. (Or "should *not* be," according to your convictions.)

2. The summer vacation should be shorter, in order that the winter vacation might be longer.

3. Gymnasium work, or participation in outdoor sports, should be compulsory for boys and girls alike.

4. Music should not be taught in the schools.

5. One foreign language should be compulsory in American public schools.

6. All pupils, even those who have no natural taste for it, should be made to study good literature.

7. Every one in the class should be forced to join a debating society.

8. There should be a common school library, rather than a collection of books in each class room.

9. It is better to have one long school session with a short recess than two shorter sessions with an hour or more for lunch.

92. Other Forms.—There are a number of arguments which can scarcely be treated like *pleas*, since their object is not to induce somebody else to take some action, but to support the truth or justice of some statement. [222]

Exercise 138.—In treating the subjects given below, write as though you were defending the statement against an opponent. Or the subjects may be taken as topics for debate by the class, one half taking one side, and the other half attacking their position.

1. Tennis is a better game than golf. (Define what you mean by "better." Better for whom; or for what results?) 2. City life is better than country life. 3. Summer (autumn, winter, spring) is the best time of the year. 4. The best method to prepare for a hard examination is to study hard up to the last minute before you take it. 5. Children of foreigners in this country should learn only English and *not* their parent language. 6. It is better to live near the sea than in the mountains. 7. It is easier to do school work at home than in the class room. 8. Swimming is the best form of exercise. 9. Little children should not be taught to believe in Santa Claus, in fairies, or in giants. 10. Novel reading has a bad influence. 11. Every one should be forced to learn to dance, to swim, to sail a boat, to skate, to ride, to learn a trade, etc. 12. Bonfires should be allowed in the street on the evenings of festival days of various kinds. 13. Pupils should report the wrong-doings of others to the teacher. 14. Books should be furnished free by public schools. 15. Composition is a more important study than arithmetic. 16. Alms should never be given to beggars. 17. No examination should be over an hour in length. 18. A city library is as important as city schools. 19. The climate of our part of the country is more conducive to good health than the climate of the tropics.

Another form of argument or persuasion consists in finding reasons and stating them eloquently, in support of a personal taste or opinion. The same general outline is used as in the plea, but the argument is apt to be less impersonal.

[223]

Exercise 139.—Arrange your reasons in their logical order and write most at length upon those which are most important. Construct your argument as though in answer to the remark, "Why do you feel that way? I don't agree with you at all."

1. I had rather be a doctor (lawyer, merchant, cook, teacher, musician, farmer, etc.) than anything else. 2. I had rather be a sailor than a soldier. 3. If I were not an American, I had rather be English (French, German, Italian, Norwegian, Cuban, etc.) than anything else. 4. If I did not live here, I had rather live in —— than in any other state; in —— than in any other city. 5. If I could always remain a certain age, I should prefer to be —— years old. 6. Of all my studies I think —— is the most valuable. 7. If I were not myself, I should prefer to be ——. 8. Of all the historical characters I have studied I should prefer to be ——. 9. The best book I ever read is ——. 10. I like poetry better than prose. 11. Unlike most people, I like a rainy day (a windy day, foggy weather) better than a fair day. 12. I had rather have a cat (a dog, a horse, a rabbit, etc.) than any other pet.

Many of the above subjects can be treated in letter forms as pleas. This is a very good exercise in writing easily and familiarly upon a careful and well-constructed outline. For instance, you

might take the abstract subject that every one should learn to swim. Make it personal and write a letter to your parents, asking to be allowed to learn to swim. Draw up your outline with no less care for a familiar letter than for a formal argument. Take pains to try to imagine the arguments which would be used on the other side and bring to bear all the counterproof you can think of. Your parents would naturally be anxious about the danger involved in your learning to swim. Oppose to this the ability to save yourself in the water all the rest of your life after you have learned. They may maintain that you will never have any occasion to swim, since you do not live near the water. You can oppose to this the great frequency of journeys taken on or partly on water. They might think it would take too much time and strength from your studies. Oppose to this the fact that you must have exercise of some sort, that you work better after you have been in the water, and that your general health will be better, etc. [224]

CHAPTER XV [225]

SECRETARIAL WORK

93. In nearly all schools there are several organizations—a debating club, a current events club, an athletic association, a branch society for the prevention of cruelty to animals, etc.,—and in all these organizations there is need of a special form of composition, called secretarial writing, because the secretary does most (although not all) of it. While it may seem complicated and unnatural at first sight because of the number of forms fixed by tradition for every occasion, it is really easier than any other writing you have been studying, since the very fact that the forms are fixed makes invention, charm, or force of style on your part unnecessary. Perfect and unmistakable clearness, accuracy, completeness, and an observance of certain quite rigidly fixed formulæ are the essentials of good secretarial work.

In the formation of an organization, the first writing to be done is the composition of notices (see page 130), sent or posted, announcing a meeting to be held for the purpose of forming a club. This first notice and all others announcing later meetings are to be written according to the general plan described on pages 130-132.

At the first meeting, a chairman or president and a secretary are usually elected, and a committee chosen to draw up a constitution which shall be presented to the club at the next meeting. All constitutions are written along the same general lines. A good general model for a simple constitution will be found in the Appendix. The committee precedes the proposed constitution with a paragraph something like the following:— [226]

> To the Members of the —— Club:
>
> Your committee, appointed at a meeting for the organization of the —— Club, respectfully submit the following articles and by-laws, with the recommendation that they be adopted by this Club.

During a meeting the secretary should take accurate and careful notes on what occurs, and as soon as possible afterward should write his report of the proceedings of the meeting. This report or record is called the "minutes of the meeting," and the reading aloud of the minutes is always the first business of each meeting.

There should be no attempt made in writing the minutes to make them original or interesting. They should be perfectly accurate and complete. The content of speeches made is not reported (in ordinary minutes), nor are any comments made on the spirit or events of the meeting. A plain statement of what took place officially is all that is desirable.

The place, date, and time of the meeting are set down first, and the name of the presiding officer. Then it is stated that the minutes were read and approved. After this the official events of the meeting are set down in the order of their occurrence. At the end the hour of adjournment is noted and the date fixed for the next meeting.

West Newton, ILL., [227]
Public School No. 3.

The Literary Society of this school held its regular monthly meeting in the general assembly hall, on February 3, 1906, at 2 P.M., the president, Robert Wheeler, in the chair (*or* presiding).

After the meeting was called to order the minutes of the last meeting were read by the secretary and were approved.

The president then addressed the Society briefly upon the need of new books for the school library, representing to the members the suitability of the Literary Society's taking some action in the matter.

It was moved by Miss Mary Smith that the Literary Society give an entertainment in order to raise money for this purpose. The motion was carried by unanimous vote of the Society.

The president appointed a committee, consisting of Miss Mary Smith, Chairman, Mr. Clark Sturgis, and Miss Helen Brown, to decide on the nature of the entertainment, and to report to the Society at its next regular meeting.

On the motion of Mr. John Peters, it was voted that the Principal of the school, Miss Wheeler, should be made an honorary member of the Society.

The literary programme was then carried out. Mr. Robert Peters and Miss Ellen Camp recited a dialogue, entitled "After the Runaway."

Miss Edith Randing read an original short story called "The White Blackbird."

Mr. Elbert Huntington delivered an argument in favor of shorter school hours and more home study.

At 4 P.M. the meeting adjourned to meet at 2 P.M. on March 4, 1906.

PETER HACKETT,
Secretary.

After the writing of the minutes, the next duty of the secretary is to see that the members of committees appointed are notified of that fact and are told who is their chairman. Some such form as the following is generally used:— [228]

PUBLIC SCHOOL NO. 3,
WEST NEWTON, ILL.,
February 4, 1906.

MR. CLARK STURGIS,

DEAR SIR,—

At the last regular meeting of the Literary Society of this school, held February 3, 1906, you were appointed a member of the Entertainment Committee, of which Miss Mary Smith is chairman.

Yours respectfully,

PETER HACKETT,
Secretary.

Exercise 140.—1. Make out a constitution and by-laws for a debating society, an athletic association, a nature study club, a reading club, a literary society, a walking club, a sewing society, a chess club.

2. Write minutes for the regular meeting of any one of these organizations.

3. Write letters of notifications to committees appointed at these meetings.

There are usually several permanent committees to whom are regularly referred matters falling in their provinces. Some of these committees are the financial committee, the entertainment committee, the membership committee, the programme committee, etc. When the club votes that some question be referred to one of these committees, it is the duty of the secretary to write a *notice of reference* in some such form as this:— [229]

THE MUSICAL CLUB OF THE CAXTON SCHOOL.
OFFICE OF THE SECRETARY, CHICAGO, ILL.,
May 23, 1906.

MR. ELMER HENDERSON,
Chairman of Membership Committee,
Musical Club of the Caxton School.

DEAR SIR,—

At the last meeting of the Musical Club, the question of the admission to the Club of three pupils from the lower grades was referred to your committee. They are Henry Appleton, in the Fifth Grade, Mary Monkhouse, in the Sixth Grade, and Parsons Latham, in the Fourth Grade. The respective teachers of the above-mentioned pupils represent them as being sufficiently advanced in the study of music to become useful members of our Club.

Your committee is requested to look into the matter and report at the next regular meeting.

Yours very truly,

HELEN IRVING,
Secretary.

The answer of the committee would be as follows:—

CHICAGO, ILL., May 28, 1906.

To the Musical Club
of the Caxton School:

The Membership Committee, to whom on the 23d day of the present month was referred the question of the admission to the Musical Club of three pupils from the lower grades, with instructions to ascertain their proficiency in music, respectfully report that they have given due attention to the matter referred to them and find:— [230]

That Henry Appleton plays the violin well enough to play a second part in the quartet.

That Mary Monkhouse has a good voice and reads music at sight fluently.

That Parsons Latham is as yet too uncertain in his mastery of the flute to take a part in our orchestra.

Your committee therefore recommends that the first two be admitted to membership, but not the last.

Respectfully submitted,
For the Committee,
ELMER HENDERSON,
Chairman.

Exercise 141.—1. Write a notice of reference to a committee on entertainment, asking them to decide on a programme for the annual meeting. Answer as from the committee.

2. Write a notice of reference to a committee on finance, asking them to look into the cost of renting a hall for the meeting of a dramatic society. Answer.

3. Write a notice of reference to a committee on finance, asking them to report upon the probable cost of a set of Dickens for the school library. Answer.

A club sometimes wishes to send a member as delegate to an assembly or convention of similar clubs. When he arrives at the convention, he needs something to show that he has been regularly elected a delegate, and this is furnished him by the secretary in the following form:—

[231]

COLUMBUS, OHIO,
March 30, 1906.

To the Thirteenth Annual Convention of
the School Branches of the S. P. C. A.:

This certifies that James Harrow has been duly elected a delegate from the Columbus S. P. C. A. to the Thirteenth Annual Convention of the School Branches of the Society for the Prevention of Cruelty to Animals.

HENRY SWIFT,
Secretary.

Such a letter is called "the delegate's credentials."

All the usual duties of a secretary, so far as his writing goes, have now been stated, but there are other occasions for secretarial writing and for the use of set and customary forms, which arise in connection with the duties of other officers.

The president's report is usually annual, and is presented to the club when he retires to make way for the new president. This report is less formal than other secretarial writing. It is supposed to present in a clear and condensed form a picture of the activities of the Club during the year.

The treasurer should keep the club informed frequently and in detail of the state of its finances. A customary form for the beginning of his report is:—

The undersigned, Treasurer of the Musical Club, respectfully submits the following report for the month ending May 15, 1906:—

The balance on hand at the beginning of the month was three dollars and forty cents. There has been received from all sources during the month two dollars and sixty cents. During the month the expenses amounted to four dollars, leaving a balance in the treasury of two dollars. [232]

The annexed statement will show in detail the receipts and expenditures.

ROBERT HARRIS,
Treasurer.

The most difficult form of secretarial writing is the drafting of preambles and resolutions. These are used for many purposes: to convey the thanks of the club to a person who has done something for it, to express condolence with the family of a member who has died, to send good wishes to a member leaving the club on account of change of residence, to voice the sentiments of the club on some matter of public interest.

The preamble or first part (which is not always used) follows in general a fixed form, but to the composing of resolutions applies all that was said of the writing of petitions. They call for a graceful style, a good and melodious choice of words, and they aim to produce a favorable effect on the reader.

Following is an example of a preamble and resolutions:—

WHEREAS the Reverend George S. Stirling has honored this Club by appearing before us and delivering an address, and whereas this club feels deeply the profit and pleasure it gained from his speech, therefore, be it

RESOLVED, That we place on record our deep appreciation of the honor which Mr. Stirling did us, and our conviction that he has profoundly influenced for the better all who heard him.

RESOLVED, That we tender to him our warmest thanks for consenting to address us. [233]

RESOLVED, That a copy of these resolutions be sent to Mr. Stirling.

The resolutions would be sent to Mr. Stirling in a letter like the following:—

REVEREND GEORGE S. STIRLING,

DEAR SIR,—

At a meeting of the ——— Club, held ———, the following resolutions were unanimously adopted:—

Whereas, the Reverend George S. Stirling, etc. ———

GEORGE OLDHAM, HENRY MILLER,
Secretary. *President*.

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[234]

CHAPTER XVI

VERSIFICATION

94. Poetry is the most beautiful and attractive form of writing, and in the highest sense is by far the most difficult, since it is not only complicated in form, but is highly emotional and stirs deeply the feelings of the reader. To write real poetry is, therefore, out of the reach of most of us, but to write verse is not so difficult as it is usually thought, and it is an excellent exercise in learning control of words. Verse making gives skill in manipulating language and, because of the need for ingenuity and flexibility in sentence construction and for variety in the choice of words, it helps in writing prose. More than this, you will find that some practice in managing verse-forms yourself will enable you to understand and admire more intelligently the poetry you read.

I wander'd lonely as a cloud
That floats on high o'er vales and hills;
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

What is the difference between the sentences in this extract and ordinary prose sentences? If you read them over aloud, you will see that they are constructed on a definite plan. You notice that, as in pronouncing aloud every word of more than one syllable, you accent one of them more than the others (*páragraph, assúming*), just so you accent some syllables in each line of the verse. Your voice naturally falls four times, thus, "I *wán*der'd *lóne*ly *ás* a *cloúd*" and in every line it falls the same number of times. The fact that there is a fixed and regular number of accents in each line makes it verse and not prose, and to write correct verse you must keep to a regular recurrence of accents in your lines. A line to which you naturally give three accents is said to have three *feet*; four accents, four *feet*, etc. A foot or pattern of syllables which is repeated to make up the line consists of an accented syllable and one or more unaccented ones. The foot is named according to the arrangement of syllables in it, but it is not necessary for you now to know the names, which come from the Greek and are hard to remember. Four of the best-known feet are mentioned here, with examples. The accented syllable is marked ´ and the unaccented [)].

[)I] wánde[)r']d lónel[)y] ás [)a] cloúd. *Iambic* [) ´].

Téll m[)e] nót [)in] moúrnf[)u]l númb[)e]rs. *Trochaic* [´)].

B[)u]t [)we] steádf[)as]tl[)y] gázed [)o]n t[)h]e fáce th[)a]t w[)a]s déad. *Anapestic* [)) ´].

Bírd [)o]f t[)h]e wíld[)er]n[)e]ss, blíthes[)o]me a[)n]d cúmb[)e]rl[)e]ss. *Dactylic* [´))].

These names refer to the arrangement of syllables in the foot. There are other names that refer to the number of times the foot is repeated in the line. These also come from the Greek and are long and difficult, but are no more necessary for you to learn now than the names of feet. If you can pick out the arrangement of syllables which make up a foot, and the number of feet in a line, you can make a pattern for yourself out of any piece of poetry. The names and examples of the most common meters are here given for reference, however.

1. Three feet to the line, three-accent line or trimeter.

   H[)i]s voíce [)no] móre [)is] heárd.

2. Four feet to the line, four-accent line or tetrameter.

   Buíld [)me] straíght, [)O] wórth[)y] Mást[)er].

3. Five feet to the line, five-accent line or pentameter.

   [)At] lást, w[)i]th héad [)e]rect, th[)u]s críed [)a]loúd.

4. Six feet to the line, six-accent line or hexameter.

   T[)h]e Ny['m]phs [)in] tángl[)e]d shádes of t['w]ilig[)ht] thíck[)et]s mou['r]n.

Turn to any collection of poetry, and see how many of the feet and meters you can recognize. You will find, although the accent gradually recurs after a regular number of syllables, that it does not invariably do so; but you will also notice that this does not affect the accenting of the line. For instance, you give three accents to the line, "And I would that my tongue could utter," where there are ten syllables, but you also give three to the line, "Break, break, break." You must learn, therefore, to distinguish one variety of meter from another by the number of times your voice naturally makes an accent in reading it aloud; but for your own verse making it is a simpler and better rule to arrange your line so that there is the same number of syllables between each accent. You will find this a very general rule in all poetry, and it is a good guide for beginners.

You can take, then, any piece of poetry which you admire and make from it a pattern for yourself. Suppose you wish to write a verse describing a rainy day. You turn to Whittier's *Snow-Bound* as a suitable model:—

The sun that brief December day
Rose cheerless over hills of gray,
And, darkly circled, gave at noon
A sadder light than waning moon.

Reading the lines aloud, you see that they have four accents or feet, and each foot has two syllables, the second of which is regularly accented. Marking the accented and unaccented syllables as shown above, and then taking away the words, you have left a pattern by which you can test your own lines, namely u — u — u — u —. Now, if you wish to write in metrical or verse form the statement that the rain resounding on the roof sounded as though a great many little drums were being beaten, you might write,—

The rain drummed loud as though the elves
Were playing soldier.

Your idea is now completely stated, and if you were writing prose you could stop there; but on consulting your pattern you see that you need one accented syllable to finish the last foot you have written, and one more foot to finish your last line. In your effort to add these three syllables, arranged in words which will complete the picture your lines suggest, you will readily hit upon some such phrase as *overhead*, *on the roof*, *in a crowd*, or *noisily*. [238]

You will then have written two lines of correct verse; but in comparing them with the first two lines of *Snow-Bound*, your model, you will notice one difference. Of the last words in each pair of lines from *Snow-Bound* all but the first consonants are the same and have the same sound. These are called rhyming words. Nearly all verse rhymes. Words are considered to rhyme when they have the same accented vowel sound, different consonants preceding the accented vowel sound, and the same sounds following the accented vowel sound. One stumbling-block in the way of beginners in verse making is the fact that English words are spelled so differently from the way they are pronounced. Do not be misled by this. Remember that it is the accented vowel sound that must be the same in both words, and test your rhymes by saying them aloud. Thus *vessel* and *wrestle*, *despair* and *bare*, *gaze* and *bays*, *bird* and *heard*, rhyme perfectly, although they look so very different, but *door* and *boor* are not good rhymes, although they look just alike, nor are *trough* and *bough*, and *through* and *plough*. Rhymes usually occur at the end of lines, but not always, as in *Snow-Bound*, at the end of each pair of lines.

Just as syllables are arranged in feet and feet are arranged in lines, so lines are arranged in stanzas. The shortest stanza is two lines rhymed. This is called a couplet.

[239]

Poets themselves must fall, like those they sung,
Deaf the praised ear, and mute the tuneful tongue.

Somewhat more rarely, there are stanzas of three lines, called triplets, with all the lines rhyming.

Dark, deep, and cold the current flows
Unto the sea where no wind blows,
Seeking the land which no one knows.

The most common form of English verse is written in stanzas of four lines each. The rhymes may be arranged in all the combinations possible. The first and third and the second and fourth may rhyme, as in ballads:—

O Brignal banks are wild and fair,
And Greta woods are green;
And you may gather garlands there
Would grace a summer queen.

Or the first and fourth lines and the second and third may rhyme:—

Now rings the woodland loud and long,
The distance takes a lovelier hue;
And drowned in yonder living blue
The lark becomes a sightless sound.

Or the second and fourth lines may be the only ones to rhyme:—

He prayeth best who loveth best
All things both great and small,
For the dear God who loveth us
He made and loveth all.

[240]

In longer stanzas the rhymes may be arranged in almost any way, provided that they follow some regular plan. Notice, for instance, the arrangement of rhymes in Browning's well-known song:—

> The year's at the spring
> And day's at the morn;
> Morning's at seven;
> The hillside's dew-pearled;
> The lark's on the wing;
> The snail's on the thorn:
> God's in his heaven—
> All's right with the world.

A convenient way of indicating briefly how the rhymes in a stanza are arranged is by the use of the letters of the alphabet: thus, a couplet would be said to have its rhymes arranged *a a*; a quatrain like the *Brignal banks*, *a b a b*; the stanza *Now rings*, *a b b a*.

There are, of course, many other combinations of syllables in feet, of feet in lines, and of lines in stanzas than have been given here, but these are the most common forms and those that you will be most likely to see in your reading and to use in your verse making.

Exercise 142.—I. Arrange the following in stanza form, letting yourself be guided by the recurrence of a regular number of feet in each line and by the rhyme.

1. Tiger, tiger, burning bright in the forests of the night, what immortal hand or eye could frame thy fearful symmetry?

2. The ship was cheer'd, the harbor clear'd, merrily did we drop below the kirk, below the hill, below the light-house top. The sun came up upon the left, out of the sea came he, and he shone bright and on the right went down into the sea.

3. We watched her breathing through the night, her breathing soft and low, as in her breast the wave of life kept heaving to and fro. Our very hopes belied our fears, our fears our hopes belied—we thought her dying when she slept and sleeping when she died. [241]

4. Where the bee sucks, there suck I; in a cowslip's bell I lie; there I crouch when owls do cry. On the bat's wing I do fly after summer merrily. Merrily, merrily, shall I live now under the blossom that hangs on the bough.

5. I loved the brimming wave that swam through quiet meadows round the mill, the sleeping pool above the dam, the pools beneath it never still, the meal sacks on the whiten'd floor, the dark round of the dripping wheel, the very air around the door made misty with the floating meal.

II. Complete the rhymes in the following:—

> When I was sick and lay a-bed
> I had two pillows at my ——
> And all my toys beside me lay
> To keep me happy all the ——
>
> How do you like to go up in a swing
>   Up in the air so blue!
> Oh, I do think it's the pleasantest ——
>   Ever a child can ——
>
> Through all the pleasant meadow-side
>   The grass grew shoulder high
> Till the shining scythes went far and ——
>   And cut it down to ——.
>
> The fight did last from break of day
>   Till setting of the ——
> For when they rang the evening bell
>   The battle was scarce ——
>
> In summer time in Breton
>   The bells they sound so clear.
> Round both the shires they ring them
>   In steeples far and ——
>   A happy noise to ——

An excellent exercise for training your ear is to have some one read verse aloud to you, leaving you to complete the rhymed lines. [242]

You have now learned a few simple rules about the construction of two or three of the most common forms of verse, and you may ask yourself what use you can make of them.

One way in which you can employ verse is in writing a short story or incident. The simplest anecdote is often so set off by telling it in verse that its interest is doubled; and you will find this sort of familiar, conversational verse unexpectedly easy to write. One very good variety of story to tell in verse is the fable:—

Miss Grasshopper having sung
All through summer,
Found herself in sorry plight
When the wind began to bite;
Not a bit of grub or fly
Met the little wanton's eye;
So she wept for hunger sore
At the Ant, her neighbor's door,
Begging her just once to bend,
And a little grain to lend
Till warm weather came again.
"I will pay you," cried she, then,
"Ere next harvest, on my soul,
Interest and principal."
Now the Ant is not a lender.
From that charge who needs defend her?
"Tell me what you did last summer?"
Said she to the beggar maid.

[243]

"Day and night to every comer
I was singing, I'm afraid."
"Sing! Do tell! How entrancing!
Well then, vagrant, off! be dancing!"

Exercise 143.—See if you can complete *The Hare and the Tortoise* from the beginning and the skeleton given below.

How everybody laughed to hear
 The hare had planned a race
Against the tortoise, patient, dull,
 And very slow of ——.

The hare assured them one and all,
 "It's but that I may show
That I can sleep till near the dusk
 And beat the —u —

— u — ran like the wind
 And almost reached the goal,
u — u — amid the hay
 And slept, the lazy ——!

u — u — the hare still slept
 u — u passed him by,
u — u — u — again
 It was too late to try

To reach the goal, or win u —
 The tortoise by my troth
u — u — u steadiness
 u — u — u sloth.

Exercise 144.—Try to put into verse, on this model, The Fox and the Grapes, The City Mouse and the Country Mouse, The Wolf and the Lamb, The Frog and the Stork, The Woodchopper and Death, The Goose that laid the Golden Eggs,—or any other fable you have known in prose.

[244]

Sometimes it may be interesting to you to try to write a letter or to send an invitation in verse. Some of the greatest writers have amused themselves by making such playful use of verse in letters. Here is part of a letter written from India by Bishop Phillips Brooks to his little niece.

Little Mistress Josephine,
Tell me, have you ever seen
Children half as queer as these
Babies from across the seas?
See their funny little fists,
See the rings upon their wrists.
One has very little clothes,
One has jewels in her nose;
And they all have silver bangles
On their little heathen ankles.
In their ears are curious things,
Round their necks are beads and strings,
And they jingle as they walk,
And they talk outlandish talk:
Do you want to know their names?
One is called Jee Fingee Hames;
One Buddhanda Arrich Bas,
One Teehundee Hanki Sas.
Aren't you glad then, little Queen,
That your name is Josephine?
That you live in Springfield, or
Not at least in old Jeypore?
That your Christian parents are
John and Hattie, Pa and Ma?
That you've an entire nose
And no rings upon your toes?
In a word, that Hat and you
Do not have to be Hindu?

[245]

Exercise 145.—1. Try writing a rhymed letter, describing an expedition in which you have taken part,—a railway journey, a picnic, a ride. Or write an invitation, from your class to the class below, to a spelling match, or entertainment you are giving.

2. Read *The One-Hoss Shay*, *John Gilpin's Ride*, *Lochinvar*, *The Legend of Bishop Hatto*, *The Falcon*—or any poem you know which tells a story, and try your own hand at turning into verse one of the stories you wrote in your study of narration.

The uses of verse which have been pointed out as possible to you are not out of the question for any one who can write at all. This is verse making and not poetry. But there may be times when you find that you can say what you mean better in a few words of verse than in many of ordinary prose, that you can express some aspect of out of doors, or some sensation, more vividly in verse than in any other way. You will notice that words seem often to have a greater force and life in poetry than in prose, and if you make use of this quality, you will be writing real poetry.

For instance, one day a third-grade class was asked to write a description of the conditions that morning in the woods near the school. It had rained and snowed the night before and everything was coated in ice. The wind was high and, shaking the branches violently, sent down a continuous shower of tiny pieces of ice, glistening in the sun and tinkling on the ice-covered snow. Many long compositions were written in the attempt to describe the effect such a day made on the observer; every one agreed that a little boy, eight years old, who wrote the following lines, had best expressed the singular spirit of the morning:—

[246]

The trees are all so silvery
And the fairies dance around;
They make a pretty tinkle
As they step upon the ground.
They dance upon the tree tops
And dance upon the ground.

Of course, that is not perfect verse, but it has a quality of real poetry in it.

You cannot expect great results from your verse making, but you will certainly profit by some practice in managing meters. You will have a greater interest in the construction of the poetry you read, you will have greater ease in writing prose, and you may perhaps succeed in expressing some feeling of your own in a simple stanza which will be worth writing for its own sake.

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[247]

CHAPTER XVII

PUNCTUATION

95. General Theory of Punctuation.—Punctuation is a way of showing by various signs (or points) which words in a written composition bear a close relation to one another. Read, for

example, the following passage:—

> As Pandora raised the lid, the cottage grew very dark and dismal; a black cloud had swept over the sun, and seemed to have buried it alive. But Pandora, heeding nothing of all this, lifted the lid nearly upright, and looked inside. It seemed as if suddenly a swarm of winged insects brushed past her, taking flight out of the box, while at the same instant she heard a voice. It was that of Epimetheus, as if he were in pain.
>
> "Oh, I am stung!" cried he. "I am stung! Naughty Pandora! Why have you opened this wicked box?"

The period at the end of the first sentence shows that all the words preceding it are to be taken together. Notice the similar use of the other periods.

Notice the semicolon which is used to separate the two clauses of the first sentence. Each clause is complete in itself and might be taken separately; yet they are sufficiently related to be included in one sentence. The semicolon is therefore used to show a slighter separation between the thoughts than would be indicated by the use of the period.

The commas show a still slighter separation, being used to divide the lesser groups of words. Notice this use of the two commas in the first sentence. In the second sentence the commas before and after "heeding nothing of all this" show that these words belong together, and that "But Pandora" belongs to "lifted the lid," etc. [248]

Notice the use of the interrogation point and the exclamation point in the last paragraph.

These various marks, then, are used to help the reader. They show the grammatical structure or grouping. Let us now study these marks in detail, beginning with those that indicate the close of the larger groups,—the period, the exclamation point, the interrogation point.

96. The Period.—The period marks the end of a declarative or imperative sentence.

The period is also used after an abbreviation. (For a list of common abbreviations, see p. 267.)

97. The Question Mark.—The question mark is placed at the end of every direct question. It is not used with an indirect question.

Shall I go?

I ask you, "Shall I go?"

I asked whether I should go.

98. The Exclamation Point.—The exclamation point is used after exclamatory words, phrases, and sentences. When an exclamatory sentence begins with an interjection, it is usually sufficient to place a comma after the interjection and to reserve the exclamation point until the end of the sentence. When an unemphatic interjection begins a declarative sentence, it is frequently possible to omit the exclamation point entirely. As a rule *O* is used only in direct address. [249]

> Help! You rascal! Be off with you!
> Ah, you are back again!
> Oh, what a mess I have made of it!
> Oh, I didn't see you.
> Hear me, O King! Oh! I am wounded!

99. The Semicolon.—Semicolons have two uses:—

1. To separate the principal clauses in a compound sentence.

To our left we beheld the towers of the Alhambra beetling above us; to our right we were dominated by equal towers on a rocky eminence.

Some suppose them to have been built by the Romans; others, by the Phœnicians.

He received only ten guineas for this stately, vigorous poem; but the sale was rapid and the success complete.

There was now a sound behind me like a rushing blast; I heard the clatter of a thousand hoofs; and countless throngs overtook me.

When his men had thus indemnified themselves, in some degree, for their late reverses, Cortes called them again under their banners; and, after offering up a grateful acknowledgment to the Lord of Hosts for their miraculous preservation, they renewed their march across the now deserted valley.

The principal clauses in a compound sentence may also be separated by a *comma*, provided that a coördinate conjunction is present.

It was a moonlight night, *and* the fresh north wind rustled solemnly in the palm trees. [250]

We examined their sculptures by the aid of torches, *and* our Arab attendants kindled large fires of dry corn-stalks, which cast a strong red light on the walls.

The forehead and nose approach the Greek standard, *but* the mouth is more roundly and delicately carved, *and* the chin and cheeks are fuller.

When a coördinate conjunction is *not* present, it is incorrect to separate such clauses by a

comma. See § 6.

When a coördinate conjunction *is* present, and the choice lies between a comma and a semicolon, the semicolon is to be used:—

(*a*) When the writer wishes the break or separation between the principal clauses to be emphatic.

(*b*) When the principal clauses are long and already divided into their parts by commas.

2. To separate clauses or phrases from each other in a series of similar phrases or subordinate clauses, when commas would not be sufficient to indicate clearly where each clause or phrase began and ended.

> We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with inherent and inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute new government, laying its foundations on such principles and organizing its power in such form, as to them shall seem most likely to effect their happiness.

[251]

> **Exercise 146.**—(1) Find three sentences in which the principal clauses are separated by the semicolon. (2) Write three such sentences of your own composition. (3) Write three sentences in which the semicolon is used to separate similar phrases or subordinate clauses in a series. Let the sentences be of your own composition.

100. The Colon.—The colon indicates that what follows it is an explanation or specification of what precedes it. It is used:—

1. To introduce a list, a quotation, or an explanatory proposition. When the explanation begins a new paragraph, a dash is usually placed after the colon, as in the second sentence of this section.

> He provided himself with the following books: Worcester's dictionary, a Latin grammar, an atlas, and a Bible.

> We hold these truths to be self-evident: that, etc. [See example under § 99, 2 above.]

> He read, on a marble tablet in the chapel wall opposite, this singular inscription: "Look not mournfully into the past."

2. In a compound sentence in which the principal clauses are not connected by a conjunction, to show that the following clause explains or illustrates the preceding clause.

> I am no traveler: it is ten years since I have left my village.

> The general refused to believe him: the risk was too great.

3. After such phrases of address as *Dear Sir,*[2] *Ladies and Gentlemen,* etc.

[252]

> **Exercise 147.**—I. Write five examples of your own composition of (1); five of (2); and three of (3).

> II. Explain the use of the semicolons and colons in the following:—

> 1. Sin has many tools; but a lie is the handle which fits them all.

> 2. In Bryant's *To a Waterfowl,* we find the following lines:—

> "He who, from zone to one,
> Guides through the boundless sky thy certain flight,
> In the long way that I must tread alone,
> Will lead my steps aright."

> 3. Speech is silver; silence is gold.

> 4. There are three great virtues: faith, hope, and charity.

101. The Comma.—As we have seen, the period is used to close a declarative sentence, and the semicolon and colon are used to mark off the greater divisions of a sentence. The office of the comma is to point off the smaller divisions of a sentence. It is used in the following ways:—

1. In a compound sentence, to separate the different clauses, when there is not a sufficient break in the thought to make the semicolon necessary. See above, §99, 1.

> He rested himself in the Chancellor's room till the debate commenced, and then, leaning on his two relatives, he limped to his seat.

> His exertions redeemed his own fame, but they effected little for his country.

[253]

2. To separate the different parts of a compound predicate, unless the connection between them is very close.

> The slightest particulars of that day were remembered, and have been carefully recorded.

> He lost the thread of his discourse, hesitated, repeated the same words several times, and was so confused that, in speaking of the Act of Settlement, he could not recall the name of the Electress Sophia.

> I see and hear you.

3. In a complex sentence in which the dependent clause precedes, to separate the dependent clause from the principal clause. When the dependent clause follows, the comma is, as a rule, not needed.

If you are wise, you will trust him implicitly.
Although I saw him, I could not wait.
I would not stop until he called out to me.

4. To mark off an explanatory relative clause.

Note.—Relative clauses may be roughly divided into explanatory clauses and restrictive clauses. An explanatory relative clause describes or gives information about its antecedents. A restrictive relative clause narrows the meaning of its antecedent. An explanatory clause might usually be omitted without affecting the thought of the principal clause. A restrictive clause cannot usually be omitted without affecting the thought of the principal clause. No comma is used before a restrictive clause.

Examples. (a) *Explanatory Clauses.*—1. The twenty-four columns, each of which is sixty feet in height, are oppressive in their grandeur.

2. Beyond lay various other apartments, which receive no light from without. [254]

3. This churchman rode upon a well-fed, ambling mule, whose bridle was ornamented with silver bells.

4. His companion, who was a man past forty, was tall and muscular.

(*b*) *Restrictive Clauses.*—1. The two who rode foremost were persons of importance.

2. This is not the book that I ordered.

3. There is no reason which can be urged in favor of such a bill.

4. Such was the appearance of the man who was about to receive into his hand the destinies of half the world.

5. We walked through the inner halls under the spell of a fascination which we had hardly power to break.

5. In general, to indicate the beginning and the end of a group of words, whether a phrase or a clause, which must be regarded as a unit, particularly if it occurs parenthetically.

Let us go together through the low gateway, *with its battlemented top and small window in the center*, into the inner road.

And now I wish that the reader, *before I bring him into St. Mark's Place*, would imagine himself in a little English town.

6. To separate similar words or phrases used, in a series, in the same construction, and not joined by conjunctions.

It was done quickly, neatly, artistically.

It was done quickly and neatly.

He was a big, hearty, happy fellow.

The horse was a quiet, sensible old beast. [Here *quiet* and *sensible* limit *old beast*, not *beast* alone.] [255]

He was gay and jovial, gloomy and despondent, as the weather indicated.

If the members of the series are joined by conjunctions, commas are unnecessary. When, however, a conjunction joins the last two members of the series, the comma is employed.[3]

Bread and butter.

She was good and true and beautiful.

They visited Rome, Florence, and Venice.

7. To indicate the omission of words logically necessary to the construction.

One was tall; the other, short.

Admission, twenty-five cents.

8. To mark off phrases when they open a sentence or are not closely connected with the context. Phrases occurring in their usual places and closely connected with the context are, however, not marked off by commas.

Following the dim path, we proceeded slowly.

On his arrival in England, he found himself an object of general interest and admiration.

With rare delicacy, he refused to receive this token of gratitude.

The case was heard, according to the usage of the time, before a committee of the whole house.

From a child he hated the English. [256]

He refused with emphasis this token of gratitude.

9. To mark off adverbs and adverb phrases which have a connective force. Notice the difference between (*a*) "you will see, then, that you have been misled," and (*b*) "you will then see

that you have been misled."

This, on the other hand, was his purpose.

My mission, too, is one of peace.

He recalled, however, his motive.

10. To mark off words or phrases (*a*) in direct address or (*b*) in apposition. Notice, however, that in expressions like "the Emperor William," *William* is rather a noun limited by *Emperor* than a noun in apposition with *Emperor*.

(*a*) I do not understand you, sir.

I apologize, ladies and gentlemen, for my apparent discourtesy.

(*b*) His romantic novel, the *Castle of Otranto*, is now unread.

He is like me in this, that he cannot resist entreaty.

11. Before a direct quotation. See the more formal use of the colon, § 100, 1.

He kept crying, "On! on!"

As he fell, he heard some one say, "There goes another."

12. In dates, addresses, as in the following examples:—

Jan. 1, 1899.
Dr. C. H. Smith, Salem, Essex County, Mass.[4]

13. To prevent ambiguity or to make a sentence more easily understood. [257]

Exercise 148.—I. Write two sentences (of your own composition) illustrating each of the uses described in the preceding section.

II. Give reasons for the marks of punctuation used in the following:—

One day, when he was looking for wild flowers, of which he was very fond, he heard a rustling in some thick bushes near by, and saw that some animal was moving among them. He took his gun and fired, and, going to the place, found that he had shot a lion's cub.

When his colored gun-bearer saw this, he screamed with terror, and ran away shouting, "Run, Benana! run!" Almost at the same instant, Bishop Hannington heard a fearful roar; turning, he saw a huge lion and a lioness rushing furiously towards him.

III. Supply commas where needed, giving reasons.

In Holland children have very few playthings. The shoes are shaped very much like the canal-boats of the country. The children recognize this fact and have a custom of sailing them on the water. This is fine sport except when the little craft is loaded with too many stones causing it to sink and insuring them punishment from their parents.

I was told of a small lad who going out one morning to sail his wooden shoe put into it his knife a small brass cannon a top and some marbles that had been given him on the previous Christmas.

His tiny vessel which had a paper sail ran firmly until an old man came down to the canal to dip up a pail of water. This made such waves that the heavily laden shoe was overwhelmed and sank suddenly before the knife or cannon or marbles could be rescued.

102. Parentheses and Brackets.—Parentheses are to inclose explanatory matter which is independent of the grammatical construction of the sentence. Brackets have the same general office, but are generally used only to inclose corrections, explanations, or similar matter, introduced by the author into the statement of some one else. [258]

Prescott (1796-1859) was a brilliant historian.

It is said (and I can believe that it is true) that many still believe in witches.

It was at that moment [10 A.M.], the colonel goes on to say, that his superior officer [General Smith] met him.

103. The Dash.—The dash is used to indicate a sudden change in thought or construction. Two dashes have the general effect of parentheses.

Yes—no—I scarcely know what to say.
You were saying that—
I suppose—but why should I tell you?
His father, his mother, his brothers, his sisters,—all are dead.
At last he succeeded in opening the box and found in it—nothing.
He had two constant motives—love of man and love of God.
The two motives—love of man and love of God—were constant.

104. The Apostrophe.—The apostrophe is used (1) to indicate the omission of a letter or letters, (2) in forming the possessive case, and (3) in forming the plurals of letters and figures.

Don't, shan't, o'er, John's, horses', his abc's.

105. Quotation Marks.—Double inverted commas indicate that the inclosed matter is a quotation. Single inverted commas indicate a quotation within a quotation. Double quotation [259]

marks are also sometimes used to indicate the title of a book, magazine, or newspaper, or the name of a ship. See also § 106.

A direct quotation is one in which the exact words of a speaker or writer are repeated. When a direct quotation is broken by words of the author, each part of the quotation should be inclosed in quotation marks.

A short informal quotation, if it constitutes a sentence, is preceded by a comma or a comma and a dash. If a quotation is long, or if it is desired to give it with a little more formality, it may be preceded by a colon. If the quotation begins a paragraph, it is preceded by a colon and a dash. See § 100, 1.

"To be or not to be."
The word "coward" has never been applied to me.
"Sir," said I, "you insult me."
I said to him, "Sir, you insult me."
This was his reply: "I tell you that he said only last night, 'You will never see me again.'"
This "History of English Literature" is worth reading.
The wreck of the "Polar Star."

An indirect quotation repeats the thought of some speaker or writer without giving his exact words. Quotation marks are not used to indicate indirect quotations.

[Direct quotation] "Well, my boys," said Mr. Webster, "I will be the judge." [260]

[Indirect quotation] Mr. Webster told his boys that he would be the judge.

Exercise 149.—Rewrite the following story, *Daniel Webster's First Case*, changing the direct quotations to indirect and the indirect quotations to direct:—

The father of Daniel Webster was a farmer. His garden had suffered somewhat from the visits of a woodchuck that lived in a hole close by. One day Daniel and his brother Ezekiel set a steel trap for the trespasser, and caught him alive. And now the great question was, "What shall be done with the rogue?"

"Kill him," said Ezekiel.

"Let him go," said Daniel, looking with pity into the eyes of the dumb captive.

"No, no!" replied Ezekiel, "he'll be at his old tricks again."

The boys could not agree; so they appealed to their father to decide the case.

"Well, my boys," said Mr. Webster, "I will be judge. There is the prisoner, and you shall be counsel, Daniel for him and Ezekiel against him. It rests with you whether the woodchuck shall live or die."

Ezekiel opened the case. The woodchuck, he said, was a thief by nature. He had already done much harm, and would do more, if he were set free. It had cost a great deal of labor to catch him. It would be harder to catch him a second time; for he would have gained in cunning. It was better on every account to put him to death. His skin would be worth something, although it would not half repay the damage he had done.

The father looked with pride upon his son, little dreaming, however, that he was then showing signs of that power that made him so sound a jurist in his manhood. [261]

"Now, Daniel, it is your turn. I'll hear what you have to say."

Daniel saw that the argument of his brother had sensibly moved his father the judge. The boy's large, black eyes looked upon the timid woodchuck, and, as he saw the poor thing trembling with fear, his heart swelled with pity.

God, he said, had made the woodchuck. He made him to live, to enjoy the air and sunshine, the free fields and woods. The woodchuck had as much right to live as any other thing that breathes. God did not make him or anything in vain. He was not a destructive animal like the wolf or the fox. He ate a few common things, to be sure; but they had plenty of them, and could well spare a part. And he destroyed nothing except the little food needed to sustain his humble life. That little food was as sweet to him, and as necessary to his existence, as was the food on their mother's table to them.

God gave them their food. Would they not spare a little for the dumb creature that really had as much right to his small share of God's bounty as they themselves to theirs? Yea, more; the animal had never broken the laws of his nature or the laws of God, as man often did, but had strictly lived up to the simple instincts that had been given him by the good Creator of all things. Created by God's hands, he had a right from God to his life and his liberty, and they had no right to deprive him of either.

The young orator then alluded to the mute but earnest entreaties of the animal for his life, as sweet, as dear to him, as their own was to them; and to the just penalty they might expect, if, in selfish cruelty, they took the life they could not restore,—the life that God Himself had given. [262]

During this appeal for mercy tears had started to the father's eyes, and were fast running down his sunburnt cheeks. Every feeling of his manly heart was stirred within him,—gratitude for the gift of so eloquent and noble a boy, pity for the helpless and anxious prisoner at the bar.

The strain was more than he could bear. While Daniel was yet speaking, without thinking that he had won his case, his father sprang from his chair, and, in entire forgetfulness of his character as judge, exclaimed to his elder son, "Zeke! Zeke! let that woodchuck go!"

Sometimes you may wish to quote, not a whole sentence, but a word or two. Such a partial quotation should be inclosed in quotation marks, but you should not begin it with a capital or place a comma before it, unless the comma is needed there for some other reason.

> She was "born to blush unseen."
>
> We listened with pity to this tale of "man's inhumanity to man."
>
> **Exercise 150.**—Construct sentences using the following partial quotations:—
>
> "Waste her sweetness on the desert air," "simple and heart-felt lay," of "night's candles," "lowly thatched cottage," "sweet bells out of tune."
>
> **Exercise 151.**—Rewrite the following so that you will have in each instance a quotation within a quotation. You will be obliged to make introductions using the name of the author.
>
> 1. Had it not been the season when "no spirit dares stir abroad," I should have been half tempted to steal from my room at midnight.—Washington Irving.
>
> 2. The story-teller paused for a moment and said, "There is no situation in life but has its advantages and pleasures."
>
> —Diedrich Knickerbocker.
>
> 3. We are in that part of the year which I like best—the Rainy or Hurricane Season. "When it is good, it is very, very good; and when it is bad, it is horrid."
>
> —Robert Louis Stevenson.

106. Italics.—The term "italics" refers to a special kind of type used in printing; thus, *italics*. Ordinary type is referred to as "roman." In writing, a single line drawn underneath a word is understood to be the equivalent of italics. Italics are used for (1) words especially emphasized, for (2) words from a foreign language, and, sometimes, as in this volume, for (3) names of books, newspapers, magazines, and ships. See § 105, ¶ 1.

> To his amazement, he saw *footprints*.
> The carriage rolled away from the *porte-cochère*.
> His *History of English Literature*.
> The wreck of the *Polar Star*.

107. The Hyphen.—The hyphen is used as follows:—

1. Between the parts of some compound words, *son-in-law*, *simple-hearted*, *vice-president*. With regard to many words, usage varies. The tendency is to omit the hyphen and write the words as one, *e.g. football*, *horsecar*. According to some authorities, compound numerals and fractions retain the hyphen, *e.g. twenty-nine*, *one hundred and thirty-first*, *two-thirds*.

2. To separate two vowels which are not pronounced together, *e.g. pre-eminent*, *co-operation*. The diæresis is frequently used for the same purpose, *e.g. preëminent*.

3. To mark the division of a word at the end of a line. Usage varies as to the way in which many words shall be divided. The subject can be best studied by noticing the practice of good printers. The pupil may bear in mind, however, (*a*) that he should not divide words of only one syllable; (*b*) that he should be guided by pronunciation; (*c*) that syllables should begin, if possible, with a consonant. For example, *photog-raphy*, *Napo-leon*, *litera-ture*.

> **Exercise 152.**—Make up three illustrations each of proper uses of the question mark, the exclamation point, parentheses, brackets, the dash, the apostrophe, double quotation marks, single quotation marks, italics, the hyphen.

108. Capitals.—The pronoun *I* and the interjection *O* are written with capital letters. Capital letters are used at the beginning of words as follows:—

1. The first word of a sentence, a line of poetry, and a direct quotation.

> "Making his rustic reed of song
> A weapon in the war with wrong."
>
> His last words were: "Mother is coming."
>
> "Run," he said, "there is still time."

2. Names and titles of the Deity and personal pronouns referring to Him, *e.g. the Almighty*, *the Holy Spirit*, *I pray that He will aid me*.

3. Proper nouns and adjectives, including names of streets, the months, the days, races, sects, parties, nations, and parts of the country. For example, *John Smith*, *Broadway*, *New York City*, *February*, *Sunday*, *Christmas*, *Indian*, *Episcopalian*, *Democrat*, *English*, *the South*. Notice that *negro* and *gypsy* are not begun with capital letters.

Personal titles, whenever they are equivalent to proper nouns. In compound titles, each part begins with a capital.

The President and the Governor of Rhode Island are here.
The Attorney-General of the United States.

4. The first word in the title of a book, article, or composition and every noun and adjective in the title, but not other words. When a verb or adverb is an important or prominent word in the title, it may also be begun with a capital.

> The Spy; a Tale of the Neutral Ground.
> Under the Red Robe.
> Sketches, New and Old.
> Teaching Requires Knowledge and Skill.

5. Personified nouns, and names of great events or bodies of men.

> "While sallow Autumn fills thy lap with leaves."
> It was a cold day in autumn.[5]
> At the beginning of the Revolutionary War.
> While the Legislature is sitting.

Exercise 153.—I. Construct sentences containing in all twenty words that should begin with capital letters.

II. Which words in the following sentences should begin with capitals? Why?

1. He added, with a look of curiosity, "you must be a stranger." 2. "I like," said he, "to lie down upon the grass." 3. In 1827 he entered the senate, serving there until the president appointed him secretary of state. 4. At length I reached fourth street. 5. It was easter morning. 6. He has always voted the republican ticket. 7. There are more negroes in the south than in the west. 8. No one imagined that he would make a good emperor. 9. The king died on tuesday. 10. I shall see you this summer. [266]

Exercise 154. (Review).—Insert in the following sentences the proper marks of punctuation:—

1. It was a dull dark gloomy day. 2. He was a rosy faced smiling and cheerful young gentleman. 3. Some of us were disappointed others overjoyed. 4. A pretty little white dog came running up to me. 5. Samuel the youngest of the three was by far the tallest. 6. My letters have brought no response consequently I have ceased writing. 7. Well Philip I am glad to see you again. 8. With hearty thanks for your kindness to me a stranger I am my dear sir your obedient servant John Smith. 9. Now Wegg said Mr. Boffin hugging his stick closer I want to make an offer to you. 10. The champion moving onward ascended the platform.

11. At the flourish of clarions and trumpets they started out at full galop. 12. The lake greatly to my surprise seemed as far off as before. 13. Terrible as was his anger he still spoke calmly. 14. To make a long story short I could never find a trace of him again. 15. His expressions too were frequently incorrect. 16. After the fourth encounter however there was a considerable pause. 17. However strong you may be you must not waste your strength. 18. My friend who is called Sir Roger came at once to see me. 19. The person who comes last must start first. 20. He that read loudest was to have a half-penny. [267]

21. None was so dissatisfied as Cedric who regarded the whole scene with scorn. 22. The message which I wished to send is simply this. 23. I will never do not interrupt me I will never consent to such a plan. 24. As often as he came and he came very often he stood long at the gate before entering. 25. Though they dwelt in such a solitude these people were not lonely. 26. If you insist I will speak frankly.

27. At ten o'clock the great war chief with his treacherous followers reached the fort and the gateway was thronged with their savage faces. 28. Some were crested with hawk eagle or raven plumes others had shaved their heads leaving only the fluttering scalp-lock on the crown while others again wore their long black hair flowing loosely at their backs or wildly hanging about their brows like a lion's mane. 29. Their bold yet crafty features their cheeks besmeared with ocher and vermilion white lead and soot their keen deep-set eyes gleaming in their sockets like those of rattlesnakes gave them an aspect grim uncouth and horrible. 30. For the most part they were tall strong men and all had a gait and bearing of peculiar stateliness.

109. List of Common Abbreviations.—The following is a list of common abbreviations, particularly those of foreign words or phrases. Abbreviations of names of states and other very familiar abbreviations are omitted.

A.B. or **B.A.** (Latin, *Artium Baccalaureus*), Bachelor of Arts.

A.D. (Latin, *anno domini*), in the year of our Lord.

A.M. or **M.A.** (Latin, *Artium Magister*), Master of Arts.

a.m. (Latin, *ante meridiem*), before noon.

anon., anonymous.

B.C., before Christ.

Bp., Bishop.

Capt., Captain. [268]

cf. (Latin, *confer*), compare.

C.O.D., collect on delivery.

Col., Colonel.

cor. sec., corresponding secretary.

D.D., Doctor of Divinity.

e.g. (Latin, *exempli gratia*), for example.

Esq., Esquire.

etc. (Latin, *et cetera*), and so forth.

F. or **Fahr.**, Fahrenheit (thermometer).

F.R.S., Fellow of the Royal Society.

Gov., Governor.

H.R.H., His Royal Highness.

Hon., Honorable.

ibid. (Latin, *ibidem*, "in the same place"), a term used in footnotes, in reference to a book just mentioned.

i.e. (Latin, *id est*), that is.

inst. (Latin, *mense instante*), the present month.

jr. or **jun.**, junior.

Lieut., Lieutenant.

LL.D., Doctor of Laws.

M. (Latin, *meridies*), noon.

M. (French, *Monsieur*), Mr.

Maj., Major.

M.C., Member of Congress.

M.D. (Latin, *Medicinæ Doctor*), Doctor of Medicine.

Mlle. (French, *Mademoiselle*), Miss.

MM. (French, *Messieurs*), used as the plural of *M.*

Mme. (French, *Madame*), Mrs.

MS., manuscript.

MSS., manuscripts.

N.B. (Latin, *nota bene*), mark well.

p., page.

per cent. (Latin, *per centum*), by the hundred.

p.m. (Latin, *post meridiem*), after noon.

pp., pages.

Prof., Professor.

pro tem. (Latin, *pro tempore*), for the time being.

prox. (Latin, *proximo*), next month.

P.S. (Latin, *post scriptum*), postscript.

Q.E.D. (Latin, *quod erat demonstrandum*), which was to be proved.

Rev., Reverend.

R.R., Railroad.

Rt. Rev., Right Reverend.

sr. or **sen.**, senior.

Supt., Superintendent.

ult. (Latin, *ultimo*), last month.

U.S.A., United States army.

U.S.M., United States mail.

U.S.N., United States navy.

vid. (Latin, *vide*), see.

viz. (Latin, *videlicet*), to wit, namely.

APPENDIX

[269]

A. RULES FOR SPELLING

I. For dropping or retaining the final *e*.

1. Words ending in *e*, preceded by a consonant, usually drop *e* on taking a suffix beginning with a vowel.

move	moving
believe	believing
conceive	conceiving
receive	receiving
achieve	achieving

2. Words ending in *ue* drop *e* on taking a suffix.

argue	arguing
fatigue	fatiguing

Exception: vague, vaguely, vagueness.

3. Words ending in *e* retain *e* on taking a suffix beginning with a consonant.

move	movement
large	largely
hoarse	hoarseness
peace	peaceful
sense	senseless
whole	wholesome
remorse	remorseless
advertise	advertisement

4. Words ending in *ce* or *ge* retain *e* on adding *able*, *ably*, or *ous*.

change	changeable
courage	courageous
notice	noticeable
outrage	outrageous

II. For doubling the final consonant.

[270]

1. Words of one syllable (and words of more than one syllable if accented on the last syllable), ending in a single consonant preceded by a single vowel, double the first consonant before a suffix beginning with a vowel.

thin	thinner	forgot	forgotten
slap	slapping	trot	trotting
acquit	acquitting	begin	beginner

2. When the accent is thrown back upon another syllable, after the derivative is formed, the final consonant is not doubled.

refer	reference
prefer	preference

3. When preceded by two vowels, the final consonant is not doubled.

toil	toiling
keep	keeper

III. For final *y*.

1. Words ending in *y*, preceded by a consonant, retain *y* before a suffix beginning with *i*; on taking a suffix beginning with any other letter, *y* is in most cases changed to *i*.

cry	crying	lazy	laziness
fly	flying	duty	dutiable
try	trying	happy	happiness

2. Words ending in *y*, preceded by a vowel, retain *y* before a suffix.

buy	buying	gray	grayness
play	playing	stay	staying
joy	joyful	obey	obeying

[271]

B. MODEL OF CONSTITUTION

Article I. *Name.*—This club shall be known as the ......

Article II. *Object.*—Its object shall be the ......

Article III. *Officers.*—Its officers shall be a president, a vice-president, a secretary, and a treasurer. There shall also be ...... committees of ...... each. These officers and committees shall be elected by the club at each annual meeting, as provided for in the by-laws.

Article IV. *Meetings.*—The club shall hold an annual business meeting on ......, and a regular meeting every ...... None but members shall be present, except as provided in the by-laws. ...... members shall constitute a quorum. Special meetings may be called by the president upon the written application of ...... members.

Article V. *Membership.*—......

Article VI. *Dues.*—The [annual] dues shall be ...... payable on ......

BY-LAWS

Article I. *Duties of Officers.*—Section 1. President and vice-president.—The President shall preside at meetings of the club and shall ...... The vice-president shall preside at meetings in the absence of the president and shall ......

Sect. 2. The Secretary.—The secretary shall keep a correct record of all meetings and shall ......

Sect. 3. The Treasurer.—The treasurer shall receive and pay out all money, subject to the order of the club, and shall keep a correct account in detail of all receipts and expenditures, and shall render a report in writing at the annual meeting.

Sect. 4. Standing Committees.—The duties of the committees shall be as specified below ...... [272]

Article II. *Election of Members.*—......

Article III. *Visitors.*—......

Article IV. *Programme of Meetings.*—......

Article V. *Amendments.*—This constitution may be amended at any regular meeting of the club by a two-thirds vote of the members present, provided that written notice of the intended change has been given at the previous meeting.

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[273]

INDEX

(The numerals refer to pages.)

I. SUBJECTS TREATED

Advertisements, 135.

Appeals, 133.

Argument, general principle of, 214;
the introduction, 215;
the reasons, 217;
the outline, 220;
the plea, 221;
other forms of, 221.

Autobiography, 140.

Biography, 142.

Clause, defined, 4;
dependent or subordinate, 4;
independent or principal, 5.

Condensation, 67;
method in, 71.

Description, observation necessary in, 155;
general scientific description, 158;
specific scientific, 162;
use of technical terms in, 163;
literary description, 164;
of people, 169;
longer description, 172;
description of conditions, 174;
by contrast, 176;
of events, 177;
picture making of scenes of action, 179;
description of travel, 182;
descriptions of an hour, 185.

Diary, value of, 106;
contents of, 107;
imaginary diaries, 109;
class diaries, 109.

Expansion, 78;
purpose of, 79.

Exposition, general principles of, 199;
explanation of a material process, 201;
of games, 204;
of abstract ideas, 208;
by example and comparison, 208;
by repetition, 210;
by contrast, 211;
by a figure of speech, 211.

Figures of speech, 59.

History, 144.

Invitations, formal, 122.

Letters, various kinds of, 112;
friendly, 113;
of social intercourse, 119;
formal invitations, 122;
telegrams, 123;
business letters, 125.

Metaphor, 59.

Narration, essentials of a good narrative, 137;
autobiography, 140;
biography, 142;
history, 144;
plain reporting of facts, 150;
conversation, 152;
travel, 182;
historical stories, 188;
fictitious stories, 191;
the beginning of a narrative, 193;
the ending, 196;
the body, 197.

Notices, 130.

Oral composition, 102.

Outlines, 92, 98, 220.

Paragraph, defined and described, 29;
beginning of or topic sentence, 30;
unity in, 35;
body of, 37;
too many paragraphs, 41;
end of paragraph or summary sentence, 42;
arrangement in a whole composition, 96.

Paraphrase, 80, 84.

Petitions, 134.

Phrase, defined, 4.

Pronunciation, 104.

Punctuation, 246.

Quotations, how punctuated, 44, 259.

Secretarial work, 225.

Sentence, distinguished from phrase and clause, 4;
simple, complex, and compound, 7;
variety in the use of sentences, 14, 19;
length of, 14;
periodic, 17;
loose, 18;
bad, 21, 22, 23, 25;
"comma" sentence, 22;
with and without unity, 23;
formless, 25.

Simile, 59.

Slang, 63.

Spelling, 62.

Synonyms, 53.

Telegrams, 123.

Travel, 182.

Unity, in sentences, 23;
in paragraphs, 35;
in whole compositions, 97.

Versification, 234.

Vocabulary, size and character of English, 50;
increasing one's vocabulary, 50.

Whole composition, 88;
outline of, 92, 98, 220;
arrangement of paragraphs in, 96;
essentials of, 97;
how to plan a, 98.

Words, 49;
vocabulary, 50;
synonyms, 53;
choice of words, 55;
accuracy in the use of, 58;
errors in the use of, 62.

II. ILLUSTRATIVE EXTRACTS

Addison, Joseph, The Spectator, 209, 212.

Ames, Azel, How the Pilgrims Came to Plymouth, 144.

Baldwin, James, A Story of the Golden Age, 30.

Bryant, William C., To the Fringed Gentian, 158.

Buckley, Arabella, Fairyland of Science, 70.

Burroughs, John, Locusts and Wild Honey, 156;
Squirrels and Other Fur-bearing Animals, 192.

Cooper, James Fenimore, The Pilot, 71.

Dickens, Charles, A Child's History of England, 69, 75, 177, 188;
David Copperfield, 167, 169, 186.

Franklin, Benjamin, Autobiography, 43.

Garland, Hamlin, Main-traveled Roads, 174.

Gregory, Lady, Through Portugal, 182.

Hardy, Thomas, Far from the Madding Crowd, 179.

Hawthorne, Nathaniel, Mosses from an Old Manse, 83.

Hughes, Thomas, Tom Brown's Schooldays, 63.

Irving, Washington, Rip Van Winkle, 43;
Astoria, 81, 82;
Life of Columbus, 83;
Stratford-on-Avon (The Sketch-Book), 88.

Kane, Elisha E., Arctic Explorations, 70.

Leavitt, R. G., Outlines of Botany, 158.

Lockyer, J. N., Astronomy, 92.

Long, William J., Ways of Wood Folk, 31.

Longfellow, Henry W., The Courtship of Miles Standish, 82;
The Bridge of Cloud, 83;
Walter Von der Vogelweid, 85.

Lowell, James R., The Vision of Sir Launfal, 84.

Main, E., Cities and Sights of Spain, 204.

Merriam, Florence A., Birds through an Opera Glass, 160, 162.

Motley, J. L., Correspondence, 170.

Nicolay, Helen, The Boys' Life of Abraham Lincoln, 32.

Parkman, Francis, The Conspiracy of Pontiac, 180.

Prescott, William H., The Conquest of Mexico, 82.

Sheridan, Richard B., The Rivals, 58.

Thoreau, Henry D., Excursions, 165.

Whittier, John G., The Barefoot Boy, 84.

Yonge, Charlotte M., A Book of Golden Deeds, 93.

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[1] Owing to a difference in the methods of reckoning time used by England and other nations between the years 1582 and 1752,—when all became practically alike,—it was common to make use of "double-dating." In so doing, the terms, "Old Style" and "New Style" were used, and to make the dates of the former and the latter correspond, ten days are *added* to all dates of the period between 1582 and 1700. December 11, 1620, Old Style, would be, in our present reckoning, December 21, 1620 ("Forefathers' Day").

[2] At the beginning of a letter, *Dear Sir* may be followed by (1) a comma, (2) a comma and a dash, or (3) a colon. It should never be followed by a semicolon. (3) is more formal than (2) and (1).

[3] The usage of many writers and publishers, however, is to omit commas in such cases; that is, they prefer "*a*, *b* and *c*," to "*a*, *b*, and *c*." The latter usage, as described above, is followed in this book.

[4] On an envelope it is becoming customary to omit all punctuation at the end of lines, except periods after abbreviations.

[5] Notice that the names of the seasons do not begin with capitals unless they are personified.

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