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ELEMENTARY
ENGLISH



BOOK ONE



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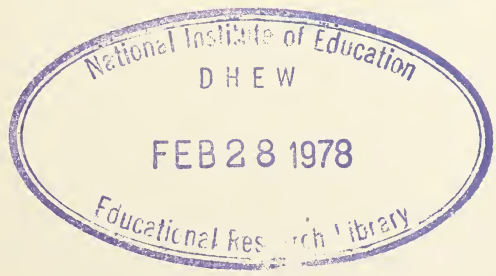
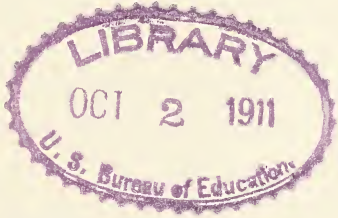
ELEMENTARY ENGLISH

BOOK ONE

BY

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PREFACE

THE lessons in this book are based upon two fundamental facts in regard to language, which may be stated briefly as follows: (1) the purpose of language is *communication* of thought; (2) the use of language is an *art*.

Outside of school the child speaks, just as his elders speak, not to *express* his thoughts, but to *communicate* them to somebody else. In the schoolroom, also, he should be made to feel that he is not merely saying things but telling them, and that he is responsible for a clear and accurate expression of his thought, to the end that he may be clearly understood by others.

It is natural to the child to speak only of what he is interested in, and he is interested in his fellow men and the things of his environment. It follows that his language training in school should fit him to communicate in the most effective way whatever knowledge he possesses of the things that touch and concern his daily life and development, — his home, his food, his clothing, his sports, the occupations of men as they minister to his needs, domestic animals, social institutions, etc.

When left to himself the child acquires language almost entirely through imitation, but as he does not

discriminate between good and bad models, and as the effective communication of thought demands intelligence and skill, it follows that the school must furnish instruction and training in the art of language. This work must be done along three lines: (1) the child must master the vocabulary pertaining to each subject that he has an interest in, (2) he must learn how to combine words into well-constructed sentences, (3) he must be able to arrange his thoughts in logical order. Since the use of language is an art, proficiency along these lines can be attained only as it is attained in other arts — through a study of good models and much intelligent practice.

From the model the child should learn how something has been done by one who knew how to do it well. After he has discovered an author's method, he should apply it to his own material, consciously imitating the author, and continually striving for greater excellence. He should seldom be called upon for a reproduction of the model, but on the contrary, most of his language work should be original; that is, the subject matter should be furnished by his own observation and experience. In his application of a method learned from a model, he must think his composition through before writing, and should form the habit of making and following an outline.

Most of the child's discourse, whether oral or written, takes the form of narration, description, or

exposition. No one of these forms should be slighted. The child's interest in what happens prompts him to narration, his interest in the appearance of things prompts him to description. He has just as keen an interest in the how and why of things, which prompts him to exposition. The material for exposition is abundant, and the writing of it calls for careful thinking and exact expression.

Since one of the most helpful resources that a child can acquire in school, and unfortunately one of the rarest, is facility in the use of the dictionary and the habit of consulting it often, this book provides a complete and progressive course of instruction in the use of the dictionary as an aid to both oral and written language.

CONTENTS

	PAGE
PART ONE	7
PART TWO	98
PART THREE	190
INDEX	273

PART ONE

1. STUDY OF A POEM

Read this poem : —

THE WIND IN A FROLIC

The wind one morning sprang up from sleep,
Saying, " Now for a frolic! now for a leap!
Now for a madcap, galloping chase!
I'll make a commotion in every place!"

So it swept with a bustle right through a great town,
Creaking the signs, and scattering down
Shutters, and whisking, with merciless squalls,
Old women's bonnets and gingerbread stalls.
There never was heard a much lustier shout
As the apples and oranges tumbled about.

Then away to the field it went blustering and humming,
And the cattle all wondered whatever was coming.
It plucked by their tails the grave, matronly cows,
And tossed the colts' manes all about their brows.
So on it went, capering and playing its pranks,
Whistling with reeds on the broad river banks,
Puffing the birds as they sat on the spray,
Or the traveler grave on the king's highway.

Then it rushed like a monster o'er cottage and farm,
Striking their inmates with sudden alarm;
And they ran out like bees in a midsummer swarm.
There were dames with their kerchiefs tied over their caps,
To see if their poultry were free from mishaps;
The turkeys all gobbled, the geese screamed aloud,
And the hens crept to roost in a terrified crowd.

But the wind had passed on, and had met in a lane
 With a schoolboy, who panted and struggled in vain ;
 For it tossed him and twirled him, then passed, and he stood
 With his hat in a pool, and his shoe in the mud.

—WILLIAM HOWITT.

Talk in class about the meaning of these words as used in the poem : —

frolic	squalls	grave	monster	panted
commotion	stalls	matronly	kerchiefs	twirled
shutters	lustier	spray	caps	pool

Try to imagine the pictures in this story of the wind's frolic — what happened in the town, in the field, on the farm, in a lane.

The actors in a story are called the **characters**. What kind of being is the chief character in this story? Name some of the minor characters.

2. REPRODUCTION OF A STORY

Answer these questions. Try to use some of the language of the story.

1. What did the wind say one morning?
2. What did the wind do in the town?
3. Where did the wind go next, and what did it do there?
4. What disturbance did the wind make on the farm?
5. What was the last prank of the wind?

Tell the entire story. Begin new sentences often, and thus avoid too frequent use of the word *and*.

3. SINGULAR AND PLURAL WORDS

Does the word *schoolboy* mean one boy or more than one? Does the word *girls* mean one girl or more than one?

Words that mean one are said to be **singular**, and words that mean more than one are said to be **plural**.

Which of these words are singular, and which are plural?

wind	signs	squalls	bonnet
town	shutters	women	apple

What is the singular form of each of these words?

fields	cows	birds	geese	women
--------	------	-------	-------	-------

What is the plural form of each of these words?

colt	bee	cap	hen	monster
------	-----	-----	-----	---------

Many words form the plural by adding *s* to the singular.

Form the plural of each of these words:—

lane	place	orange	turkey
pool	squall	cottage	shoe

Some words form the plural by a change within the word instead of at the end. Learn this list:—

SINGULAR	PLURAL	SINGULAR	PLURAL
foot	feet	mouse	mice
goose	geese	tooth	teeth
man	men	woman	women

Write sentences containing one singular word and one plural word in the preceding list.

A **sentence** is a group of words that completely expresses a thought.

The first word of a sentence should begin with a **capital letter**.

A sentence that tells, or states, something should be followed by a **period**.

4. CORRECT USE OF WORDS. *Is, Are, Was, Were*

Which of these sentences is about one apple, and which is about more than one?

There is an apple on the table.

There are apples on the table.

In which sentence is the word *is* used? In which is *are* used? In which sentence could you use the word *was* after *there*? In which could you use *were*?

Is and *was* are **singular** words.

Are and *were* are **plural** words.

Fill the blank in each of these sentences with a correct word — *is, are, was, or were*: —

1. There — an orange on the sidewalk.
2. There — many colts in the fields.
3. There — a bird on the spray.
4. There — three travelers on the road.
5. There — geese and turkeys on the farm.

Write four good sentences containing the words *is, are, was, and were*. Begin each sentence with *there*.

5. CONTRACTIONS

What does *I'll* mean in, *I'll make a commotion in every place?* What letters are left out?

The mark showing that a letter or letters have been left out is called an **apostrophe**.

I'll is called a **contraction**.

Learn these contractions : —

I'll — I will	she'll — she will
you'll — you will	they'll — they will
he'll — he will	we'll — we will

Explain the contraction in this sentence: *You're a very rough fellow, Mr. Wind.*

Learn these contractions : —

I'm — I am	she's — she is
you're — you are	it's — it is
he's — he is	we're — we are
they're — they are	

Write sentences containing four of these contractions.

6. USE OF THE DICTIONARY

Learn from a talk in class with your teacher : —

1. What the dictionary is.
2. How the words in it are arranged.
3. How to find a word quickly.

See how quickly you can find these words : —

bonnet wind frolic orange cattle river roost

7. CONVERSATION ABOUT APPLES

Talk in class about apples. Follow this outline:—

1. The three parts of an apple.
2. Kinds of apples; how they differ in size, looks, and taste.
3. The raising of apples.
4. How apples are kept during the winter.
5. Various ways in which apples may be served as food.

Do we *pare* or *peel* an apple?

What do we mean when we say that a child is “the apple of her father’s eye”?

8. WRITTEN EXPLANATION

Write an answer to one of these questions, as if you were explaining to some one who does not know:

1. What is an orchard?
2. What is the core of an apple?
3. What is apple pie?

9. TALK ABOUT A FRUIT

Choose a fruit from this list:—

plum peach orange banana strawberry watermelon

Tell the class what you know about this fruit:—

1. Its appearance.
2. Its parts.
3. How it grows.
4. How it is served as food.

Write the names of all the fruits you know. If you cannot spell them, look them up in the dictionary.

10. PUNCTUATION. CAPITAL LETTERS

Read this poetry. Try to imagine the apple tree as it changes from month to month.

What plant we in this apple tree?
 Fruits that shall swell in sunny June,
 And redden in the August noon,
 And drop, when gentle airs come by,
 That fan the blue September sky,
 While children come, with cries of glee,
 And seek them where the fragrant grass
 Betrays their bed to those who pass,
 At the foot of the apple tree.

— WILLIAM CULLEN BRYANT.

What words did Bryant begin with capital letters? Make two rules for the use of capital letters. You notice that the first sentence does not make a statement. What does it do? The mark following it is a **question mark**.

A sentence that asks a question is followed by a question mark.

Write a question about the month in which you were born.

11. CONVERSATION ABOUT THE MAIL CARRIER

Be prepared to talk in class about the mail carrier. Follow this outline: —

1. How we can tell a mail carrier from other men.
2. His work, and the order in which he does it.
3. His route, and how he travels over it.
4. His wages, and who pays them.
5. What kind of man he should be, and why.

12. EXPLANATION OF TERMS

Explain the meaning of each of these terms:—

postman	post office	collecting mail
uniform	mail box	delivering mail
mail	postmaster	posting a letter
pouch	route	rural free delivery

Write a good explanation of one of these terms.

13. DESCRIPTION

Name all the different classes of men that you know of who wear a uniform. Describe one of the uniforms. Tell the material, the color, the style of the garments, and how the uniform is suited to the man's work. How does a *uniform* differ from a *suit of clothes*?

14. COMPOUND WORDS. THE HYPHEN

You notice that the word *postman* is made up of two words, *post* and *man*.

Postman is a compound word.

A **compound word** is one that is made up of two or more words; as, *policeman*, *to-day*, *forget-me-not*.

The little mark between *to* and *day* in *to-day* is called a **hyphen**. Some compound words are written with a hyphen and some are not.

Write ten compound words. Consult the dictionary to see whether these words contain a hyphen.

NOTE.— In the dictionary the hyphen between the parts of a compound word is heavier and longer than the other hyphens.

15. THE PARTS OF A LETTER

Here is a letter printed almost as it was written more than eighty years ago by a boy nine years old. You will find it very interesting.

Cambridge, Mass.

Nov. 2, 1828

My dear Brother,

I am now going to tell you melancholy news. I have the ague together with a gumboil. I presume you know that September has a lame leg. He grows better every day, but still limps a little.

We have a new scholar from Round Hill. His name is Hooper. We expect another named Penn, who I believe also comes from there. The boys are all very well except Nemaise, who has another piece of glass in his leg, and is waiting for the doctor to take it out. Samuel Storrow is also sick.

I am going to have a new suit of blue broad-cloth clothes to wear every day and to play in. Mother tells me I may have any sort of buttons I choose.

I have not done anything to the hut yet, but if you wish, I will. I am now very happy, but I should be more so if you were here.

I hope you will answer my letter. If you do not, I shall write you no more letters. When you write, you must direct your letter to me, and not write half to mother as you generally do.

Mother has given me three volumes of *Tales of a Grandfather*. Farewell.

Yours truly,

James R. Lowell.

P. S. — You must excuse me for making so many mistakes. You must keep what I have told you about my new clothes a secret. If you don't, I shall not divulge any more secrets to you. I have quite a library now. The master has not taken his rattan out since vacation. Your little kitten is well and as playful as ever. Why is grass like a mouse? You can't guess that. He! he! ho! ho! ha! ha! hum! hum!

J. R. L.

From what place was this letter written? When was it written?

The part of a letter that tells from what place and when it was written is called the **heading**.

To whom was Lowell's letter written?

The part of a letter that tells to whom it was written is called the **salutation**.

The main part of a letter is called the **body** of the letter.

What words did Lowell write just before his name?

The part of a letter that comes between the body of the letter and the writer's name is called the **complimentary close**. It shows politeness and kind feeling.

The name of the writer at the end of a letter is called the **signature**.

Lowell added something to his letter after he had written the signature. This part is called a **postscript**.

A postscript should be avoided if possible.

A postscript is introduced by the letters *P. S.*, which are an abbreviation of the word *postscript*.

An **abbreviation** is a letter or letters standing for a word or a group of words of which these letters are a part. Every abbreviation is followed by a period.

16. HOW TO WRITE THE PARTS OF A LETTER

Study this model for the form of a letter, noticing: —

1. Where on the sheet the different parts of the letter are written.
2. How the heading is arranged.
3. The punctuation and capitalization of each part.

182 Algoma St.

Oshkosh, Wis.

Dec. 28, 1908

Dear Gertrude,

Your loving friend,

Amy Clark.

If we write from a city where mail is delivered at the houses, we write as the first line of the heading the number of the house and the name of the street.

The signature to a letter should always be the writer's full name.

In writing dates we usually abbreviate the name of the month. The correct abbreviations are *Jan.*, *Feb.*, *Mar.*, *Apr.*, *Aug.*, *Sept.*, *Oct.*, *Nov.*, *Dec.* We do not abbreviate *May*, *June*, and *July*.

Write the heading that you would use if you were writing from your own home.

Write the salutation that you would use if you were writing to your grandfather, your cousin, or your teacher.

Write the complimentary close that should go with the salutation that you wrote.

17. WRITTEN EXPLANATION

Write in several sentences a good answer to this question:— *What is the heading of a letter, and how should it be written?*

18. PLANNING A LETTER

Study again the letter written by Lowell. What things did he write about? Would his brother be interested in these things?

If you were writing a letter to a brother, a sister, or a friend, what could you tell about your play, your pets, and your school? Talk with your teacher about this, and plan such a letter. Decide what you will tell, and in what order you will tell it.

19. WRITING A LETTER

Write the letter that you have planned. Hand it to your teacher for criticism. You should avoid a postscript, but it would be interesting to put a riddle in the body of your letter. Try to punctuate perfectly, and consult the dictionary for any words that you cannot spell. Ask your teacher whether Lowell had a dictionary to use in 1828.

20. ADDRESSING AN ENVELOPE

What is an envelope? a postage stamp? Why are both necessary for letters? We call what is written on an envelope the **address**, or **superscription**.

Study this model. Notice:—

1. What the superscription consists of.
2. How it is arranged.
3. The capitalization.
4. The punctuation.

STAMP

Mr. Marvin E. Schuler
185 Corona Street
Denver
Colorado

In addressing an envelope we should begin with the title of the person addressed.

Mr. is the title of every man.

Mrs. is the title of a married woman.

Miss is the title of a single woman and of a girl.

Mr. and *Mrs.* are abbreviations.

Instead of writing a person's given name in full, we may write just the first letter. This is called an **initial**; as, *Mr. C. Cary*, *Mrs. J. Y. Hull*.

Initials should be capital letters and should be followed by a period.

Write your father's address, or your teacher's.

21. REWRITING A LETTER

Rewrite the letter that your teacher has criticized. Fold it. Place it in an envelope properly addressed. Read your letter before the class.

22. STUDY OF A POEM

Read this poem:—

A STORY FOR A CHILD

1. Little one, come to my knee!
Hark how the rain is pouring
Over the roof, in the pitch-black night,
And the winds in the woods a-roaring!
2. Hush, my darling, and listen,
Then pay for the story with kisses;
Father was lost in the pitch-black night,
In just such a storm as this is!

3. High up on the lonely mountains,
Where the wild men watched and waited;
Wolves in the forest, and bears in the bush,
And I on my path belated.
4. The rain and the night together
Came down, and the wind came after,
Bending the props of the pine-tree roof,
And snapping many a rafter.
5. I crept along in the darkness,
Stunned, and bruised, and blinded —
Crept to a fir with thickset boughs,
And a sheltering rock behind it.
6. There, from the blowing and raining,
Crouching, I sought to hide me;
Something rustled, two green eyes shone,
And a wolf lay down beside me.
7. Little one, be not frightened;
I and the wolf together,
Side by side, through the long, long night,
Hid from the awful weather.
8. His wet fur pressed against me;
Each of us warmed the other;
Each of us felt, in the stormy dark,
That beast and man was brother.
9. And when the falling forest
No longer crashed in warning,
Each of us went from our hiding place
Forth in the wild, wet morning.
10. Darling, kiss me in payment!
Hark, how the wind is roaring!
Father's house is a better place
When the stormy rain is pouring.

— BAYARD TAYLOR

Answer these questions in good English : —

1. Who told this story? To whom?
2. What word tells the sound of the wind? What other words have you heard used for this purpose?
3. What word tells how the man moved in the dark woods? What similar words do you know?
4. What word tells how dark it was? What other expressions have you heard used for this purpose?
5. What does *belated* mean?
6. What is a rafter?

Try to imagine all the pictures in the poem. Can you imagine how the wind felt? the rain? the wet fur of the wolf?

Who are the characters in the poem? What feeling did they have for each other?

23. REPRODUCTION OF A STORY

Answer these questions, using some of the language of the poem that you have been studying : —

1. Where was a man lost?
2. What sort of night was it?
3. Where did he seek shelter?
4. What companion did he have?
5. How did he and his companion treat each other?
6. When did they part?

Tell the whole story, then write it in your best language.

24. WORD LISTS. USE OF THE DICTIONARY

Here is a game for you : Find in the poem about the wolf the name of a part of the human body, and then write the names of as many other parts as you know.

Do the same with the name of a part of a house, and of a kind of animal. If you are in doubt as to the spelling of any word, look it up in the dictionary.

The pupil who has the longest lists with the fewest misspelled words wins the game.

25. CORRECT USE OF WORDS.

Study the following sentences : —

He and I roamed through the woods.

She and I always understand each other.

You and I will pack the lunch basket.

When you speak of yourself and somebody else as doing something, always mention yourself last. Say *he and I*, *she and I*, or *you and I*.

Study these sentences : —

Uncle made an ice-boat for *him and me*.

The Captain invited *her and me*.

Tom picked these peaches for *you and me*.

When you tell what was done for you and somebody else, say, — *him and me*, *her and me*, or *you and me*.

Write two sentences containing each of these expressions : *he and I*, *she and I*, *him and me*, *her and me*, *you and me*.

26. STANZA. VERSE. RIME

The divisions of a poem are called **stanzas**.

Each line of a poem is called a **verse**.

The same sound occurring at the end of two or more lines is called **rime**; as in *wait, late; selling, telling*.

How many stanzas are there in the poem about the wolf (p. 20)? How many verses are there in each stanza? Which verses in each stanza rime?

Notice that the riming verses begin a little to the right of the others. We say that they are **indented**.

Verses that rime usually begin at the same place in the margin. Find other poems in this book, and show that this is true.

27. DICTATION

Study this stanza so that you can write it from dictation. Begin each verse at the right place, and begin the first word of each verse with a capital letter. Always attend to these matters when you write poetry.

Supposing the grass should forget to grow,
 And the wayside rose should forget to blow,
 Because they were tired and lazy;
 Supposing children forgot to be kind,
 Forgot their lessons, forgot to mind —
 Wouldn't the world seem crazy?

— MARY N. PRESCOTT.

28. THE TERM OF ADDRESS. PUNCTUATION

By what name did the father call his child in the first verse of the poem about the wolf (p. 20)? This name is called a term of address. How is it punctuated?

A **term of address** is a word or a group of words used as a name when we speak to a person, an animal, or a thing.

A term of address is always set off by a comma.

Point out the term of address in the seventh stanza, and notice the punctuation.

How many commas are needed to set off the term of address in the first verse of the second stanza? Why?

In the first verse of the last stanza put the term of address at the end, and punctuate the sentence. In what three places in a sentence may the term of address come?

Write five good sentences containing terms of address. Place them in three different positions. Address a relative, a stranger, a friend of yours, a dog, a horse.

29. WRITING A LETTER

Write a letter telling about some animal that you have had for a pet, or some wild animal that you have seen at a circus.



Schenck

LOST

30. STUDY OF A PICTURE

Study the picture on page 26 and be able to answer the following questions in good sentences: —

1. What is it a picture of?
2. What time of year does it represent? How do you know?
3. What kind of animals are sheep? Why do they easily go astray?
4. What animal is the guardian of the sheep? Why? Is there one of these guardians in the picture? Why is he helpless?
5. Where might this scene be?
6. In what way does this picture remind you of the poem about the wolf?
7. Tell in class any story that you have heard or read about sheep or other animals or persons being lost in a storm.

If you were ever out in a bad storm, try to remember how you felt.

31. REWRITING A LETTER

After hearing your teacher's criticism, rewrite the letter you wrote in Lesson 29, improving it all you can. Fold it and place it in an envelope. Write on the envelope the address of a member of your class selected by your teacher. Read aloud in class the letter addressed to you.

32. CONVERSATION ABOUT SHEEP

Be prepared to talk about sheep. Follow this outline:—

1. The appearance of the sheep. Compare the sheep with some other animals as to size, color, covering, teeth, feet.
2. Its use to man for its wool and for its flesh.
3. The care of sheep, as to food and shelter.
4. The shearing of sheep.
5. The making of wool into cloth by our forefathers in the home and by machines in the woolen mills.
6. The use of woolen cloth.

33. STUDY OF WORDS

Make good sentences containing these words:—

lamb	graze	fleece	shepherd
fold	bleat	mutton	pasture
flock	shear	lambkin	sheepish

Write your best sentence.

34. SINGULAR AND PLURAL WORDS

We say *one sheep* and *a hundred sheep*, so the word *sheep* is the same in the singular and in the plural.

We also say *one deer*, *five deer*, *one moose*, *many moose*. What, then, is the plural of *deer* and *moose*?

We say *one wolf*, *a pack of wolves*. What, then, is the plural of *wolf*?

Some words ending in the sound of *f*, form their plural by changing *f* to *v* and then adding *es*; as, *knife*, *knives*; *shelf*, *shelves*.

What is the plural of *half*, *calf*, *loaf*, *wife*, *thief*?

35. SUFFIXES — *ISH* AND *KIN*

What part of the word *sheepish* makes the word mean *like a sheep*? What does *foolish* mean?

Ish is called a suffix. It means *like* or *somewhat*. What is the meaning of *greenish*? *sweetish*? *boyish*?

A suffix is an ending added to a word to change its meaning.

What suffix do you see in *lambkin*? What is a *lambkin*? What must be the meaning of *kin*?

Write all the words you know that contain the suffixes *ish* or *kin*. Talk about the meaning of these words, and how to use them.

36. POSSESSIVES

When we say *cow's milk*, *dog's teeth*, *sheep's wool*, the words *cow's*, *dog's*, and *sheep's* denote ownership, or possession. Such words are called **possessives**.

Possessives differ in form from other words. Most singular words form the possessive by adding the apostrophe and *s*; as, *Mary's*, *bird's*, *George's*.

If plural words end in *s*, they form the possessive by adding only the apostrophe; as, *cows' horns*.

If plural words do not end in *s*, they form the possessive by adding the apostrophe and *s*; as, *children's books*, *men's clubs*, three *deer's* hides.

Form the possessive of each of these words in both the singular and the plural: —

colt lamb goose tiger cat man ox

Form the possessive singular of these names : —

Alice Charles Fred Mr. Gilbert Miss Stevens

Write good sentences containing two of your possessives.

37. STUDY OF A STORY. THE PARAGRAPH

Read this fable : —

There was once a young shepherd boy who tended his sheep at the foot of a mountain, near a dark forest. It was rather lonely for him all day, so for a time he would amuse himself with this sport : he would call loudly on the villagers to come to his help, crying, "Wolf! wolf! the wolves are among my sheep!"

Twice, thrice, the villagers were startled, hurried out, and came back only to be laughed at. Finally the wolves really did come, but when the boy ran crying for help, the villagers supposed he was at his old joke again, and nobody stirred a step. And so the wolves ate all the sheep.

A wise man of the village said to the shepherd boy, "A liar will not be believed even when he speaks the truth."

You have seen that a poem may be divided into stanzas. Into how many parts is this fable divided? What does the first part tell about? the second part? the third part? Notice that each part, or division, has one central thought, or topic. Each such division of a story or other prose writing is called a **paragraph**.

How is the beginning of each paragraph shown?

Answer these questions. Use some of the language of the story.

1. What did the shepherd boy do?
2. How did he amuse himself?

3. How did his trick succeed ?
 4. What happened when the wolves really did come ?
 5. What did a wise man say ?
- Write the entire story.

38. STUDY OF A PARAGRAPH

Read this paragraph : —

Once upon a time there was a man who had a very handsome goose that always laid golden eggs. Now, he thought, there must be gold inside of her, so he wrung her neck straightway, and found she was exactly like all other geese. He thought to find riches, and lost the little he had.

What is the topic of this paragraph ? What does each sentence tell about this topic ?

Memorize this paragraph.

39. IMITATION OF A SENTENCE

Look again at the first sentence of the fable about the boy and the wolf, — *There was once a young shepherd boy who tended his sheep at the foot of a mountain near a dark forest.* It tells three things : (1) who did something ; (2) what he did ; (3) where he did it. What two groups of words tell where he did it ?

Write a similar sentence of your own. Here is an example : —

There was once a white heron that built her nest in the midst of a marsh beside the great ocean.

40. DIRECT QUOTATIONS

When the shepherd boy called for help, he cried, “*Wolf! wolf! the wolves are among my sheep!*” These words are called a direct quotation.

A **direct quotation** is the exact words used by a speaker.

The words used by the shepherd boy are set off from the rest of the paragraph in three ways: (1) there is a comma before them; (2) the first word of the quotation begins with a capital letter; (3) the whole group is inclosed in quotation marks. Direct quotations are usually set off in these ways.

Find another direct quotation in the fable. Is it properly set off?

Write the last paragraph of the fable as your teacher dictates it to you.

41. EXCLAMATIONS

Notice the mark at the end of what the shepherd boy said. This mark is called an **exclamation point**.

The exclamation point is used after a word or a sentence that expresses sudden or strong feeling.

What feeling is expressed in what the shepherd boy said? Where else in the fable do you find exclamation points? Why are they used?

Such words as *oh*, *alas*, *hurrah*, *pshaw* are usually followed by the exclamation point. What feeling does each of these words express?

The word *O* is not usually followed by an exclamation point. It is used before a term of address. Like the word *I* it is always a capital letter; as, *O mother*, *O Tom*, *O pretty bird*.

Write three sentences containing *O*, and three that should be followed by an exclamation point.

42. WORD STUDY. *Said*

A direct quotation is often preceded by the word *said*. This word shows that the quotation was spoken at some time before now. Study the following:—

I *said*, "Every street ends somewhere."

Tom *said*, "Toads sometimes live many years."

He *said*, "Let us go skating to-morrow."

She *said*, "I am making an apron for my mother."

Write three sentences beginning with *I said*, and three beginning with *he said*. Have direct quotations in your sentences.

43. CORRECT USE OF WORDS. TIME ELEMENT

Study these sentences:—

Now the wolf *is eating* the sheep.

A long time ago the wolf *ate* the sheep.

Try to discover when we say *is eating* and when we say *ate*. Fill in the blanks in these sentences:—

1. Now the man — his lunch.
2. Now the boys — their lunch.
3. Yesterday morning we — our breakfast.

Study these sentences : —

To-day the wind *is blowing*.

Last night the wind *blew*.

Now the bird *is flying* away.

Last fall all the birds *flew* away.

When do we say *is flying* and when *flew*? When do we say *is blowing* and when *blew*?

Fill in the blanks in these sentences : —

1. Listen how the wind ———.
2. Last summer the wind ——— the tree down.
3. All the birds ——— south now.
4. The bird escaped, and ——— away.

Write two sentences containing each of these words : *ate*, *blew*, *flew*.

44. DRAMATIZING A STORY

What are the characters in the fable of the shepherd boy? (See p. 30.) What sort of person was the boy? What sort of persons were the villagers? What sort of animal was the wolf?

What places are mentioned in the fable?

What do you think the villagers said when they went to help the shepherd boy the first time? What did the boy say? What did the villagers and the boy say the second time? the third time? What did the wise man say?

Prepare to act this story, assigning the parts of shepherd boy and wolf to the best actors.

When you act a story, what you say is just as important as what you do, so you must prepare the speeches carefully. Talk about this in class.

45. ACTING A STORY

Learn the speeches that you have prepared, and act the story of the boy and the wolf. Try to speak each speech in the most fitting way and with the proper feeling.

46. CONVERSATION ABOUT THE GROCER

Be prepared to talk in class about the grocer. Answer these questions as fully as you can:—

1. What articles of food does the grocer sell?
2. What does he sell besides food?
3. How does he obtain his fruit and vegetables?
4. How does he obtain his other goods?
5. How does he arrange his stock?
6. What does he place in the windows?
7. How does he send his goods to our homes?
8. In what amounts do we buy potatoes? eggs? salt? sugar? molasses? ginger? oatmeal? bananas? flour? Name some other things that are bought in the same amounts.

47. WORDS IN A SERIES

Study the following sentence:—

At a grocery we can buy oranges, onions, potatoes, pepper, kerosene, molasses, codfish, and brooms.

The eight words telling what we can buy are called **words in a series**, because they form a sort of list.

Words in a series are separated from one another by commas. There should always be a comma before the *and* that joins the last two words in any series.

Find a series of words in your Reader. It may consist of only three words.

Write and punctuate a sentence containing a series of words about the bakery, the hardware store, the dry-goods store, the shoe store, or the candy store.

What series of words do you find in the preceding sentence?

48. STUDY OF A LETTER

Study this letter. Name its different parts, and tell the purpose of each part.

306 Cedar St.

St. Paul, Minn.

Dec. 15, 1909

Dear Mabel,

Coax your father to bring you with him the next time he comes to town. All the store windows are decorated for Christmas now, and we will walk the whole length of Wabasha Street, and just gaze and gaze to our hearts' content.

The display that I like best of all is in a small grocery window. In the center of it is a pyramid of grape fruit surrounded by a five-pointed star of assorted nuts. The star is bordered by a row of bright red apples, and then a row of oranges. Between the

oranges and the edges of the square window space there are large green grapes that it makes my mouth water to see. I promise you that we will go into this particular store, and that you shall have a large basket filled with fruit to take home.

Come soon, for I want a good excuse for looking into the store windows again.

Your loving aunt,

Jessie Merrill.

How many paragraphs does the body of this letter contain? What is the topic of each paragraph?

Study carefully in class the way in which the picture of the window is painted for you in words.

49. WRITTEN DESCRIPTION

Look carefully at a store window that pleases you, until you can see it with your eyes shut and until you could draw a picture of it. Now write a letter to a friend of yours, giving him the picture in words.

50. WORD STUDY. *Break, Burst*

If a knife has lost its blade, or a sled its runners, or if a bat is in two pieces, how do you tell of it? The proper word to use in such a case is *break, broke, or broken*. Study the following sentences: —

Did Will *break* his knife?

I *broke* my new knife.

How did you *break* your sled?

Joe *broke* our old sled.

Her new sled is *broken* already.

There is another word, *burst*, which is often used, and is good English when used with the right meaning, but it does not mean the same as *break*. A hollow thing, such as a balloon or a boiler, *bursts*; but a stick, a pane of glass, or a dish *breaks*.

Fill the blanks in the following sentences with *burst*, *break*, *broke*, or *broken*.

1. If I — my pencil, I cannot write.
2. Fill the bag with air, then hear it —.
3. When my pencil dropped, the lead —.
4. After the fire every pane of glass in the house was —.
5. Frost has — the shells of the hickory nuts.
6. He was so strong that he — the steel chain.
7. Last winter our water pipes froze and —.
8. If you play ball so near the building, you will — a window.
9. The rope is good for nothing now that it is —.
10. The great barns were so full of hay that they seemed ready to —.
11. Who — this chain?
12. The frog puffed himself out until he —.

51. SYLLABLES. USE OF THE DICTIONARY

Find somewhere in this book a hyphen at the end of a line. What is it there for?

When a word has to be divided at the end of a line, the division must come between two syllables.

A **syllable** is that portion of a word that can be spoken with one effort; as, *care* and *ful* in *careful*; *hon* and *est* in *honest*.

What are the syllables in *potato?* *grocer?* *sneeze?* *robin?* *Mississippi?*

In the dictionary a little space is left between the syllables of a word, and sometimes a light hyphen is placed in this space. If, at any time, you wish to write only part of a word on a line, and cannot tell exactly what the syllables are, look the word up in the dictionary. Notice the difference between the hyphens in *to-day* and *to-ge-th'er*.

Divide these words into syllables by seeing how much you can say with one effort. Write them with a space between syllables, then compare them with the words in the dictionary to see if you are right.

language laziness lemon lilac lullaby

52. REWRITING A LETTER

After hearing your teacher's criticism, rewrite your letter describing a show window. Improve it all you can. Fold it and place it in an envelope properly addressed. Read your letter aloud in class.

53. TESTING A DESCRIPTION

Exchange letters, and see how well you can draw on the blackboard the picture that your classmate's letter gives you in words.

54. REPRODUCTION OF A STORY

Read this story : —

When the horse Bucephalus was offered for sale to King Philip, his men went out into a field to try him. But the horse would not let any of them mount him, and bit at them savagely. Thereupon Philip commanded them to take him away as a wild beast and good for nothing.

They were about to do this when Alexander, who stood by, exclaimed, "What a pity to turn away so fine a horse just for lack of skill and heart to handle him!"

"Do you think," said Philip, "that you can control him any better than these men of experience?"

"If I cannot," replied his son, "I am willing to pay the price of the horse as a forfeit."

All the horsemen laughed at the young Alexander's folly, but the king agreed to his terms.

Then Alexander ran to Bucephalus, took him by the bridle, and turned him toward the sun, for he had noticed that the horse was frightened by his own shadow. Speaking gently to him and patting him on his glossy white neck, Alexander leaped lightly on his back, held the reins tight, and without once striking him, put him to a gallop, and then to his full speed.

The king was terrified at first, fearing that his son would be thrown, but when he saw him turn the horse easily, and stop him at a word, he fell to weeping for joy, and all the spectators gave a great shout of admiration.

When Alexander dismounted, Philip kissed him, saying, "O son, you must have a kingdom of your own, for mine is not great enough to hold you."

What is the topic of the first paragraph in this story? of the sixth? of the seventh? of the last?

Who are the three chief characters in this story? What do you like about each of them?

Have you ever seen a man "break" a colt, or ride a horse bareback? Try to imagine the scene of Alexander riding Bucephalus.

Make an outline of this story, and then tell the story according to your outline.

Write the story in your best language.

55. DIVIDED QUOTATIONS

In the last paragraph of the story about Alexander why is there a comma after *O son*?

Find all the direct quotations. Are they properly set off?

In the third paragraph the direct quotation is divided into two parts, therefore two sets of quotation marks are needed. What are these two parts? What two words divide the quotation? How are these words set off? What would the punctuation be if these words came at the beginning of the paragraph? at the end?

A quotation that is divided into two or more parts by other words is called a **divided quotation**.

Find another divided quotation in the story.

How many sets of quotation marks are needed in a divided quotation?

Write the third and fourth paragraphs of the story as your teacher dictates them. Write two sentences of your own, each containing a divided quotation.

56. PROPER NAMES

Every person has a name that belongs especially to him. So has every city, every river, etc. Such a name is called a **proper name**; as, *Frank, Hudson*.

What three proper names do you find in the story that you have just studied? With what sort of letter do they begin?

All proper names begin with a capital letter.

All names of God are proper names; as, *Supreme Being, Heavenly Father, Lord God of Hosts*.

Many proper names have a meaning.

Philip means "a lover of horses."

Alexander means "a defender of men."

Bucephalus means "head of an ox." This horse was so called because on his white forehead was a black spot shaped like the head of an ox.

Ask your teacher to show you where in the dictionary you can find the meaning of your Christian name. Find it, and be prepared to tell it in class.

57. WORDS OF OPPOSITE MEANING

What is the meaning of these words as used in the story of Alexander: *mount, savagely, wild, folly, glossy, lightly, tight, joy*?

You have heard people say that *black* is the **opposite** of *white*, and *bad* is the opposite of *good*. What word is the opposite of each one of the eight words just studied? Use these opposites in good sentences.

58. CONVERSATION ABOUT HORSES

Talk in class about horses. Follow this outline: —

1. The appearance of the horse — size, weight, color, coat, mane, tail, shape of head, ears.
2. The care of the horse — food; protection from cold, heat, and flies; shoes; bedding and cleaning.
3. Proper treatment of the horse.
4. A horse's harness.
5. The usefulness of the horse — in the city, on the farm, in the circus, in war, on the race track.

59. STUDY OF WORDS

Tell in good English the meaning of these words, and use them in sentences: —

bit	balky	charger	draft horse
colt	neigh	stirrup	barèback
stall	curry	saddle	thoroughbred

60. STUDY OF A PARAGRAPH

Read this paragraph: —

Joe soon taught his two black bears to wait on the table. He dressed them in little round caps and short white aprons. Then he trained them to stand quietly behind the long bench on which the guests sat at the pine-board table. There the little round fellows stood, pretending to take orders with all the solemnity of Southern negroes. It was a sight that never failed to amuse the camp.

What is explained in this paragraph? What, then, is the central topic? What does each sentence tell about this topic? Write this paragraph from dictation.



SHOEING THE HORSE

Landseer

61. WORD STUDY. WRITTEN EXPLANATION

The way that a horse travels is called his *gait*. Find out, and tell in class, how a horse moves his four legs for each of these gaits: *walk, trot, canter, gallop, pace*. What does a horse do when he *prances*? when he *rears*? Tell the class about some feat that you have seen a horse or a pony perform at the circus or the hippodrome.

What does the word *whoa* mean? Learn to spell it. What should we say to a horse when we wish him to start?

Write an explanation of one of the gaits that a horse may take.

62. STUDY OF A PICTURE

Look carefully at the picture on page 44, and then answer these questions:—

1. What is it a picture of?
2. What animals are in the picture? Describe each.
3. What person is in the picture? Describe him.
4. Why is the dog there?
5. Why must horses be shod?
6. What does a blacksmith do besides shoeing horses?
7. What tools does a blacksmith use?
8. Why is blacksmithing a very old occupation?

63. ORAL NARRATION

What famous horses have you heard or read about?

Be prepared to tell a story that shows how faithful a horse can be, or how much a horse knows.

64. CORRECT USE OF WORDS. *Most and Almost*

Study these sentences:—

Most horses are willing to be shod.

The dog and the horse are among the *most* intelligent animals.

The horse is *almost* as intelligent as the dog.

The blacksmith is *almost* through shoeing the horse.

You notice that *most* means *a great number*, or *in a great degree*,—while *almost* means *nearly* or *not quite*. These words cannot be used for each other.

Fill in the blanks in these sentences with the correct word, and give your reasons.

1. — persons think themselves lucky to find a horseshoe.
2. The blacksmith's wife came to the shop — every day.
3. Blacksmithing is among the — useful occupations.
4. The blacksmith's leather apron is — worn out.
5. On stony roads horses are — likely to cast their shoes.
6. — dogs like to follow horses.
7. The fire in the forge is — out.

Write three sentences containing *most*, and three containing *almost*.

65. STUDY OF A POEM

Read this poem : —

THE VILLAGE BLACKSMITH

Under a spreading chestnut tree
The village smithy stands ;
The smith, a mighty man is he,
With large and sinewy hands ;
And the muscles of his brawny arms
Are strong as iron bands.

His hair is crisp, and black, and long,
His face is like the tan ;
His brow is wet with honest sweat,
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

Week in, week out, from morn till night,
You can hear his bellows blow ;
You can hear him swing his heavy sledge,
With measured beat and slow,
Like a sexton ringing the village bell,
When the evening sun is low.

And children coming home from school
Look in at the open door ;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing floor.

He goes on Sunday to the church,
And sits among his boys ;
He hears the parson pray and preach,

He hears his daughter's voice,
Singing in the village choir,
And it makes his heart rejoice.

It sounds to him like her mother's voice,
Singing in Paradise!
He needs must think of her once more,
How in the grave she lies;
And with his hard, rough hand he wipes
A tear out of his eyes.

Toiling, — rejoicing, — sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,
For the lesson thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought.

— HENRY WADSWORTH LONGFELLOW.

Talk about the meaning of these words: *sinewy*, *brawny*, *crisp*, *parson*, *Paradise*.

Try to imagine all the pictures in the poem: the smithy, the smith, the children watching him, the blacksmith at church.

Talk in class about the meaning of the last two stanzas. How many verses are there in each stanza? How are the rimes arranged?

66. CORRECT USE OF WORDS. *He goes, I go*

In the poem about the blacksmith you read that—

He *owes* not any man.
 He *earns* whate'er he can.
 He *goes* to church.
 He *hears* the parson.
 He *wipes* a tear out of his eyes.

All these words — *owes, earns, goes, hears, wipes* — are **singular** words. We use them in making statements about *one* person, *one* place, or *one* thing.

We may say *he goes, she goes, or it goes*, but if we begin a statement with *I* or *you*, we must say *I go, you go*.

Make statements containing the words *walks, says, jumps, holds, comes, takes, finds, sees, looks, shouts*.

What change should you have to make in each of the words given above if your statements began with the words *I* or *you*?

67. CONVERSATION ABOUT BEASTS OF BURDEN

Besides being called a *domestic animal*, the horse is called a *beast of burden*. Why?

Be prepared to talk in class about other beasts of burden, such as the ox, the camel, the dog, the elephant, the donkey, the reindeer, and any others that you may know of. Tell in what countries and in what ways these animals are of service to man.

Who is the most famous driver of reindeer?

68. STUDY OF A POEM

Read the following poem: —

A VISIT FROM ST. NICHOLAS

'Twas the night before Christmas, when all through the house
Not a creature was stirring, not even a mouse.
The stockings were hung by the chimney with care,
In hopes that St. Nicholas soon would be there.
The children were nestled all snug in their beds,
While visions of sugarplums danced in their heads;
And mamma in her kerchief, and I in my cap,
Had just settled our brains for a long winter's nap —
When out on the lawn there arose such a clatter,
I sprang from my bed to see what was the matter.
Away to the window I flew like a flash,
Tore open the shutter, and threw up the sash;
The moon on the breast of the new-fallen snow
Gave a luster of midday to objects below;
When what to my wondering eyes should appear,
But a miniature sleigh and eight tiny reindeer,
With a little old driver, so lively and quick,
I knew in a moment it must be St. Nick.
More rapid than eagles his coursers they came,
And he whistled, and shouted, and called them by name:
“Now, Dasher! now, Dancer! now, Prancer and Vixen!
On, Comet! on, Cupid! on, Donder! and Blitzen! —
To the top of the porch, to the top of the wall,
Now, dash away, dash away, dash away all!”
As dry leaves that before the wild hurricane fly,
When they meet with an obstacle, mount to the sky,
So, up to the housetop the coursers they flew,
With a sleigh full of toys — and St. Nicholas too.
And then, in a twinkling, I heard on the roof
The prancing and pawing of each little hoof.

As I drew in my head, and was turning around,
 Down the chimney St. Nicholas came with a bound;
 He was dressed all in fur from his head to his foot,
 And his clothes were all tarnished with ashes and soot;
 A bundle of toys he had flung on his back,
 And he looked like a peddler just opening his pack.
 His eyes, how they twinkled! his dimples, how merry!
 His cheeks were like roses, his nose like a cherry;
 His droll little mouth was drawn up like a bow,
 And the beard on his chin was as white as the snow.
 The stump of a pipe he held tight in his teeth,
 And the smoke, it encircled his head like a wreath.
 He had a broad face, and a little round belly
 That shook when he laughed, like a bowl full of jelly.
 He was chubby and plump — a right jolly old elf;
 And I laughed when I saw him, in spite of myself.

A wink of his eye, and a twist of his head,
 Soon gave me to know I had nothing to dread.
 He spoke not a word, but went straight to his work,
 And filled all the stockings; then turned with a jerk,
 And laying his finger aside of his nose,
 And giving a nod, up the chimney he rose.
 He sprang to his sleigh, to his team gave a whistle,
 And away they all flew like the down of a thistle.
 But I heard him exclaim, ere they drove out of sight,
 "Happy Christmas to all, and to all a good-night!"

— CLEMENT C. MOORE.

Try to imagine all the pictures in the poem.

Describe the chief character in the poem.

Talk in class about the meaning of these words: —

cap	visions	miniature	obstacle
soot	sugarplums	coursers	twinkling
luster	kerchief	hurricane	tarnished

69. WORD STUDY. DICTATION

What is another name for *the night before Christmas*? for *St. Nicholas*?

Talk in class about the meaning of the names of the reindeer in the poem, *A Visit from St. Nicholas*. Why are these names fitting names? Why do they begin with capital letters?

Find in the poem a contraction, a possessive, a term of address, an exclamation, a compound word, a direct quotation.

How are the rimes arranged in the poem? Why are none of the verses indented?

In the line, — *I sprang from my bed to see what was the matter*, who is meant by *I*? How do you know? What does he call his wife?

Write from dictation the four lines beginning, — *Now, Dasher! now, Dancer!*

70. STUDY OF COMPARISONS

In the poem about St. Nicholas, how did the father fly to the window? The swift movement of the man is likened, or compared, to the swift movement of a flash of light. The expression *like a flash* is called a **comparison**.

What are the reindeer compared to? Find other comparisons in the poem. Comparisons do not always begin with the word *like*. Notice how comparisons help you to see pictures.

Write a list of all the comparisons that you have heard people use, such as these: *white as a sheet, hungry as a bear.*

Make good sentences containing three such comparisons.

71. IMITATION OF A SENTENCE

Write as many good sentences as you can like this:
Away to the window I flew like a flash.

Here are two good examples:—

Away to the woods the children scampered like wild rabbits.

Off to the fire the horses galloped like mad.

Your sentences may be about birds, clouds, dogs, squirrels, a boy, a policeman, an engine, a boat, etc.

72. SINGULAR AND PLURAL WORDS

We say *one church, four churches*; *one Christmas, many Christmases*; *one fox, a pair of foxes*. Some words form the plural by adding *es* to the singular.

We say *one cherry, many cherries*; *one fairy, a hundred fairies*. Some words ending in *y* form the plural by changing *y* to *i* and adding *es*.

What is the plural of each of these words?

box	flash	dish	lass	coach
ax	sash	brush	loss	porch

What is the plural of each of these words?

jelly	sky	fly	body	city
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73. WRITING A LETTER

Write a letter to Santa Claus, telling him of something you would like to have him do on Christmas Eve. Study this model with your teacher:—

Gillett, Wisconsin
Dec. 4, 1908

Dear Santa Claus,

I want to tell you about a family who live in the woods a long way from the main road. It is such a lonely place that I am afraid you would miss the little log house unless somebody told you to go there.

The family came over from Russia not long ago, and there are three children. The little girl never had a doll in her life. One of the boys, Alexis, likes birds, and last summer he caught a wild one and made a cage for it and tamed it. The other boy, Feodor, likes plants, and sticks every flower he gets into the ground to see whether it will grow. Some of them do, too. Their chimney is only a stovepipe, but I think you could slip in at the door, because it has no lock. Please leave a doll for the little girl, a parrot in a cage for Alexis, and some packages of all kinds of flower seeds for Feodor.

You needn't bother to bring anything to me.

Your friend,

John Franklin.

What is the central thought, or topic, of each paragraph in this letter?

74. CONVERSATION ABOUT CHRISTMAS GIFTS

Be prepared to talk in class about Christmas gifts:—

1. Why do we give them ?
2. To whom should we give them ?
3. What makes a gift worth giving ?
4. Why are the gifts we make better than the gifts we buy ?
5. What was the best gift that you ever received ?
6. What do you wish for most this year ?
7. What do you wish most to give ?
8. What were the first Christmas gifts ever given ?

75. WRITING A LETTER

Study this model and write a similar letter:—

420 College Avenue
Grand Rapids, Mich.
Dec. 26, 1908

Dear Auntie,

On Christmas morning I found a large package under the tree with my name on it. When I opened it and saw red and white stripes, I knew that it was a flag and that you had sent it. It is a beauty. Father says that it is regulation size, and that he will have a flagpole set on the lawn next spring. When you come to visit us in the summer, I will show you how to hoist the flag on the Fourth of July.

I like it best of all my presents, and thank you for it very much.

Your loving nephew,
Richard.



THE CHRISTMAS TREE

76. STUDY OF A PICTURE

Study this picture of a Christmas tree, and be prepared to talk about it in class. Tell in good language : —

1. What kind of tree it is, and where it grew.
2. How it came to be in a house.
3. How it is decorated.
4. Who decorated it, and when they did it.
5. Where the candles are placed, and why.
6. In what other way Christmas trees are lighted.
7. Why a star is at the top of the tree.
8. What gifts each child is most interested in.
9. What each child is saying.

Tell your classmates about a Christmas tree or a Christmas festival that you have enjoyed.

77. IMITATION OF A SENTENCE

Look carefully at some picture, either in the school-room or at home, and then write a good sentence about it similar to this : —

In our language book there is a picture of a Christmas tree surrounded by a group of little children enjoying what Santa Claus brought.

Notice that this sentence tells first where the picture is, and then what it is a picture of. Let your sentence follow the same plan.

Read your sentence in class.

78. TELLING A STORY

Be prepared to tell in class the story of *The Discontented Pine Tree*, or the story of *Why the Evergreens Keep Their Leaves in Winter*.

If you cannot get these stories to read, then be prepared to tell a story of the most delightful Christmas that you ever spent.

The one who tells his story best should tell it to the children in a lower grade.

79. CONVERSATION ABOUT HOLIDAYS

Answer these questions in good language: —

1. What is a vacation ?
2. What is a holiday ?
3. How long do the Christmas holidays last ?
4. What is New Year's Day ?
5. When does the old year end ?
6. What are New Year's resolutions ?
7. Of what use are they ?
8. What are your New Year's resolutions ?
9. What is a legal holiday ?
10. What are the legal holidays in your state ?
11. Why do you have a holiday on Feb. 22 ?
12. Why do we celebrate the fourth of July ?

Tell your classmates any interesting customs that you know of in connection with New Year's Day.

80. CRITICIZING LETTERS

Address an envelope for each of the two Christmas letters that you have recently written.

Read your letters before the class. Tell what is especially good in the letters read by your classmates.

81. DIACRITICAL MARKS

You have used the dictionary to find out how to spell words, and how to divide them into syllables. In your reading you often meet with words that you cannot pronounce. The dictionary shows, by means of signs, the pronunciation of every word in the English language. We shall now learn some of these signs.

The letter *a* has certain sounds, as in *late*, *cat*, *farm*. These sounds are shown in the dictionary by a little mark, or sign, above the *a*. The most important sounds of *a* are these:—

ā, as in *late* ă, as in *cat* ä, as in *far*

If a word has two syllables, a short slanting line shows which syllable is accented.

Pronounce these words as they are marked:—

sāsh mānge ärt sām'ple bärke hāste

Mark the *a* in these words:—

ran pane and lard lace apple

NOTE TO TEACHERS.—The dictionary lessons throughout this book are based upon Webster's *New International Dictionary*. If some other dictionary is in use in the school, the teacher can readily adapt the lessons to it.

82. CONVERSATION ABOUT THE WEATHER

Talk about the weather, following this outline: —

1. What the sun has to do with the weather.
2. What the wind has to do with the weather.
3. What the clouds have to do with the weather.
4. The weather of this week.
5. The "weather bureau."

83. DIACRITICAL MARKS

Learn these marks to show the sounds of *e*: —

ē, as in *eve* ě, as in *end* ě, as in *mat'tēr*

Pronounce these words as they are marked: —

cēde mē'tēr tĕll dĕaf ěv'ēr mēad

Mark the *e* in these words: —

secret	herself	gently	error
fever	seed	evening	eddy

84. CONVERSATION ABOUT THE WEATHER

Be prepared to talk in class about how people protect themselves from the weather: —

1. Against cold, heat, rain, wind.
2. In this country and in other countries.

85. DIACRITICAL MARKS

Learn these marks to show the sounds of *i*: —

ī, as in *ice* ĭ, as in *bit*

Pronounce these words: —

mind sit i'vor-y mĭr'ror ĭ-tāl'ies ād-vĭse'

Mark the *i* in these words: —

lambkin	behind	written	pinning
dishpan	write	lining	pity

86. CONVERSATION ABOUT COWS

What do we call the tame animals that live at the homes of men? Name six of them. On the farm some of these animals are called the *live stock*. Which ones? How do men protect their domestic animals against the weather?

Be prepared to talk in class about cows. Follow this outline: —

1. The appearance of the cow, as to size, color, coat, horns, form.
2. The nature, or disposition, of cows.
3. The care of cows, as to food, shelter, and milking.
4. The usefulness of the cow.

87. DIACRITICAL MARKS

Learn these marks to show the sounds of *o*: —

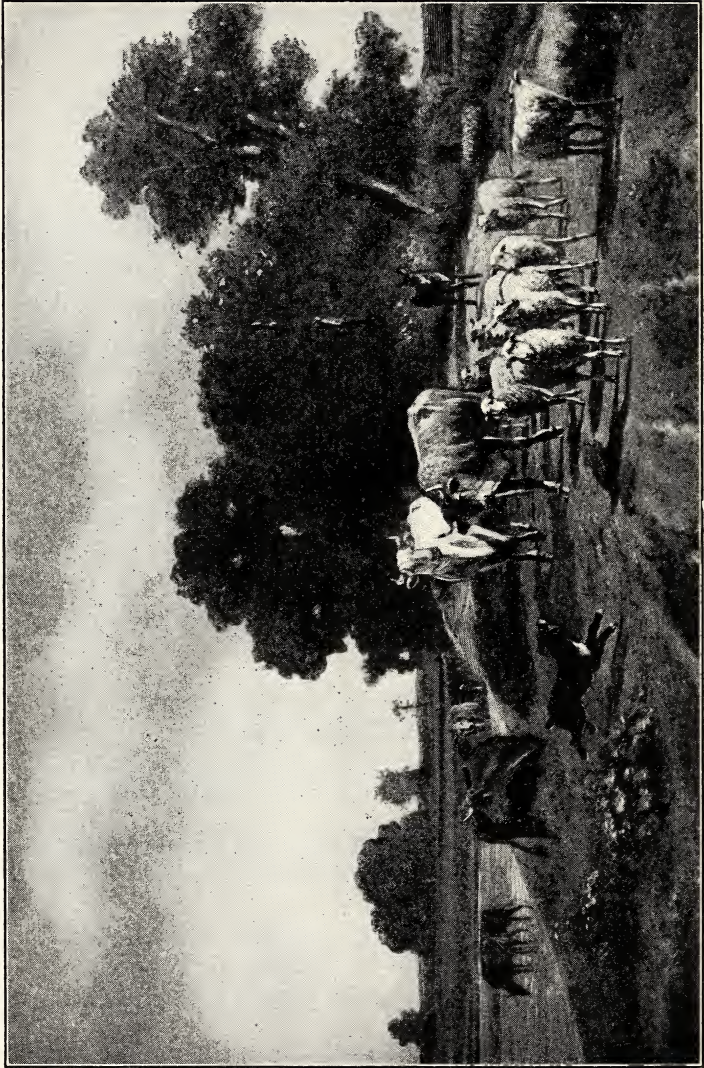
ō, as in *go* ǒ, as in *lot* ô, as in *corn*

Pronounce these words: —

gǒd	ōn'ly	wōn't	hǒp'pēr
bōth	dǒn'key	ôr'dēr	cǒl'lēge
lōrd	fōrge	pō'ēt	bǒmb

Mark the *o* in these words: —

bone	stop	bonnet	solid
storm	hose	born	formerly



Constant Troyon

THE RETURN TO THE FARM

88. STUDY OF A PICTURE

Look at the picture and answer these questions:—

1. What is it a picture of?
2. What time of day does it represent?
3. What do the shadows tell you about the direction in which the animals are going?
4. Where have the animals been all day?
5. What is the dog doing?
6. When they reach the farm what will be done for the sheep? for the cows?
7. How is butter made from milk?

89. WRITTEN EXPLANATION

Write a brief explanation of the making of butter on the farm.

90. DIACRITICAL MARKS

Learn these marks to show the sounds of *u*:—

ū, as in *use* ŭ, as in *fun* û, as in *curl*

Pronounce these words:—

tūne bŭt cŭr hŭr'ry cŭr'taĭn cŭr'rant tŭ'lĭp

Mark these words:—

bun furl use tube hurl butter excuse

91. DEBATING

Choose sides, and talk in class about the usefulness of the cow and the horse. Invite somebody to be judge and to decide which side has won.

92. STUDY OF A PARAGRAPH

What is the central thought of this paragraph?

The cow belongs to the region of the good, green grass. She is the true grazing animal. That broad, smooth, always dewy nose of hers is just the suggestion of greensward. She caresses the grass; she sweeps off the ends of the leaves; she reaps it with the soft sickle of her tongue. She crops close, but she does not bruise or devour the turf like the horse. She is the sward's best friend, and will make it thick and smooth as a carpet.

-JOHN BURROUGHS.

Memorize the paragraph and then write it.

93. DIACRITICAL MARKS

Learn these marks:—

ōō, as in *food*

ou, as in *loud*

öö, as in *foot*

oi, as in *boil*

Pronounce these words:—

spōōn

coin

gōōd

mount

pōōr

wōōl

rōōm

ounce

hoist

hōōf

Mark these words:—

boot

hook

root

roof

tool

stood

94. CONVERSATION ABOUT THE MILKMAN

Talk about the milkman, following this outline:—

1. Who the milkman is, and where he gets his milk.
2. His wagon and how he carries his milk in it.
3. The price of milk, and how his customers pay him.
4. The different uses of milk.

95. IMITATION OF A SENTENCE

Write a list of the tradesmen who call at your homes. Tell about each in a sentence similar to this:—

The milkman comes to our house every morning to bring us milk and cream.

96. CORRECT USE OF WORDS. TIME ELEMENT

Study these sentences:—

I *do* my work now.

I *did* my work yesterday.

I *see* the moon now.

I *saw* the moon last night.

I *run* now.

I *ran* a week ago.

Write sentences showing the correct use of *do*, *see*, *run*, *did*, *saw*, *ran*.

97. QUESTIONS. *Am*, *Are*, *Is*

Learn these questions by heart:—

Am I going?

Am I not going?

Are you going?

Are you not going?

Is he going?

Is he not going?

Make four more sets of six questions each, beginning with the following:—

1. Am I on that side?

3. Am I an American?

2. Am I older than Tom?

4. Am I the first one here?

NOTE.—The teacher should caution the pupils against the use of the word *ain't*.

98. QUESTIONS. *Was, Were*

Learn these questions by heart:—

<i>Was I</i> to blame?	<i>Wasn't I</i> to blame?
<i>Were you</i> to blame?	<i>Weren't you</i> to blame?
<i>Was he</i> to blame?	<i>Wasn't he</i> to blame?

Make six more sets of six questions each, beginning with the following:—

- | | |
|------------------------|--------------------------------|
| 1. Was I in the wrong? | 4. Was I out of my head? |
| 2. Was I fast asleep? | 5. Was I at home or at school? |
| 3. Was I wide awake? | 6. Was I too slow? |

99. ANSWERS. PUNCTUATION OF *Yes* AND *No*

Study these answers to the first set of questions in Lesson 97, and write similar answers to another set of questions. Notice how *yes* and *no* are punctuated at the beginning of a sentence.

Yes, you are going.	No, you aren't going.
Yes, I am going.	No, I am not going.
Yes, he is going.	No, he isn't going.

Study these answers to the first set of questions in Lesson 98, and write another set:—

- Yes, you were to blame.
 Yes, I was to blame.
 Yes, he was to blame.
 No, you weren't to blame.
 No, I wasn't to blame.
 No, he wasn't to blame.

100. STORY-TELLING

Read this fable : —

Patty, the milkmaid, was going to market carrying her milk in a pail on her head. As she went along she began calculating what she would do with the money she would get for the milk. "I shall buy some fowls from Farmer Brown," said she, "and they will lay eggs each morning, which I will sell to the parson's wife. With the money that I get from the sale of the eggs I shall buy myself a new dimity frock and a chip hat; and when I go to market, won't all the young men come up and speak to me! Polly Shaw will be so jealous; but I don't care. I shall just look at her and toss my head like this." As she spoke, she tossed her head back, the pail fell off, and all the milk was spilled. So she had to go home and tell her mother what had happened.

"Ah, my child," said her mother, "do not count your chickens before they are hatched."

Who is the chief character in this story? What sort of girl is she? Were you ever as foolish as Patty? What is the meaning of the mother's advice?

Write this story, using a direct quotation to tell what Patty said.

101 MEANING OF WORDS

Be prepared to answer these questions in good sentences : —

What is a milkmaid? a fowl? a parson? a dimity frock? a chip hat? What is the meaning of *going to market*? of *tossed her head*?

Write the names of all the different articles of clothing that you know of besides a frock and a hat. Consult the dictionary for the spelling.

102. DIACRITICAL MARKS

Mark these words to show how they are pronounced. Do not forget the accent mark and the division into syllables.

Patty	milkmaid	going	market	morning
jealous	frock	chickens	began	parson

103. CORRECT USE OF WORDS. *Shall*

The milkmaid said, "I *shall* buy some fowls." The word *shall* is one that we should all use oftener than we do, especially in questions when it is followed by *I* or *we*.

Learn these questions by heart : —

Shall I open the window ?

Shall I bring my lunch ?

Shall I have to stay after school ?

Make five similar questions with *I* and five with *we*.

104. MEANING AND USE OF WORDS

Write the names of different materials besides *dimity* and *chip* that our clothing is made of. Talk about the meaning and use of your words. See who has the longest list of words correctly spelled.

105. CORRECT USE OF WORDS. *Have*

Many people use the word *got* with *have* where it is unnecessary. Learn these questions by heart: —

Have I your knife?

Have you my knife?

Has he my knife?

Haven't I your knife?

Haven't you my knife?

Hasn't he my knife?

Write answers to these questions, three of them beginning with *yes*, and three with *no*.

106. CONVERSATION ABOUT CHICKENS

Talk in class about chickens, following this outline: —

1. The appearance of chickens, as to size, color of feathers, bill, feet.
2. The hatching of chickens.
3. The care of chickens.
4. The value of chickens to human beings.

Ask your teacher to tell you the story of "Emly" in *The Virginian*.

107. MEANING OF WORDS

You learned some new words in your conversation about chickens. Tell in good English the meaning of these words: —

bantam	comb	coop	nest-egg	roost
yolk	crop	gizzard	hatch	poultry



FEEDING THE HENS

108. STUDY OF A PICTURE

Study the picture on page 70, then give in complete sentences full answers to these questions:—

1. What do people feed hens?
2. How do hens drink?
3. What must be done for hens besides giving them food and water?
4. How do roosters differ in appearance from hens?
5. What are the daily tasks of the boy and the girl in the picture? What are their pleasures?

109. CORRECT USE OF WORDS. *Sit, Set*

Many persons confuse the words *sit* and *set*.

Set means to place a thing down; as, *Set* the trunk in the hall. When we arrange a table for a meal, we *set* the table. We also say that the sun *sets*.

Sit means to be in a sitting position, or to place oneself in a sitting position. Study the following:—

We *sit* at our desks.

A hen *sits* on her eggs.

The class may *sit*.

Sit down and rest yourself.

I *sit* now, or, I *am sitting* now.

I *sat* yesterday.

I *am setting* the table now.

I *set* the table every day.

I *set* the table yesterday.

Fill the blanks in these sentences with the proper word — *sit*, *sat*, or *set*. Explain your choice of words.

1. Last night the sun — in great splendor.
2. On Christmas Day we — at the dinner table more than an hour.
3. — the chairs around the table.
4. Let us all — down and wait for the car.
5. Four of us — on the sofa.
6. Our old white hen' wants to —.
7. The jeweler — the pearl in the ring.
8. Many people passed while I — waiting for you.
9. We shall see and hear better if we — in a semicircle.
10. — in this easy chair, please.

110. EXPLANATION

Write an answer to this question:— *What is an egg?*

Pretend that you are telling somebody who never saw an egg.

Tell in class, in good language, what boiled eggs are; fried eggs; poached eggs.

111. SUFFIXES. *Ling*

What do we call a young duck? a young goose? The syllable *ling* means *little*. What do we call such a syllable? Talk about the meaning of these words and use them in sentences:—

duckling

sapling

hireling

gosling

weakling

foundling

darling

stripling

nursling

112. PERSONIFICATION. STUDY OF A POEM

When we speak of a bird, or an animal, or a flower, or anything else as if it were a person, we are said to **personify** it. What is personified in the following poem?

The name of anything personified should begin with a capital letter.

DAFFY-DOWN-DILLY

1. Daffy-Down-Dilly came up in the cold,
Through the brown mold,
Although the March breezes blew keen on her face,
Although the white snow lay on many a place.
2. Daffy-Down-Dilly had heard under ground
The sweet rushing sound
Of the streams, as they broke from their white winter chains;
Of the whistling spring winds, and the pattering rains.
3. "Now then," thought Daffy, deep down in her heart,
"It's time I should start."
So she pushed her soft leaves through the hard frozen
ground,
Quite up to the surface, and then she looked round.
4. There was snow all about her, gray clouds overhead;
The trees all looked dead.
Then how do you think poor Daffy-Down felt,
When the sun would not shine, and the ice would not
melt?
5. "Cold weather!" thought Daffy, still working away;
The earth's hard to-day!
There's but a half inch of my leaves to be seen,
And two thirds of that is more yellow than green.

6. "I can't do much yet, but I'll do what I can.
 It's well I began!
 For unless I can manage to lift up my head,
 The people will think that Spring herself's dead."
7. So, little by little, she brought her leaves out,
 All clustered about;
 And then her bright flowers began to unfold,
 Till Daffy stood robed in her spring green and gold.
8. O Daffy-Down-Dilly, so brave and so true!
 I wish all were like you!
 So ready for duty in all sorts of weather,
 And holding forth courage and beauty together.

— ANNA B. WARNER.

Read this poem in class and talk about its meaning.

113. CAPITALIZATION. WORD STUDY

Can you think of any reason why the second verse in each stanza of *Daffy-Down-Dilly* is indented, although it rimes with the first verse?

Why is *spring* capitalized in stanza 6, and not in stanzas 2 and 7?

Finish this rule: Names of the seasons should not be capitalized unless —.

Write the five names of the four seasons.

What flower is meant by *Daffy-Down-Dilly*? Write the names of all the flowers that you know. Consult the dictionary for the correct spelling. Try to have the longest list.

114. TALK ABOUT A FLOWER

Be prepared to tell the class about your favorite flower—how it looks, where it grows, when it blooms, its peculiarities, and any experiences you have had with it. If possible, read a poem about it.

115. CONTRACTIONS. *Doesn't, Don't*

Explain the contractions in the poem on page 73.

In the dictionary, words are often respelled to show how they are pronounced. Pronounce *does* (dūz) as it is respelled. Pronounce *doesn't*.

Study these sentences:—

Doesn't he skate?

Doesn't she like honey?

Doesn't it rain hard?

Don't I grow fast?

Don't we go by boat?

Don't you speak English?

Don't they wear hats?

Use *doesn't* with *he, she, or it*.

Use *don't* with *I, we, you, they*.

Answer each of the seven questions above, beginning your answers with *no*.

116. PREFIXES. *Un*

The poem about Daffy-Down-Dilly says that her bright flowers began to *unfold*. The words *fold* and *unfold* are of opposite meaning, and the difference is

made by the syllable *un*. This is called a **prefix**, because it is added to a word at the beginning.

Unfold usually means to put something back as it was before it was folded. What does *untie* mean? *unpin*? Think of five other words like *unfold*. Use each one in a sentence and then tell what it means. Follow this model:— In the sentence, “I unbraided my hair in the morning,” *unbraided* means to put my hair back as it was before I braided it.

What do we say instead of *unsew a seam*? *unknit a mitten*? *unlight a lamp*? *unwrite your name from the blackboard*? *unclose your eyes*?

117. CORRECT USE OF WORDS. TIME ELEMENT

We often say that flowers *wake* in the spring. What do we mean by this?

Study these sentences:—

The baby *wakes* very early.

Yesterday the baby *woke* up at six o'clock.

The sun *rises* in the east.

Yesterday the sun *rose* before I got up.

We *raise* our hands in class.

Yesterday we *raised* our hands too often.

Rise and *rose* mean to take a higher position.

Raise and *raised* mean to lift something to a higher position.

Do you think of yesterday or of to-day when you see the words *wake*, *rise*, *raise*? What time do you

think of when you see the words *woke, rose, raised*?
Make good sentences containing these six words.

Fill the blanks in each of the following sentences with the right word, and tell why you chose it: —

1. Step softly, or you may —— those who are still asleep.
2. The soldiers —— the American flag.
3. The boys —— from their seats with a great clatter.
4. If you —— the curtain, I can see better.
5. When the cannon went off, everybody in town ——.
6. Smoke —— on clear days.

118. CONVERSATION ABOUT GARDENS

Talk in class about gardens. Follow this outline: —

1. What a garden is.
2. Different kinds of gardens.
3. Where people have their gardens.
4. How the ground is prepared for gardens.
5. How seeds are planted.
6. How a garden is cared for.
7. What products are raised in a garden, and what is done with them.

119. WORD STUDY. EXPLANATION

In your talk about gardens, you used some new words. Tell the meaning of these words: —

weed	furrow	pulverize
spray	irrigate	transplant
trench	fertilize	market garden

Write a short explanation of the way to take care of a garden.

120. ORAL EXPLANATION

Write a list of the different tools, or implements, used in making and caring for a garden. Choose one of these implements to explain in class. Tell its size, its parts, what it is made of, how it is used, its cost.

121. ORAL EXPLANATION

Write a list of all the vegetables you know of that are raised in gardens. Choose one of them to talk about in class. Tell (1) how it looks; (2) how it is raised; (3) how it is served as food.

122. IMITATION OF A MODEL

Imagine this notice posted in a garden : —

WARNING TO THIEVES!!

All blackbirds are hereby notified that this corn patch was not intended to furnish a continuous banquet to their gluttonous tribe. Any blackbird seen alighting upon this ground will be regarded as a robber defying the law, and will be shot down without mercy. We want all the corn ourselves.

Write a similar notice that might be posted somewhere else to keep off some other creature.

123. ORIGINAL COMPOSITION

After the notices you have written have been collected and distributed in class, write an answer to the one you get. Pretend that you are the creature addressed, and give his view of the case. Hand your answer to your teacher for criticism.

124. STUDY OF A POEM

Read this poem. Talk about its meaning in class.
Talk about the meaning of these words:—

jaunty	artisans	ground mole
mason	eschewing	groundnut
oriole	habitude	architectural

THE BAREFOOT BOY

Blessings on thee, little man,
Barefoot boy, with cheek of tan!
With thy turned-up pantaloons,
And thy merry whistled tunes;
With thy red lip, redder still
Kissed by strawberries on the hill;
With the sunshine on thy face,
Through thy torn brim's jaunty grace;
From my heart I give thee joy, —
I was once a barefoot boy!
Let the million-dollared ride!
Barefoot, trudging at his side,
Thou hast more than he can buy
In the reach of ear and eye, —
Outward sunshine, inward joy:
Blessings on thee, barefoot boy!

Oh for boyhood's painless play,
Sleep that wakes in laughing day,
Health that mocks the doctor's rules,
Knowledge never learned of schools,
Of the wild bee's morning chase,
Of the wild flower's time and place,
Flight of fowl and habitude
Of the tenants of the wood;
How the tortoise bears his shell,

How the woodchuck digs his cell,
 And the ground mole sinks his well;
 How the robin feeds her young,
 How the oriole's nest is hung;
 Where the whitest lilies blow,
 Where the freshest berries grow,
 Where the groundnut trails its vine,
 Where the wood grape's clusters shine;
 Of the black wasp's cunning way,
 Mason of his walls of clay,
 And the architectural plans
 Of gray hornet artisans!
 For, eschewing books and tasks,
 Nature answers all he asks;
 Hand in hand with her he walks,
 Face to face with her he talks,
 Part and parcel of her joy, —
 Blessings on the barefoot boy!

—JOHN GREENLEAF WHITTIER.

Can you imagine the barefoot boy? What else does this poem make you see? How much of the "knowledge never learned of schools" have you? Tell of some other things that you have learned by observing nature.

125. WORD STUDY

What insects does Whittier mention in his poem about the barefoot boy? what birds? what flower? what fruits?

Write the names of five other insects, birds, flowers, and fruits. Be ready to make a good statement about one of these insects, birds, flowers, and fruits.

126. ORIGINAL COMPOSITION

After hearing your teacher's criticism, rewrite your answer to the notice you had, and then read in class both the notice and the answer.

127. WORD STUDY. TIME ELEMENT

Find in *The Barefoot Boy* a term of address. Is it properly punctuated?

Account for all the hyphens in the poem.

Account for all the apostrophes. What is the possessive plural that goes with each possessive singular in the poem?

What suffix do you see in the word *boyhood*. This suffix makes the word mean *the state of being a boy*. Name other words that contain this suffix.

Change the nine lines beginning *How the tortoise bears his shell*, so that they will refer to a time in the past; thus, *How the tortoise bore his shell*.

128. STUDY OF A STORY

Read this story: —

THE LARK AND HER YOUNG ONES

There was a brood of young larks in a field of corn, which was just ripe. The mother bird, looking every day for the reapers, left word, whenever she went out in search of food, that her young ones should tell her all the news they heard.

One day, when she was absent, the master came with his son to look at his field, and when he saw how ripe the corn was he told his son that it was high time they called in their

neighbors and got their corn reaped. When the old Lark came home, the young ones told their mother what they had heard, and begged her to move them at once. But she said that there was plenty of time and no need to hurry, for she knew that if the farmer trusted to his neighbors, he would have to wait a while for his harvest.

Next day the owner came again, and found the sun hotter, the corn riper, and nothing done. He knew that there was not an hour to be lost, and when he saw that he could not depend upon his neighbors, he decided to call in his relations, so he told his son to go and call all his uncles and cousins, and ask them to begin work the next day.

The young Larks, in great fear, told their mother what the farmer had said. She calmed their fears, and told them not to be frightened, for she knew the farmer's relations had harvest-work of their own to do. She also told her little ones that they must take notice of what the farmer said the next day, and be sure to let her know.

She went abroad the next day, and the owner coming, as before, and finding the grain falling to the ground because it was overripe, saw that they could wait no longer for either neighbors or friends, so he told his son to go that day and hire some reapers that they might set to work themselves the next morning.

When the young Larks told their mother this, she said that it was time for them to be off. She was a wise bird, and had learned that when a man takes up his business himself instead of leaving it to others, we may be sure that he means to set to work in earnest.

What is the topic of each paragraph in this story? Talk with your teacher about larks, and about harvesting grain.

Tell in a good sentence what a friend is; a neighbor; an uncle; a cousin.

129. STUDY OF CONVERSATIONS

There are seven conversations in the story of the larks. In four of them the mother lark talks with her young ones. In the other three what persons talk? Where do these conversations occur?

Plan in class these conversations, taking what you can from the story. Try to make them natural and interesting.

130. DRAMATIZING A STORY

When we tell a story by means of action and conversation, we say that we **dramatize** it. This means that we make a **play** of it.

The persons who do the acting and speaking are called the **characters**. What each character does and says is called his **part**. Name all the characters in the story of the larks. Which character has the most important part?

Dramatize this story, that is, write out the conversations that you have planned.

131. COMMON EXPRESSIONS

A group of words in common use is often called an **expression**.

Some of the best expressions in the story of the larks are these: *left word, in search of, high time, wait a while, take notice, be sure to, set to work, in earnest.*

Talk about the meaning of these expressions. Use them in sentences. Write your best sentence.

132. DRAMATIZING

Assign the parts in the play that you have just written. Learn the parts, and act the play in class.

133. DIACRITICAL MARKS

Review all that you have learned about diacritical marks.

Mark these words as you know they are pronounced : —

brood	harvest	decided
plenty	hotter	uncles
hurry	morning	notice

134. CONVERSATION ABOUT THE FARMER

Be prepared to answer these questions in class : —

1. How large is an acre? Compare it with your school grounds.
2. How many bushels of wheat, or oats, or corn can a farmer raise on an acre of ground? how many tons of hay?
3. What are the different grains used for? What are the uses of hay?
4. How does the farmer store his grain and hay?
5. Where and to whom does the farmer sell his grain and hay?
6. How much money does a farmer receive for a bushel of grain? for a ton of hay?
7. What are some things that a farmer does not have to buy?
8. What are some things that a farmer does have to buy?
9. What can he buy for a dollar?

135. CONVERSATION ABOUT MONEY

Talk about money, following this outline: —

1. Why money is in use.
2. What money is made of. Why isn't it made of iron?
3. The different coins in our money — their value, size, appearance, what they are made of.
4. The different bills — their value, size, shape, appearance, the quality of the paper.

Why are there no three-dollar bills? Why is there no fifteen-cent piece? Have we a coin named a penny? Why do we use this word? What is the meaning of "making change"?

136. ORAL DESCRIPTION

Select a coin. Look at the design on each side of it, and be able to tell the class just how the designs look. Try to find out the meaning of the designs.

137. WRITTEN DESCRIPTION

Write your description of the design on one side of a coin. Hand it to your teacher for criticism.

138. MEANING OF WORDS

In your talk about money you used several new words. Tell in class the meaning of each of these words, and be prepared to use each one in a sentence: —

cash	coin	dime	bill	save	greenback
bank	spend	change	earn	wages	salary

139. NARRATION BY IMITATION

Study this little story to see just how it is told : —

THE DOG AND HIS SHADOW

As a dog was crossing a river with a morsel of good flesh in his mouth, he saw, as he thought, a bigger piece in the water; so he dropped what he had, to catch at what was a shadow, and lost both.

Write a little story of your own in imitation of this. Here is an example : —

As Jack was coming up the hill with a pail of water, he spied a hawk just above the chicken house, so he dropped the pail to get out his sling shot; but the hawk flew away, and as the pail had tipped over, Jack lost both the water and the bird.

140. CORRECT USE OF WORDS. *As, Like*

When we tell another person to imitate our way of doing things, we say, — Do it *as* I do.

When we liken, or compare, two things or two persons, we say, — Her hair is *like* gold. Richard walks *like* his father.

Study the following sentences : —

Jerome looks *like* his father.

Bessie sings *like* a bird.

Dick runs *like* the wind.

Sing *as* the thrushes sing.

Write *as* your teacher writes.

Strike the ball *as* the pitcher struck it.

You notice that in these sentences *as* is followed by a statement while *like* is not. Write three sentences containing *like*, and three containing *as*.

141. CONVERSATION ABOUT RIVERS

Be prepared to talk in class about rivers. Follow this outline:—

1. What a river is.
2. Where the water in it comes from.
3. Where the water in it finally goes.
4. The current of a river, and what it depends on.
5. The banks of a river.
6. How rivers are crossed.

142. CONVERSATION ABOUT RIVERS

Be prepared to talk on the uses of rivers:—

1. For travel.
2. For transportation.
3. For irrigation.
4. For fishing.
5. For pleasure.

143. NARRATION FROM AN OUTLINE

Tell in class about some trip that you have taken on a river. Make the outline yourself, and then follow this outline when you tell your story.

Since you cannot tell everything, select what is most important and most interesting.

144. WORD STUDY

In your talk about rivers you learned some new words. Tell the meaning of each of these words:—

source	erosion	dam
mouth	bluff	freshet
current	delta	rapids
rill	navigable	flats
brook	upstream	suspension bridge

145. STUDY OF PARAGRAPHS

Read what Henry van Dyke said about a river:—

A river has a life, a character, a voice of its own; and it is as full of good fellowship as a sugar maple is of sap. It can talk in various tones, loud or low; and of many subjects, grave or gay. Under favorable circumstances, it will even make a shift to sing; not in a fashion that can be reduced to notes, and set down in black and white on a sheet of paper, but in a vague and refreshing manner, and to a wandering air that goes "over the hills and far away." For real company and friendship, there is nothing outside of the animal kingdom that is comparable to a river.

Every river that flows is good, and has something worthy to be loved. But those that we love most are always the ones that we have known the best,—the stream that ran before our father's door, the current on which we ventured our first boat, or cast our first fly, the brook on whose banks we first picked the twin flower of young love.

Copy the second paragraph, and then memorize it.

Be prepared to tell the class about the river that you know best,—its size, its course, its current, its usefulness to man, how it gives pleasure.

146. STUDY OF A POEM

Read this poem:—

A BOY'S SONG

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

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

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

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

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

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

— JAMES HOGG.

What is the meaning of *pools*, *lea*, *nestlings*, *barter*?
Who is Billy? Try to see all the pictures in the poem.
What sort of person is the boy who sings this song?

147. ORAL NARRATION

What sport does the first stanza of the poem remind you of? the second? the fourth? Tell the class about some time when you went fishing, or gathering wild flowers, or nutting.

148. WORD STUDY

What bird is mentioned in the poem? what fish? what flower? what nut? Write the names of as many kinds of fishes and of nuts as you know. See who can have the longest lists correctly spelled.

Make a good statement about one kind of fish and one kind of nut in your lists.

149. PLANNING TO WRITE A POEM

If you were writing a boy's or a girl's song of *vacation*, what are the pleasures of vacation that you would mention? Write a list of them, and then sort them out and arrange them in groups, each group to be material for one stanza. Decide what the last line of each stanza shall be. Decide also how many lines you will have in each stanza, and which lines shall rime.

150. WRITING A POEM

Write one of the stanzas that you planned in the preceding lesson. Ask your teacher to put your stanzas together in the best order, and then read them to you. Decide on a title for your poem.

REVIEWS

151. SINGULAR AND PLURAL

Words that refer to one thing are said to be **singular** in meaning ; as, *man, is*.

Words that refer to more than one thing are said to be **plural** in meaning ; as, *men, are*.

Many words form the plural by adding *s* to the singular ; as, *day, days*.

Many words ending in *ch, sh, s, or x*, form the plural by adding *es* to the singular, as, *stitch, stitches ; bush, bushes ; omnibus, omnibuses ; six, sixes*.

Some words ending in *f* or *fe* form the plural by changing *f* or *fe* to *v* and adding *es* ; as, *shelf, shelves ; knife, knives*.

Some words ending in *y* form the plural by changing *y* to *i* and adding *es* ; as, *city, cities*.

Some words form the plural by a change within the word ; as, *foot, feet*.

Some words are the same in both the singular and the plural ; as, *sheep, deer*.

What is the plural of each of these words ?—

man	fly	wish	tigress
flag	elf	tooth	valley
monkey	edge	ax	lily

152. PARTS OF A LETTER

The **heading** of a letter tells when and from where the letter was written.

The **salutation** is the term of address used at the beginning of a letter.

The **body** of a letter is the main part of the letter.

The **complimentary close** is the expression used just before the signature.

The **signature** is the writer's name at the close of a letter.

A **postscript** is something added to a letter after the signature.

The **address** on the envelope, or **superscription**, is the name and place of residence of the person to whom the letter is written.

Write a correct form for a letter from yourself to your best friend.

153. DEFINITIONS

A **sentence** is a group of words that completely expresses a thought; as, *Her little bird was stirring nimbly in its cage.*

An **expression** is a group of words in common use; as, *fast asleep, head over heels, the cool of the day.*

An **abbreviation** is a letter or letters standing for a word or a group of words of which these letters are a part; as, *bu.* for *bushel.*

A **suffix** is a syllable or syllables added to a word to change its meaning; as, *kin* in *lambkin*, *ful* in *hopeful.*

A **prefix** is a syllable or syllables placed before a word to change its meaning; as, *un* in *unbutton*, *over* in *oversee*.

A **possessive** is a word denoting ownership; as, *Henry's*, *mother's*.

Many singular words form the possessive by adding the apostrophe and *s*; as, *king*, *king's*.

Plural words that end in *s* form the possessive by adding the apostrophe; as, *queens*, *queens'*.

Plural words that do not end in *s* form the possessive by adding the apostrophe and *s*; as, *oxen*, *oxen's*.

A **stanza** is one of the divisions of a poem.

A **verse** is a single line of poetry.

Rime is the repetition of the same sound at the end of two or more lines.

154. PUNCTUATION AND CAPITALIZATION

RULE 1. A sentence that makes a statement should be followed by a **period**.

RULE 2. A sentence that asks a question should be followed by a **question mark**.

RULE 3. A word or a group of words that expresses strong or sudden feeling should be followed by an **exclamation point**.

RULE 4. The **apostrophe** is used in contractions to mark the omission of a letter or letters.

RULE 5. The **hyphen** is used between the parts of some compound words.

RULE 6. The **hyphen** is used at the end of a line when part of a word is written on the next line.

RULE 7. The **period** is used after abbreviations.

The Comma

RULE 8. A term of address should be set off from the rest of the sentence by a comma.

RULE 9. A direct quotation is usually set off from the rest of the sentence by a comma.

RULE 10. Words in a series are separated from one another by a comma.

RULE 11. *Yes* and *no* at the beginning of a sentence are set off by a comma.

Capital Letters

RULE 12. The first word of every sentence should begin with a capital letter.

RULE 13. The first word of every line of poetry should begin with a capital letter.

RULE 14. All proper names should begin with a capital letter.

RULE 15. All words and expressions applied to God should begin with capital letters.

RULE 16. All names of things personified should begin with a capital letter.

RULE 17. Names of the months and days should begin with a capital letter, but not names of the seasons.

RULE 18. A direct quotation that is a sentence should begin with a capital letter.

Write one or more illustrations of each of these rules.

155. CORRECT USE OF WORDS

1. When we speak of one person or thing, we say, — “there *is*” or “there *was*.”

When we speak of more than one person or thing, we say, — “there *are*” or “there *were*.”

2. Such words as *goes*, *says*, *does*, *eats*, are used only in the singular, and always with a word that denotes the person or thing we are speaking of; as, *he goes*, *she says*, *it does*, *the dog eats*.

3. The words *is eating*, *is blowing*, *is flying*, *wakes*, *rises*, *raises*, *says*, *do*, *does*, *see*, *sees*, *run*, *runs*, are used when we are speaking of the time that now is.

The words *ate*, *blew*, *flew*, *woke*, *rose*, *raised*, *said*, *did*, *saw*, *ran* are used when we are speaking of a time that is past.

4. The words *break*, *broke*, and *is broken* are used when we speak of some solid thing that is shattered.

The word *burst* is used when we speak of a hollow thing that is broken by some force from the inside.

5. The word *sit* means to take a sitting position. The word *set* means to place a thing down.

6. The words *rise* and *rose* mean to take a higher position.

The words *raise* and *raised* mean to lift something to a higher position.

7. We say, — *he and I, she and I, or you and I*, when we tell what two persons did.

We say, — *him and me, her and me, or you and me*, when we tell what was done for two persons.

8. In questions we say, — *am I? are you? is he or she or it? am I not? are you not? is he not?*

9. In questions we say, — *was I? were you? was he? wasn't I? weren't you? wasn't he?* These questions refer to time that is past.

10. In questions we say, — *shall I? shall we?*

11. In questions we say, — *have I? have you? has he? haven't I? haven't you? hasn't he?*

12. In questions we say, — *don't I? don't you? don't we? don't they? doesn't he? doesn't she? doesn't it?*

13. The word *most* means a great number, or in a great degree.

The word *almost* means not quite.

14. The word *like* is used when we liken, or compare, two things.

The word *as* is used in a comparison when it is followed by a statement.

Select the proper word for each of the following sentences, and state your reason in each case: —

1. There (*was* or *were*) nobody at the door.
2. There (*is* or *are*) a good many apples on one tree.
3. My watch is (*broken* or "*busted*").
4. I can't reach your eye unless you (*sit* or *set*) down.

5. The bread (*rose* or *raised*) until it was very light.
6. My sister will be disappointed if you don't invite (*she and I*, or *her and me*).
7. (*Wasn't* or *weren't*) you late this morning?
8. (*Will* or *shall*) we have school on Memorial Day?
9. It (*don't* or *doesn't*) make any difference.
10. Hurry up, for we are (*most* or *almost*) there now.
11. Already he speaks (*as* or *like*) the natives speak.

156. DIACRITICAL MARKS

ā in ale

ǎ in am

ä in arm

ī in ice

ĩ in ill

ē in eve

ě in end

ě in maker

ō in old

ǒ in odd

ô in orb

ū in use

ǔ in up

û in urn

ōō in food

ǒǒ in foot

ou in out

oi in oil

Pronounce these words as they are marked : —

crōok

tĕn'don

chă'r'ĭ ty

pǒd

fûr

pro fāne'

ŭs

dū'ty

hōōp

cōn'crēte

gĭ'ant

glō'ry

pōōr

fă'thĕr

lō'cō mō'tive

sĕv'ĕr al

wĭck'ed

ôr'dĕr

tūne

ŭsh'ĕr

mōōn

PART TWO

1. CONVERSATION ABOUT LABOR DAY

Be prepared to talk in class about Labor Day. Follow this outline:—

1. What is meant by Labor Day.
2. The date of Labor Day.
3. Where it is a holiday.
4. How it became a holiday.
5. How it is observed.
6. What you did on last Labor Day.

2. WRITTEN EXPLANATION BY IMITATION

Write an answer to the question, *What is Labor Day?* Imitate this model:—

Independence Day is a national holiday in the United States, occurring each year on the fourth of July. It is intended to develop patriotism, and is commonly celebrated by fireworks, processions, public exercises and games, and the reading of the Declaration of Independence.

What two facts are told in the first sentence of this paragraph? in the second?

3. STUDY OF A DESCRIPTION

Read carefully this description of a procession:—

At the head of the procession was Tom Canty, splendidly arrayed, and mounted on a prancing war steed, whose rich trappings almost reached to the ground. The Lord Protector

of England, similarly mounted, took place in his rear. The King's Guard formed in single ranks on either side, clad in burnished armor. After the Protector followed a seemingly interminable procession of resplendent nobles attended by their vassals. After these came the Lord Mayor and his aldermen in crimson velvet robes, and with their gold chains across their breasts. And after these came the officers and members of all the guilds in London, in rich raiment and bearing the showy banners of several corporations. Also in the procession, as a special guard of honor through the city, was the Ancient and Honorable Artillery Company — an organization already three hundred years old at that time, and the only military body in England possessing the privilege of holding itself independent of the commands of Parliament. Altogether the procession was a brilliant spectacle, and was hailed with acclamations all along the line, as it took its stately way through the packed multitudes of citizens.

— MARK TWAIN.

Try to imagine each part of this procession. Notice the following: —

1. How the first sentence begins.
2. In what order things are told.
3. What portions of the procession are mentioned.
4. What and how much is said about each portion.
5. The different words for *dressed*.
6. What is told in the last sentence.

4. PLANNING A DESCRIPTION

Plan to write a description of a Labor Day procession, or some other procession or parade that you have seen.

What shall you tell first? Select five or six portions of the procession and decide in what order you will present them. Make an outline. What shall you say about each portion? What shall you say at the close?

5. WRITING A DESCRIPTION

Write the description that you have planned. Put it all into one paragraph, just as Mark Twain did. Hand it to your teacher for criticism.

6. REVIEW OF CAPITALIZATION

Review these rules for capitalization:—

Begin with a **capital letter** —

- (a) Every sentence.
- (b) Every line of poetry.
- (c) Every direct quotation that is an entire sentence.
- (d) Every proper name.
- (e) Every name of the Supreme Being.
- (f) The name of a thing personified.
- (g) Names of the months and days.

Write a good original sentence to illustrate (c), (d), (e), (f), and (g).

7. REVIEW OF PUNCTUATION

Review these rules for punctuation:—

1. Every sentence that makes a statement should be followed by a **period**.

2. Every abbreviation should end with a **period**.
 3. Every sentence that asks a question should be followed by a **question mark**.
 4. Every word or group of words that expresses strong or sudden feeling should be followed by an **exclamation point**.
 5. The **apostrophe** is used —
 - (a) In some words to show possession.
 - (b) To show an omission in contractions.
 6. The **hyphen** is used —
 - (a) Between the parts of some compound words.
 - (b) At the end of a line to show that part of a word has been written on the next line.
- Find in your Reader good examples of these rules.

8. REWRITING A DESCRIPTION

After hearing your teacher's criticism, rewrite your description of a procession or a parade. Attend carefully to spelling and punctuation.

9. REVIEW OF PUNCTUATION

Review these rules for punctuation : —

1. Every direct quotation should be inclosed in quotation marks.
2. The **comma** should be used —
 - (a) To set off a term of address.
 - (b) To set off a direct quotation that is an entire sentence.

(c) To set off *yes* or *no* at the beginning of a sentence.

(d) To separate words in a series.

Find in your Reader good examples of these rules.

10. STUDY OF A PARAGRAPH

What is the central thought of the following paragraph? How does each sentence help to present the central thought? Could the author have told more? Has he told enough?

It was a fine, autumnal day, the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble field.

— WASHINGTON IRVING.

Memorize this paragraph and then write it.

11. WRITING A DESCRIPTION

Write as fine a description as you can of a day in spring, summer, or winter.

Have three sentences, and imitate as closely as you wish Irving's beautiful description of an autumn day. Mention what is heard as well as what is seen, and try to stir the imagination of your readers.

12. CAPITALIZATION. TITLES

In the description by Mark Twain in Lesson 3, you noticed many words beginning with capital letters. *Tom Canty* is the name of a person, but *Lord Mayor* is the name of an *office*. When this name is applied to a person, we call it a **title**.

What other title do you find in the description?

Titles of honor or respect begin with capital letters.

Titles are often abbreviated. Learn these abbreviations:—

Capt. — Captain

Hon. — Honorable

Col. — Colonel

Gov. — Governor

Gen. — General

Pres. — President

King's Guard is a name applied to a certain body of men, hence it is capitalized. Find in Mark Twain's description two other names of certain bodies of men. Names of societies or other bodies of men begin with capital letters.

Account for the capitalization in the following:—

In London Franklin did what he could to get the Stamp Act repealed by the House of Commons. After his return to America he was chosen a member of the Second Continental Congress, and acted as Postmaster-general.

Write two rules for capitals based upon the paragraph in Lesson 2.

Write three sentences containing titles of men, three containing names of societies, three containing names of holidays.

13. WORD STUDY. TIME ELEMENT

Fill out these sentences, first with the proper form of *go*, next with the proper form of *see*:—

1. He — to-day.
2. He — yesterday.

Fill out these sentences, first with the proper form of *do*, next with the proper form of *draw*:—

1. He — it to-day.
2. He — it yesterday.

Besides the two forms of *go*, *see*, *do*, and *draw* that you have used, there is a third form that we use after *have*, *has*, and *had*. We say,— I *have gone*, I *have seen*, I *have done*, I *have drawn*.

Use each of these forms — *has gone*, *saw*, *did*, and *have drawn* — in two sentences.

14. TALK ABOUT AN OCCUPATION

Write a list of all the occupations that you know of, at which men, women, or children labor in your town.

Select the occupation that you know most about, and be prepared to talk about it in class. Tell if you can:—

1. What work is done by those who follow this occupation.
2. Why this work is important.
3. What skill it requires.
4. Its dangers.
5. Its pleasures.
6. The hours of labor.
7. The wages.

15. CONVERSATION ABOUT PRINTING. TITLES OF BOOKS

Perhaps one of the occupations that you have just talked about is *printing*.

One of the most famous printers that ever lived was Benjamin Franklin. Ask your teacher to read to you from Franklin's *Autobiography* the story of how Franklin became a printer. Compare printing and newspapers in his day with what they are now. Ask your teacher to tell you about the paintings called *The Evolution of the Book* that are in the Congressional Library.

Titles of newspapers, books, and pictures should be capitalized; as, *The Pioneer Press*; *The Daily Northwestern*; *Little Women*; *The Angelus*.

In writing, such titles are usually underlined or inclosed in quotation marks. In print they are printed in italics or inclosed in quotation marks.

Write three sentences containing the title of a newspaper, a book, and a picture.

16. STUDY OF AN ANECDOTE

Read this anecdote that Franklin wrote of himself: —

There was a salt marsh, which bounded part of a mill pond, on the edge of which, at high water, we used to stand to fish for minnows. By much trampling we had made it a mere quagmire. My proposal was to build a wharf there for us to stand upon, and I showed my comrades a large heap of stones, which

were intended for a new house near the marsh, and which would very well suit our purpose. Accordingly in the evening when the workmen were gone home, I assembled a number of my playfellows, and we worked diligently like so many emmets, sometimes two or three to a stone, till we brought them all to make our little wharf. The next morning the workmen were surprised at missing the stones, which had formed our wharf. Inquiry was made after the authors of this transfer; we were discovered, complained of, and corrected by our fathers; and, though I demonstrated the utility of our work, mine convinced me that what was not honest could not be truly useful.

Who is the chief character in this story? What kind of boy does he show himself to be?

What is the meaning of *suit our purpose? authors of this transfer? demonstrated the utility of our work?*

Write a good answer to one of these questions: —

What is a mill pond? high water? a quagmire?

17. THE PARTS OF A STORY

An **anecdote** is a short story. The anecdote of Franklin is so brief that he made only one paragraph of it. Notice how skillfully it is told.

The first two sentences are the **introduction**. This tells what is necessary for the reader to know before he can understand the story.

Almost all the rest of the paragraph is the **body** of the story. This consists of (1) the **action**, (2) its **results**. Where is the division?

The last part of a story is the **conclusion**. What is it in Franklin's story?

This anecdote is well told, because there is nothing in it that could be omitted, and every sentence after the introduction contains many action words. What are some of them?

Think of some incident in your life that would make a good anecdote.

18. ORAL NARRATION

Tell your anecdote in class after planning it carefully. Decide what you need for an introduction, and what you will have for a conclusion. Tell enough of the action, but not too much. Stop when you get through. Perhaps you will wish to use the word *accordingly*, as Franklin did.

19. WRITTEN NARRATION

Write your anecdote in your best style. Have only one paragraph.

20. DIACRITICAL MARKS

Review the sounds and the markings of the letters *a* and *e* as given on pages 59 and 60.

Learn these sounds of *a* and *e*:—

â as in c^âre, f^âre

ǎ as in ăc-count'

à as in gr^àss, àsk

á as in s^ófá

ã as in pãl'ãce

ê as in ê-věnt'

The sounds \grave{a} , \check{a} , \acute{a} , \grave{e} , and \check{e} are generally used for \bar{a} , \check{a} , \acute{a} , \bar{e} , and \check{e} respectively when they occur in unaccented syllables.

Pronounce these words as they are marked:—

vīl'lāge	äunt	ē-nough' (nūf)	hāre
āft'ēr	scāree	pāth	Hār'ry
shāre	ē-rāse'	crē-āte'	clāss
mār'ry	Āf'rī-cā	bāre'fōōt	dē'cēt
Mā'ry	wīt'nēss	bē-gīn'	mēs'sāge
nōv'ēl	āt-tēnd'	sāv'āge	vā'cānt
bē-liēve'	dānce	loy'āl	dēl'i-cāte

21. DIACRITICAL MARKS

Review the sounds and the markings of *i*, *o*, and *u* as given on pages 60, 61, and 63.

Learn these sounds of *o* and *u*:—

ō as in lōng, sōft

û as in û-nīte'

ö as in ö-bey'

Û as in sÛb-mīt'

ő as in cön-nēct'

The sounds \bar{o} , \check{o} , \grave{u} , \check{u} are generally used for \bar{o} , \check{o} , \bar{u} , \check{u} respectively when they occur in unaccented syllables.

Pronounce these words as they are marked:—

cōst	cön-trōl'	nā'tūre
pō-ēt'ic	ōff	lōck
ō'vāl	öc-cūr'	lōst
öt'tēr	sū-prēme'	tō-bāc'cō
lū'cid	ōf'ten	cīr'cūm-stānce
mū-tā'tion	vī'ō-lēt	gōne
cīr'cūs	ōf-fēnd'	brōth

22. ORAL NARRATION

Be prepared to stand before the class and tell some anecdote of your little brother or sister or some other member of your family, — some of their funny sayings or doings. Plan for the introduction, the body of the story, and the conclusion.

23. LETTER WRITING

Write the anecdote that you have just told. Put it in a letter to your best friend. Of course you must have a short paragraph before the anecdote, telling why you write it. Study and imitate this model: —

Brandon, Wisconsin

July 28, 1893

Dear Kate,

I hope that you are enjoying the Exposition as much as I am enjoying those two youngsters of yours left in my charge. I must tell you the latest one of their many amusing remarks.

Yesterday morning Norman seemed to have no appetite for his breakfast. We couldn't tempt him with oatmeal, or toast, or even a poached egg, so mother said to me, "Get some of that lemon jelly in the ice box. Perhaps that will sharpen his appetite." The jelly appealed to him at first sight, and his usual appetite returned. Well, this morning Master Charlie wasn't hungry. He refused everything that was offered; but, oh, he had a deep-laid plan in that

young head of his, for when mother inquired anxiously, "Why, Charlie, don't you feel well?" he replied, "I guess I need to be sharpened." Of course I was sent at once for a proper sharpener, and Charlie was himself again.

Your boys do not seem at all homesick, but they talk a good deal about you. I am sure they will have a warm welcome for their father and mother next Saturday evening.

Your affectionate sister,

Lillian Howe.

What is the purpose of the last paragraph in this letter? Put a similar paragraph in your letter, and thus avoid an abrupt close.

24. CONVERSATION ABOUT FARMING

More than half the people in the world are engaged in farming. Why is this?

Be prepared to talk in class about farming. Follow this outline:—

1. What a farm, or ranch, is.
2. The different kinds of farms.
 - (a) Wheat farm.
 - (b) Stock farm.
 - (c) Dairy farm.
 - (d) Fruit farm.
3. The work of the farmer — in summer, in winter.
4. The pleasures of farm life.
5. The difficulties of farm life.

Answer these questions if you can :—

1. How can a farmer have a daily newspaper ?
2. How can a farmer have running water in his house ?
3. How can a farmer's children attend school in town ?

Find, if you can, a poem about farm life, and be prepared to read it well in class. Ask your teacher to read to you James Whitcomb Riley's poem, *Old Aunt Mary's*.

25. WORD STUDY. *Rear, Raise, Rise*

Grain, stock, and fruit are said to be *raised* on a farm, but the farmer's children are *reared* there. The word *raise*, meaning to cause to grow or develop, is properly applied only to animals and plants, not to human beings.

Another meaning of *raise* is often confused with *rise*. We use *rise* when we mean that a thing comes to a higher position of itself; as, *smoke rises, bread rises*.

We use *raise* when we mean that a thing is put in a higher position by some power outside of itself; as, The soldier *raised* the flag. We say :—

The bread *rises*, or *is rising* to-day.

The bread *rose* yesterday.

The bread *has risen*.

We *raise*, or *are raising* our eyes now.

We *raised* our eyes then.

We *have raised* our eyes.

Fill in the blanks in the following sentences with some form of *rear*, *rise*, or *raise*. Give your reasons.

1. Joe — the white calf and sold it.
2. If prices — higher, we must — our own food.
3. When Sousa's Band played the "Star Spangled Banner," all the Americans — and the gentlemen — their hats.
4. Lot Conant went to northern Illinois and there — a large family of boys.
5. The balloon has — so high that it is hardly visible.
6. We have often — peaches heretofore, but this year we are — cherries.
7. You cannot — this frail child in so severe a climate.

26. EXPRESSIONS DENOTING DIRECTION

When we speak of going to a farm, we are likely to say *out to the farm*, or *out in the country*, while the farmer speaks of *coming to town*.

We also say *out West*. Why? What word do we use before *East*? *South*? *North*? Why? What do we mean by the common expressions *up town*, *down town*, *up river*, *down river*, *across lots*?

All these expressions denote **direction**. Some single words denoting direction are *yonder*, *forward*, *backward*, *sideways*; *upward*, *downward*, and eight words denoting the direction of the wind. What are these eight words?

Write ten good sentences containing some of these words or expressions denoting direction.

27. DIACRITICAL MARKS

The letters of the alphabet are of two sorts — **vowels** and **consonants**.

The vowels are *a, e, i, o, u* and sometimes *w* and *y*. The other letters are consonants.

There are very few diacritical marks for consonants.

When *n* is sounded like *ng*, as in *conquer*, it is marked thus ŋ.

When *th* is sounded as in *then*, it is marked thus th. When *th* is sounded as in *thin*, it is unmarked. Notice where you place the tongue in relation to the upper teeth to produce these two sounds of *th*.

All the diacritical marks may be found at the bottom of every page in the dictionary for the convenience of those persons who may have forgotten them.

In the dictionary, pronunciation is indicated partly by diacritical marks and partly by respelling.

Pronounce the following words, printed here as you find them in Webster's *New International Dictionary*: —

citron (sīt'răn)

chûrl

gĩm'lět

business (bĩz'nēs)

jury (jōō'rĩ)

machine (má-shēn')

thistle (thĩs'l)

water (wō'tēr)

catch (käch)

bosom (bōōz'ũm)

there (thâr)

their (thâr)

prōōf

wolf (wōōlf)

daughter (dō'tēr)

thē

wander (wōn'dēr)

somersault (sũm'ēr-sōlt)

gibbet (jĭb'ět)	swan (swŏn)
English (ĭŋ'glĭsh)	thĕ'á-tĕr
work (wŭrk)	falcon (fô'k'n)
was (wŏz)	chord (kôrd)
fĭŋ'gĕr	phantom (făn'tŭm)
azure (ăzh'ŭr)	queue (kŭ)
though (thŏ)	sirloin (sŭr'loin)
said (sĕd)	possess (pŏ-zĕs')
been (bĭn)	other (ŭth'ĕr)
bury (bĕr'ĭ)	what (hwŏt)

28. CONVERSATION ABOUT INDIAN CORN

One of the most important products of the farm is Indian corn. Be prepared to talk in class about corn, following this outline:—

1. The plant—stalk, leaves, blossoms,—its height.
2. The ear of corn—the covering, the kernels, the cob, where the ear grows.
3. The raising of corn.
 - (a) Where it grows best.
 - (b) The planting.
 - (c) The cultivating.
 - (d) The harvesting.
4. The uses of corn.
 - (a) As food for man.
 - (b) As fodder for animals.

29. WORD STUDY

In your conversation about corn you used many new words. Be prepared to explain and to use in a good sentence each of these words:—

silk	corncrib	pop corn	corn meal
husk	husking bee	hominy	johnnycake
maize	green corn	mush	shelled corn

30. LETTER WRITING

Write a letter of information to an imaginary person, a boy or a girl living in some distant country, who does not know what pop corn is. Make an outline, and arrange your points in good order. Do not neglect to speak of crackerjack and pop-corn balls.

31. USE OF THE DICTIONARY

You have noticed that words in the dictionary are divided into **syllables**, a syllable being that portion of a word that is spoken with one effort of the voice.

Some syllables are spoken with *emphasis*, or *force*. These are called **accented** syllables.

The syllable spoken with the greatest force has the **main accent**. A syllable spoken with less force has the **secondary accent**. Syllables spoken with no force are called **unaccented syllables**.

Accent is shown by a short slanting line above and at the right of the syllable. The line showing the main accent is heavier than the line showing the secondary accent.

If any letters in a word are **silent**, that is, not sounded, this is shown in the dictionary by respelling; as, *tongue* (*tŭng*), *enough* (*ĕ-nŭf'*), *heaven* (*hĕv'n*).

Pronounce these words, printed here as you find them in the dictionary:—

eyeball	(ī'bôl')	magazine	(măg'á-zēn')
teacup	(tē'kūp')	automobile	(ô'tô-mô'bīl)
laundry	(län'drī)	misdemeanor	(mīs'dē-mēn'ēr)
sinew	(sīn'ū)	perpendicular	(pûr'pĕn-dīk'ŭ-lār)
canine	(ká-nīn')	sarsaparilla	(săr'sá-pá-rīl'á)
creek	(krĕk)	Philadelphian	(fīl'á-dĕl'fī-ăn)
oral	(ô'rāl)	contractor	(kŏn-trăk'tĕr)
museum	(mŭ-zĕ'ŭm)	glycerine	(glīs'ĕr-īn)

Find out from the marking and respelling in the dictionary how to pronounce the following words:—

anemone	dahlia	mignonette
arbutus	hydrangea	peony
columbine	magnolia	tulip

32. CONVERSATION ABOUT INDIANS

In your conversation about corn you called it *Indian* corn. Why is it so called? Be prepared to talk in class about Indians, following this outline:—

1. Who the Indians are, and why they were called Indians.
2. Their appearance.
3. Their way of life.
 - (a) Homes.
 - (b) Food.
 - (c) Occupation.
 - (d) Dress.
 - (e) Religion.
4. Where and how they live in the United States at the present time.
5. Indian names in the United States.

33. ORAL NARRATION

What books, or stories, or poems have you read about Indians? Tell in class some legend or interesting fact about them. If possible, let it be something that brings out the good traits of the Indian, or something that happened in your own town or state.

34. WRITTEN NARRATION

Make an outline for your story about Indians, keeping in mind the three parts of a story. Write your story. You will probably need to divide it into two or three paragraphs. Hand it to your teacher for criticism.

35. WORD STUDY

In your talk about Indians you used many new words. Tell the meaning of each of these words, and use them in good sentences:—

arrowhead	squaw	moccasin	medicine man
flint	papoose	warpath	canoe
tomahawk	wigwam	war dance	wampum

36. SUBJECT AND PREDICATE

Every sentence has two parts — the subject and the predicate.

The **subject** is the part which names that about which something is said.

The **predicate** is the part which says something about the subject.

In the sentence, *The artists are forever putting cows into pictures*, the subject is *the artists*, because it names that about which something is said. The predicate is *are forever putting cows into pictures*, because it says something about the artists.

In the sentence, *A pink sunbonnet covered her tangled hair*, what is the subject? why? What is the predicate? why?

Sometimes a sentence has more than one predicate; as, *My new Devonshire cow cut capers in front of the White House, and tried twice to wind me up in her rope*. What is the subject? the first predicate? the second predicate? What word joins them? What mark separates them?

Two or more long predicates are generally separated by commas, even if they are joined by *and*.

The sentences that you have just studied state, or declare, something; hence they are called **declarative** sentences.

Write and punctuate three declarative sentences, each containing two predicates. Let them be about a cow, a horse, a cat, a dog, a sheep, or a mouse.

37. MODIFIED SUBJECT AND PREDICATE

When a subject consists of several words, there is one word more important than the rest, which forms the base word of the subject. This word is called the **simple subject**, and the words that go with the simple subject are called the **modifiers** of the subject.

Most predicates, too, consist of a base word, or **simple predicate**, and modifiers.

In the sentence, *My beautiful azalea with its fragrant pink flowers remained in bloom for a month*, what is the simple subject? the simple predicate? the modifiers of the subject? of the predicate?

Improve the following sentences by adding suitable modifiers to the subjects and predicates: —

- | | |
|----------------------|------------------|
| 1. Storm raged | 4. Girl borrowed |
| 2. Dog barked | 5. Car stopped |
| 3. Knife disappeared | 6. Children ate |

38. THE COMPOUND SENTENCE

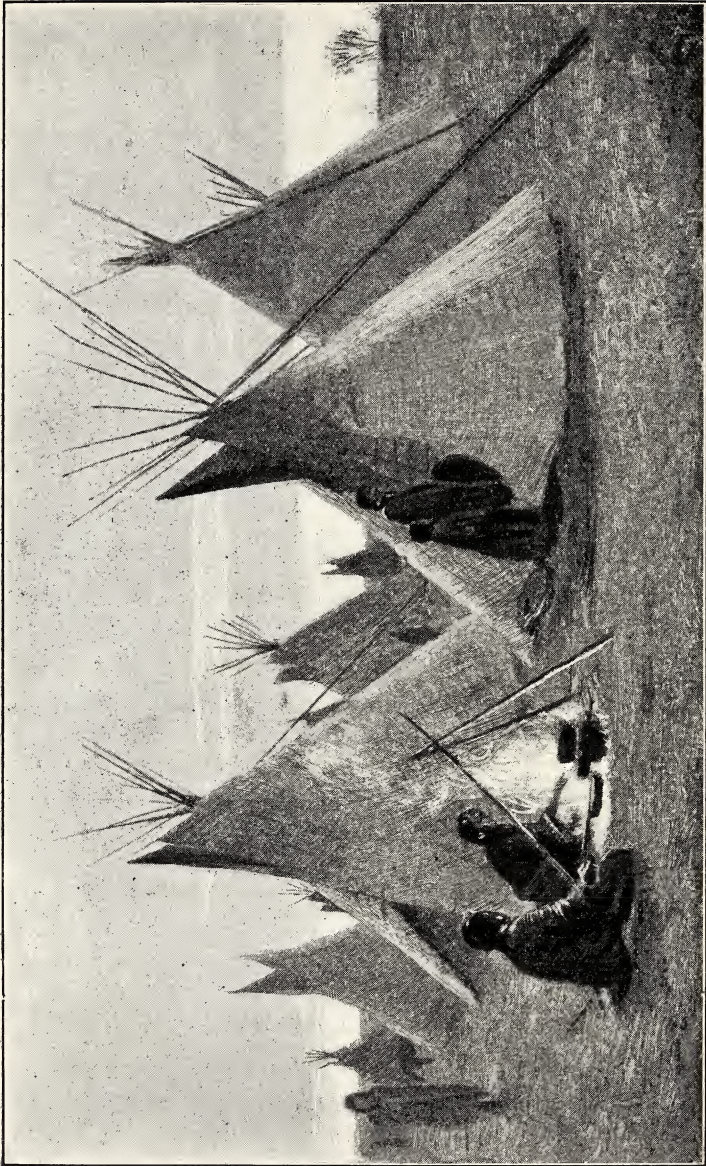
Sometimes two or more sentences are joined together to make one sentence. This sentence is said to be **compound**. How many sentences do you find in each of the following compound sentences?

1. The door opened suddenly, and a little man came in.
2. Patty tossed her head, the pail fell off it, and all the milk was spilt.
3. The cold wave and snow arrived in the night, but the early morning train was on time.

Divide each sentence that you have just found into a subject and a predicate. What do you notice about the punctuation of the three sentences above?

Learn this rule: The parts of a compound sentence are usually separated by commas.

Write four compound sentences, joining their parts by *and*, *or*, *but*, or *therefore*.



INDIAN CAMP

39. REWRITING A STORY

After hearing your teacher's criticism, rewrite your story about Indians. Try to make it seem real. Read it aloud in class.

40. STUDY OF A PICTURE

Look carefully at the picture of an Indian camp on page 120. Answer these questions:—

1. What sort of place did the Indians select for their wigwams?
2. What materials did they collect, and how did they obtain them?
3. How did they build the wigwams?
4. What means did they provide for entrance? for light? for ventilation?
5. How did they make their wigwams wind proof? rain-proof?
6. For what purposes did they use the wigwams?

41. ORAL DESCRIPTION OF A HOME

Make an outline for a description of a dwelling suggested by the questions in Lesson 40.

Select the home of some strange people that you have read about, or studied about in geography, and be prepared to describe it in class, following the outline that you have made. Add other topics if necessary.

42. WORD STUDY. *Let and Leave*

Two words often misused are *let* and *leave*.

Let means permit, or allow; hence we say:—

Let me do it for you.

Let him go.

Let Mary stay with us.

Leave means to let a thing remain where it is; hence we say:—

Leave it alone.

Leave your books on your desks.

Leave John to himself.

The word *leave* is also used in some common expressions; as, *leave out*, *leave off*, *take leave*, *give me leave*. What do these expressions mean? Use them in good sentences.

There is a word *lief* that is properly used after *had*; as, *I had as lief* go as stay.

Remember to say: *Let me go. Give me leave. I had as lief.*

43. WORD STUDY. *Bring, Take, Fetch*

Three words often misused are *bring*, *take*, and *fetch*.

Bring means to carry to a place where the speaker is. Your teacher says,—*Bring* me your papers. You say,—*I brought* my bat to school to-day.

Take means to carry to a place where the speaker is not. Your teacher says,—*Take* your reports home at noon. You say,—*I took* some flowers to her.

Fetch means to go and get and bring. What do you mean when you throw a stick and say to a dog, "Fetch it"?

The forms of *bring* are *bring, brought, has brought*; of *take* are *take, took, has taken*; of *fetch* are *fetch, fetched, has fetched*.

Fill in the blanks in these sentences with the proper form of *bring, fetch, or take*. Give your reasons.

1. There is a farmer who — buttermilk and fresh eggs to us every week.

2. The young soldier was ordered to — a message to Garcia.

3. Dear me! It is raining hard, and none of the children have — their umbrellas.

4. — me the biggest pumpkin you can find in the garden.

5. We — six dozen cucumbers to market last week.

6. The English Crusaders — home seeds of the hollyhock from Palestine.

7. Years ago boys — in the wood and water before they went to school.

8. John has — some old Roman coins to school to show us.

9. Ask your teacher to tell you Elbert Hubbard's story of how the message was — to Garcia.

44. EXPRESSIONS WITH *Take*

We have many common expressions formed with the word *take*. Talk about the meaning of the following expressions, and use them in good sentences: —

take care	take hold	take in	take out
take pains	take notice	take off	take up
take heart	take part	take on	take to

45. CONVERSATION ABOUT PIONEERS

The first people who came to America, and the first settlers who had dealings with the Indians in the different parts of the United States are called *pioneers*. Be prepared to talk about pioneers, following this outline.

1. Why some people like to be pioneers.
2. The sort of life they live.
 - (a) Its pleasures.
 - (b) Its hardships.
3. What good the pioneers do for the whole country.
4. Their dealings with the Indians.
 - (a) Friendly.
 - (b) Hostile.
5. Noted pioneers.

46. STUDY OF A PARAGRAPH

Read this paragraph :—

This little band of explorers met some things in the far West that were not quite so interesting as double waterfalls. There were brown bears and black bears and grizzly bears, all anxious to greet them with a hug. There were long marches over ground covered with short pieces of flint, and there were other marches over plains where the thorns of the prickly pear pierced their shoes as if they were only paper. At night there were many disturbances of their dreams. Sometimes they were driven half wild with clouds of mosquitoes. One night they camped near an island which proved to be the home of ducks and geese and other wild fowl, that quacked and hissed and made all the noises that they knew how to make, while the tired men rolled and tumbled and wished they had more quiet

neighbors. Another night a buffalo dashed into their camp and ran between two rows of sleepers. And to cap the climax, the baby explorer had the mumps and was cutting teeth and cried all night.

—EVA MARCH TAPPAN.

How does the first sentence of this paragraph prepare the reader for what is to come? How does the fourth sentence prepare the reader for the remaining sentences? Why is the sentence about the baby's crying put at the end of the paragraph?

Memorize the part of this paragraph, beginning with the sentence, *At night*, etc.

47. PARAGRAPH WRITING

Make an outline, and write a paragraph like the one that you have just studied, in which the first sentence makes a general statement of difficulties you have met with, and the others give particular details. Try to make your paragraph humorous.

Your paragraph might be about how you were once kept awake at night, and might begin thus: "Last night there were so many unusual noises in our neighborhood that I didn't sleep a wink." Or you might write about how everything went wrong one day, or how you were once delayed when you tried to keep an appointment, or how you prepared a meal, or how you tried to save some money, or how you selected a Christmas present, or how you tried to have an animal for a pet.

48. STUDY OF A POEM

Some of the first English pioneers to settle in this country were the *Pilgrim Fathers*. Study this fine poem, describing their arrival in America.

THE LANDING OF THE PILGRIM FATHERS IN NEW ENGLAND

1. The breaking waves dashed high
 On a stern and rockbound coast,
 And the woods against a stormy sky
 Their giant branches tossed ;
2. And the heavy night hung dark
 The hills and waters o'er,
 When a band of exiles moored their bark
 On the wild New England shore.
3. Not as the conqueror comes,
 They, the true-hearted, came ;
 Not with the roll of the stirring drums,
 And the trumpet that sings of fame.
4. Not as the flying come,
 In silence and in fear ;—
 They shook the depths of the desert gloom
 With their hymns of lofty cheer.
5. Amidst the storm they sang,
 And the stars heard, and the sea ;
 And the sounding aisles of the dim woods rang
 To the anthem of the free !
6. The ocean eagle soared
 From his nest by the white wave's foam ;
 And the rocking pines of the forest roared —
 This was their welcome home !

7. There were men with hoary hair
Amidst that pilgrim band : —
Why had they come to wither there,
Away from their childhood's land ?
8. There was woman's fearless eye,
Lit by her deep love's truth ;
There was manhood's brow serenely high,
And the fiery heart of youth.
9. What sought they thus afar ?
Bright jewels of the mine ?
The wealth of seas, the spoils of war ? —
They sought a faith's pure shrine !
10. Aye, call it holy ground,
The soil where first they trod ;
They have left unstained what there they found —
Freedom to worship God.

— MRS. HEMANS.

What pictures does this poem make you see in imagination? What sounds does it make you hear?

Answer these questions :—

1. Why are the Pilgrim Fathers called exiles ?
2. What kind of night was it when they arrived ?
3. What did they do when they landed ?
4. What welcome did they receive ?
5. What line is the answer to the first line of stanza 9? What does the answer mean ?
6. What is *freedom to worship God* ?



Boughton

PILGRIMS GOING TO CHURCH

49. STUDY OF COMPOUND WORDS

The Pilgrim Fathers are said to have been *true-hearted*.

The compound word *true-hearted* means *true, loyal*. It was thought in olden times that the feelings were all in the heart, and so we have many compound words like *true-hearted*. Some of them are *hard-hearted, tender-hearted, open-hearted, kind-hearted, light-hearted, heavy-hearted, faint-hearted, cold-hearted, warm-hearted*.

Talk about the meaning of these words, and be able to use each of them in a good sentence.

50. STUDY OF A PICTURE

Look closely at the picture of Pilgrims going to church, and be able to answer these questions:—

1. Why did so many persons go to church together?
2. What is the order of the little procession?
3. What is the reason for this order?
4. Who is the first man walking with a woman?
5. Why do the men carry guns?
6. Does any one of the men see any cause for alarm?
7. How does the dress of the people in the picture differ from that of to-day?
8. What do you like about this picture?

If any of your ancestors lived in New England at an early day, tell about them and their way of living.

51. SUFFIXES. *Less* and *Ful*

The poem about the Pilgrim Fathers speaks of "woman's *fearless* eye."

What is the meaning of *fearless*? What is the suffix in this word? What must be the meaning of this suffix?

The opposite of *fearless* is *fearful*. What is the suffix in this word? What does it mean?

Write five pairs of words like *fearless* and *fearful*.

Write three words ending in *less* that have no opposites ending in *ful*. What are the opposites of these words?

Write three words ending in *ful* that have no opposites ending in *less*. What are the opposites of these words?

52. LETTER WRITING

Write a letter from the boy or the girl in the picture that you have just studied. Have the letter addressed to a friend in England, and let it describe the life in the New World, or tell what happened one Sunday morning in the winter when the Pilgrims were going to church.

53. CONVERSATION ABOUT THANKSGIVING DAY

Thanksgiving Day is a holiday that belongs especially to the United States. It was first celebrated

by the Pilgrim Fathers. Talk about Thanksgiving Day, following this outline:—

1. The story of the first Thanksgiving Day.
2. How the day is fixed.
3. How it was observed in olden times.
4. How it is observed now.
5. What we have to be thankful for this year.

54. REWRITING A LETTER

Rewrite your last letter, improving it all you can. Fold it, and place it in an envelope properly addressed. Read it aloud in class.

55. WRITING A MENU

A **menu** (měn'ù) is a list of the different articles of food served at one meal. At hotels the menu is often called a "bill of fare."

Make out a list of what you should like to have for a Thanksgiving dinner. After your teacher has put a model on the blackboard, arrange your list in the form of a printed menu.

56. TALK ABOUT AN ARTICLE OF FOOD

Select one article of food from your menu, and be prepared to talk about it in class. Tell where and how it is raised, how it is brought to the place where you live, what its cost is, how it is prepared and served as food.

57. WORD STUDY. HOMONYMS

In the poem about the Pilgrim Fathers, these lines occur : —

“ Why had they come to wither there,
Away from their childhood’s land ? ”

These lines contain the two words *there* and *their*, which are pronounced alike but have different meanings. Such words are called **homonyms**.

There denotes place, and *their* denotes possession.

Two other homonyms are *here* and *hear*. What does each of these words denote ?

Some very troublesome homonyms are *to*, *too*, *two*.

The word *to* is generally followed by a name-word or a word denoting action ; as, *to supper*, *to Chicago*, *to the birds* ; *to play*, *to laugh*, *to build*.

Too denotes degree ; as, *too hot*, *too old*, *too far*.

Two denotes a number ; as, *two weeks*.

Use each of these seven homonyms in a good sentence of your own.

58. MAKING AN OUTLINE

Think of the most delightful Thanksgiving Day or other holiday that you ever spent. Make an outline of how you spent the day.

Have both main topics and subtopics if you think best, as in the outlines in Lessons 32 and 45. Discuss your outline in class with your teacher, and improve it.

59. STUDY OF PARAGRAPHS

We have used the word **paragraph** to mean a group of sentences written about one subject, or one topic of a subject. Hitherto your written exercises have been so brief that few of them have required more than one paragraph. In longer compositions, where there are several topics and where considerable is written about each topic, there must be a paragraph for each topic. Each new paragraph should be **indented**.

Study a composition of several paragraphs selected by your teacher from your Reader. Try to discover what topic is treated in each paragraph, and how the paragraphs are connected in thought.

60. WRITING OF RELATED PARAGRAPHS

Write from the outline that you made in Lesson 58 a story of how you spent a holiday. Your paragraphs should accord with the topics in your outline, but it is not necessary to have a paragraph for each subtopic. Neither do your paragraphs have to be equal in length.

When this work is finished, hand it to your teacher for criticism. Revise it, and read it aloud in class.

Read in connection with this work Washington Irving's account of a Christmas dinner in England,¹ and of an old-fashioned tea-party in New York.²

¹See *Sketch Book*.

²See *Knickerbocker's History of New York*.

61. SINGULAR AND PLURAL

You have learned that words denoting one object are said to be **singular**, and that words denoting more than one object are said to be **plural**.

You have learned also that words form the plural in various ways; as,—

book	lily	ditch	thief	ox	tooth
books	lilies	ditches	thieves	oxen	teeth

Letters and figures form the plural by the addition of the apostrophe and *s*; as, *k's, s's, 7's, 3's*.

Names of persons form the plural as follows:—
The plural of *Mr. Randall* is *the Mr. Randalls*, or *the Messrs. Randall*.

The plural of *Mrs. Randall* is *the Mrs. Randalls*, but we may avoid this form by saying *Mrs. James Randall* and *Mrs. Augustus Randall*.

The plural of *Miss Randall* is *the Miss Randalls*, or *the Misses Randall*.

Christian names form the plural just as other words do; as, *John, Johns; Charles, Charleses*.

What is the plural of each of the following?

salesman, *x, y, 5, 10*, Mr. Davis, Mrs. Jones, Miss Holmes, George, Thomas, Lucy.

62. AGREEMENT OF SUBJECT AND PREDICATE

We use *is, was, or has* in the predicate when the subject of a sentence is a singular word.

We use *are*, *were*, or *have* in the predicate when the subject of a sentence is a plural word.

Each, *every*, *either*, and *one* are singular words, hence we should say : —

One of the windows *is* open.

Each of the flags *was* torn.

Every squirrel *has* gone.

Every one of the boys *is* going.

Is either of these houses vacant ?

Supply the proper word — *is*, *are*, *was*, *were*, *has*, *have* — in each of these sentences : —

1. Each of the three boys — eager to come.
2. Both of the boys — strong enough to play center.
3. Every one of the games so far — been won by us.
4. — either of you seen my tennis shoes ?
5. Not one of the nasturtium seeds — come up.
6. — either of those men the governor ?
7. If any one of the horses — injured, then each rider — to go to his assistance.
8. — every one of the casks water-tight ?
9. — either of your brothers skating last Saturday ?

63. CONVERSATION ABOUT FISHING

Fishing, like farming, is a very old occupation in which thousands of men are engaged. It brings to our use the products of the sea. Be able to talk in class about fishing, following this outline : —

1. The different kinds of fish.
2. Different ways of catching fish.
 - (a) In the sea.
 - (b) In fresh water.

3. How fish are preserved.
4. How they are transported.
5. How they are cooked and served as food.

64. WRITTEN EXPLANATION

Select one of these fish — *cod*, *herring*, *salmon*, *sardine*, *trout*. After reading about it, write a composition of three paragraphs. Tell: —

1. What sort of fish it is.
2. Where and how it is caught.
3. Its commercial value.

65. ORAL EXPLANATION

Some of the dangers that sailors encounter are storms, fogs, reefs, and icebergs. Select one of these to talk about in class. Tell what it is; why it is dangerous; what protection the sailor has.

66. CONVERSATION ABOUT LIGHTHOUSES

Be prepared to talk in class about lighthouses, following this outline: —

1. What a lighthouse is.
2. Where it is built.
3. The style of building.
 - (a) The tower, with its lantern.
4. The light.
 - (a) What furnishes it.
 - (b) How far it can be seen.
 - (c) Different kinds of lights.
5. Duties of a lighthouse keeper.

67. STUDY OF A DESCRIPTION

Study the following interesting description of a lighthouse : —

The Highland Lighthouse, where we were staying, is a substantial-looking building of brick, painted white, and surmounted by an iron cap. Attached to it is the dwelling of the keeper, one story high, also of brick, and built by the government.

As we were going to spend the night in a lighthouse, we wished to make the most of so novel an experience, and therefore told our host that we should like to accompany him when he went to light up. At rather early candlelight he lighted a small Japan lamp, allowing it to smoke rather more than we like on ordinary occasions, and told us to follow him. He led the way first through his bedroom, which was placed nearest to the lighthouse, and then through a long, narrow, covered passageway, between whitewashed walls like a prison entry, into the lower part of the lighthouse, where many great butts of oil were arranged around ; thence we ascended by a winding and open iron stairway, with a steadily increasing scent of oil and lamp smoke, to a trapdoor in an iron floor, and through this into the lantern.

It was a neat building, with everything in apple-pie order, and no danger of anything rusting there for want of oil. The light consisted of fifteen argand lamps, placed within smooth concave reflectors twenty-one inches in diameter, and arranged in two horizontal circles, one above the other, facing every way excepting directly down the Cape. These were surrounded, at a distance of two or three feet, by large plate glass windows, which defied the storms, with iron sashes, on which rested the iron cap. All the iron work, except the floor, was painted white. And thus the lighthouse was completed.

— HENRY D. THOREAU.

1. What picture does each paragraph give you ?
2. How is this description made to seem a little like a story ? Do you like this ?
3. What features of the lighthouse did Thoreau select to tell us about ?
4. Why did he tell about the lantern last ?
5. Why did he tell most about the lantern ?

Think of a lighthouse or other interesting building that you could describe as if you were taking the reader through it. This building might be a library, a church, a barn, a blacksmith shop, a house, a fort. Decide on your building before you leave the class.

68. WRITTEN DESCRIPTION

Write as fine a description as you can of the building you have chosen. Attend carefully to the paragraphing. Arrange your material so that the most important part comes last. Stop when you get through.

69. WORD STUDY

In Thoreau's description of a lighthouse you notice that he says he was *staying* at a lighthouse.

Stay means *to remain in a place*, and should not be confused with *stop*, which means *to cease action*.

Study these sentences : —

They will *stay* at the St. Charles Hotel.

The train *stopped* at every little station.

Write two sentences containing some form of *stay*, and two containing some form of *stop*.

Study these sentences : —

The keeper *lighted* a lamp.

The keeper *has lighted* the lamps.

Learn the spelling of *led* in these sentences : —

The keeper *led* the way.

The keeper *has led* the way often.

Explain the following expressions used by Thoreau: *make the most of it*; *early candlelight*; *apple-pie order*.

Explain in good language what a trapdoor is; a winding stairway.

70. REWRITING A DESCRIPTION

Rewrite your description of a building, improving it all you can. Read it aloud in class. Try to imagine the buildings that your classmates describe.

71. CORRECT USE OF WORDS. *Who* and *Whom*

When you speak of yourself and another, mention yourself last. Say : —

You and I sailed the boat.

She and I roasted this turkey.

He and I saw Howe's moving pictures.

The boat was sailed by *you and me*.

This turkey was roasted by *her and me*.

Howe's moving pictures were seen by *him and me*.

We use the word *who* when the person meant by *who* did something. Say:—

Who made this molasses candy?

Who lost this dime?

We use the word *whom* when something was done to the person meant by *whom*. Say:—

Whom did the teacher praise?

Whom did you find at home?

We use the word *whom* after the words *to, by, for, with, of, in, on, etc.* Say:—

To whom shall I give this ring?

By whom was the sentence written?

For whom will she get the lunch?

With whom shall you go?

Also —

Whom shall I give this ring *to*?

Whom was the sentence written *by*?

Whom will she get the lunch *for*?

Whom shall you go *with*?

Write two sentences containing each of these words: *I, me, who, whom*.

Write two sentences in which you speak of yourself and one or two other persons.

72. WORD STUDY. POSSESSIVES. COMPOUND WORDS

The words *mine*, *yours*, *his*, *hers*, *ours*, and *theirs* are possessives. You notice that none of these possessives contain an apostrophe. We say:—

That sled is *mine*.

This orange is *yours*.

That dog is *his*.

The big doll is *hers*.

The brick house is *ours*.

The paper is *theirs*.

The word *its* is also a possessive, as in the sentence,—
The canary sat in its swing.

The possessive *its* contains no apostrophe. It is different from the contraction *it's*, which means *it is*.

Write sentences containing all the possessives studied in this lesson.

Study these sentences:—

I put the money there *myself*.

He put the money there *himself*.

She put the money there *herself*.

You put the money there *yourself*, Rufus.

You put the money there *yourselves*, boys.

We put the money there *ourselves*.

They put the money there *themselves*.

We have also the word *itself*, which we use when speaking of an object; as,—The house *itself* was not much damaged by the fire.

Fill in the blanks in these sentences: —

1. I hurt —.
2. Did you hurt —, Tom?
3. Did he hurt —?
4. Did the bird hurt —?
5. Did she hurt —?
6. We hurt —.
7. They hurt —.
8. Did you hurt —, girls?

Learn the eight words containing *self* or *selves*, and use them in good sentences.

73. MAKING AN OUTLINE

Of all the men who have sailed the sea perhaps no greater sailor lived than Christopher Columbus. Read all that you can find about him, and then in class make an outline for a talk about him. Arrange your topics in good order, beginning with his early life. Have subtopics if you wish. Make his discovery of America your most important topic.

74. TALK ABOUT COLUMBUS

Be prepared to stand before the class and talk on that topic of your outline which your teacher has assigned to you.

75. DRAMATIZING A STORY FROM HISTORY

Plan to dramatize the story of Columbus. Have four **acts**, or main divisions.

Act I. — At the court of Ferdinand and Isabella. Plan the conversation in which Columbus persuades the king and queen to fit out a fleet.

Act II. — On board the *Santa Maria*. Plan the conversation between Columbus and his discouraged sailors.

Act III. — On the island of San Salvador. Plan the conversation Columbus has with his sailors about the New World.

Act IV. — At the Spanish Court. Plan the conversation in which Columbus answers questions about the New World.

76. DRAMATIZING (Continued)

Let each member of the class write the dialogue for one act. None of the speeches should be long, but each of them should show what kind of person the speaker is. After your dialogue has been criticized by your teacher, revise it, assign the parts, learn the dialogue, and act the play. Invite the children in another class to be spectators.

77. CONVERSATION ABOUT MERCHANT SHIPS

Ships employed in transporting goods from one place to another are called *merchant ships*, and what they carry is called their *cargo*. Be prepared to talk in class about merchant ships, following this outline:—

1. Different kinds of cargoes carried in boats.
 - (a) On rivers and lakes in the United States.
 - (b) From the United States to other countries.
 - (c) From other countries to the United States.
2. How merchant ships are propelled.
 - (a) On canals.
 - (b) On larger bodies of water.



Van der Lyn

LANDING OF COLUMBUS

If you have ever watched a ship being loaded or unloaded, tell the class about it.

78. STUDY OF A PICTURE

Look closely at the picture of the landing of Columbus. Answer these questions in class:—

1. How did the Spaniards come ashore?
2. Which man is Columbus?
3. Why is his head bare?
4. What is he saying?
5. What are his men interested in?
6. What are the natives interested in?
7. What weapons do the men carry?
8. How does the costume of Columbus differ from a man's dress of to-day?

Describe this picture in sentences that begin as follows:—

1. This is a picture of ———.
2. In the foreground is a group ———.
3. Columbus is standing ———.
4. Behind Columbus are ———.
5. Some figures of natives are ———.
6. In the background are ———.

79. WRITTEN NARRATION

Write an account of the landing of Columbus, as if it were written by the boy that you see kneeling in the picture.

80. IMITATION OF A PARAGRAPH

Write a paragraph about a rowboat, a racing boat, or a gasoline launch. Study and imitate this model:—

The *Rosendale* was a slow, clumsy, but very capacious old yacht that used to sail on Lake Winnebago whenever there was a breeze. Its owner and captain was a minister who was also a bachelor, and its passengers were all the boys and girls whom the captain knew. How the little rowboat towed at the stern used to whiz through the water when the wind was fresh, and how the great heavy sails used to droop and sag when the *Rosendale* was becalmed!

81. CONVERSATION ABOUT PASSENGER BOATS

Talk about passenger boats, following this outline:—

1. The appearance of passenger boats.
 - (a) The decks and pilot house.
 - (b) The staterooms and cabin.
 - (c) The dining room.
2. The advantages and disadvantages of traveling by boat.
 - (a) As to speed.
 - (b) As to cost.
 - (c) As to comfort.

82. PLANNING FOR ORAL NARRATION

Prepare to give an account of a trip that you once took by boat. It may be an excursion, or just an evening boat ride. Recollect it all very carefully, then make an outline. Bring this outline to class, talk it over with your teacher, decide on the order of your topics, and which topic is the most important.

83. ORAL NARRATION

Tell your classmates the story of your boat trip.

84. WORD STUDY

In your talks about boats you have used many new words. Explain in good language the meaning of each of these words: —

commerce	bow	berth	jib
compass	stateroom	crew	navigate
cabin	anchor	duties	hull
ballast	exports	rudder	freight
imports	stern	fare	gangplank

85. STUDY OF AN EXPLANATION

Study this account of how a boy makes a boat. Notice how it begins, what is told in each paragraph, and in what order the process is told.

The young shipbuilder first makes up his mind as to the size of his boat, and then selects a piece of solid but light wood, which will be large enough for the hull. Pine is generally used, but well-seasoned white willow is even better.

He begins his work by carefully shaping the hull with knife and saw, for on this process the success of the whole undertaking depends. If the bottom is not cut perfectly true on both sides, if the bow is not shapely and even, if the stern is not well rounded off, his ship will never sail well, no matter how admirably he may execute the rest of his work.

When the hull is properly shaped, it must be hollowed out. This may be done by means of a knife or ordinary chisel, but the most convenient tool is a "gouge," or chisel with a curved

edge. When he has made the interior of his boat as deep and wide as he thinks proper, he puts a deck on it if it is a ship, or if it is only a sailboat, he puts in seats, or "thwarts," as the sailors call them.

Then comes the most important part of his work, the rigging and the finishing. First the mast, which must be light and tapering, and standing back at a slight angle, is set up, and the booms and yards are attached. Then the sails, a mainsail and a jib, are placed so that they can be raised and lowered easily on the mast. After this work is done he paints his ship some bright color, with her name on the stern, where he has already placed a little rudder.

The finishing touch is the raising of the ship's tiny flag, and then comes the happy hour of her first voyage.

With your teacher's help make an outline of this account of how a boat is made.

86. LETTER EXPLAINING A PROCESS

Write an account of how to make something,— a whistle, a trap, a kite, a bird house, a garment, a piece of fancy work. First make an outline, and plan just what you will tell in each paragraph. Write the account in the form of a letter to a friend.

87. ORAL EXPLANATION OF A TOOL

In the account of how a boy makes a boat, certain tools are mentioned — a knife, a saw, a chisel, a gouge. Write a list of all the tools you know of. See who can have the longest list of words correctly spelled. Select one of these tools to talk about in

class. Tell (1) what it is used for, (2) what it is made of and what parts it consists of, (3) where it can be bought and what it costs.

88. BUSINESS LETTERS

All the letters that you have written heretofore have been **friendly letters**. There is another important class of letters, called **business letters**.

The parts of the business letter are the same as those of the friendly letter, except that between the heading and the salutation is a part called the **address**.

The address consists of the *name* and *place of business* of the person or the firm that you are writing to.

Study this model for a business letter:—

640 Lucas Ave.

Los Angeles, Cal.

July 5, 1911

The American Book Company
Washington Square
New York

Gentlemen :—Inclosed you will find a P. O. money order for four dollars and fifty cents (\$4.50), for which please send me six copies of Maxwell and Smith's "Writing in English."

Yours truly,

(Miss) Hazel Goodrich.

Write a business letter to a dealer in hardware, inquiring about a tool or ordering one.

89. WORD STUDY. *Lie and Lay*

Two words often confused are *lie* and *lay*.

Lie means to be or to place oneself in a reclining position. Another form of *lie* is *lay*. We say:—

Now I *lie* down.

Now he *lies* down.

Yesterday we *lay* down.

Lay means to place some object down. Another form of *lay* is *laid*. We say:—

Now I *lay* the book on the table.

Now he *lays* the book on the table.

Yesterday they *laid* the book on the table.

Fill the blanks in these sentences with *lie*, *lay*, or *laid*, and tell the meaning of each sentence:—

1. The old man — his hand on the child's curls.
2. Tom — in bed wide awake.
3. Hens — eggs.
4. Now the ship — at anchor.
5. Mother — down for a nap every day now.
6. Who — the bricks in this wall?
7. I do not like to — in a hammock.
8. When we buried him, he — like a warrior taking his rest.
9. Uneasy — the head that wears a crown.
10. Let us — the baby in his cradle.
11. The coat — just where he had left it.

Can you discover the difference in time between *lie* and *lay*? between *lay* and *laid*?

90. WORD STUDY. *Has Lain and Has Laid*

We say, — “The ship *has lain* at anchor for weeks,” because we mean that it is at rest.

We say, — “The rain *has laid* the dust,” because we mean that the rain has made the dust settle.

Fill in the blanks in these sentences with the right word. Tell the reason for your choice. Remember that *lie*, *lay*, and *has lain* are forms of the word *lie*, and that *lay*, *laid*, and *has laid* are forms of the word *lay*.

1. Jim told the dog to — down, and then — his cap and coat in the nearest chair.

2. Billowy white clouds — all around the horizon.

3. The white bantam has — an egg.

4. To make a good sidewalk you must — the boards on stringers.

5. You will feel stronger after you have — down a while.

6. This man has — all the carpets.

7. After their swim was over the boys — on the sand.

8. I have — here in bed for three weeks.

9. If Tom — there any longer, he will take cold.

10. You will find your watch where you — it yesterday

11. — your hat and coat on this bench.

12. Do horses — down when they sleep?

13. When I entered the library, the books — in great disorder on the dusty floor.

Write good original sentences containing the three forms of *lie*, and others containing the three forms of *lay*

91. WORD STUDY. TIME ELEMENT

There are some other words that people have difficulty with after *has*, *had*, or *have*. Learn these forms by heart : —

The wind *has blown* down our maple tree.

The cat *has eaten* a young robin.

I *have spoken* to you three times.

The tramp *has stolen* a watermelon.

I *have torn* my new coat.

The birds *have flown* to the sunny South.

Charlie *had swum* across the bay.

The children *had drunk* all the milk.

Make original sentences containing these forms.

92. STUDY OF A POEM

Study this poem about a famous battleship, the *Constitution*. Ask your teacher to tell you under what circumstances it was written.

"OLD IRONSIDES"

Aye, tear her tattered ensign down!

Long has it waved on high,

And many an eye has danced to see

That banner in the sky ;

Beneath it rung the battle shout,

And burst the cannon's roar ;—

The meteor of the ocean air

Shall sweep the clouds no more.

Her deck, once red with heroes' blood,
 Where knelt the vanquished foe,
 When winds were hurrying o'er the flood,
 And waves were white below,
 No more shall feel the victor's tread,
 Or know the conquered knee;
 The harpies of the shore shall pluck
 The eagle of the sea!

O, better that her shattered hulk
 Should sink beneath the wave;
 Her thunders shook the mighty deep,
 And there should be her grave;
 Nail to the mast her holy flag,
 Set every threadbare sail,
 And give her to the god of storms,
 The lightning and the gale!

— OLIVER WENDELL HOLMES.

Talk in class about the meaning of this poem. Try to see and hear in imagination what Holmes described. Try to feel as the writer felt, and then read the poem with spirit.

Find out what became of the *Constitution*.

93. WORD STUDY. HOMONYMS

In the poem, "*Old Ironsides*," why is the comma after *aye*, in the first line? Why is there an exclamation point at the end of this line?

Is the word *heroes'* in the second stanza singular or plural? Is *victor's* singular or plural? How do

you know? Write the possessive singular and plural of *foe*, *harpies*, *eagle*, *god*.

Tell the difference in the meaning of the following sets of homonyms. One word of each set occurs in the poem.

air	ere	e'er	holy	wholly
o'er	ore	oar	red	read
rung		wrung	see	sea
sail		sale	know	no

Use these homonyms in good sentences. Can you find any other homonyms in the poem?

94. USE OF THE DICTIONARY

You have consulted the dictionary for the spelling, division into syllables, and pronunciation of words. Besides all this, we may find in the dictionary the meaning of words.

Find the meaning of the words *ensign*, *harpy*, *meteor*, *threadbare*, *vanquish*. Some of these words are given more than once. Take each as it is given first.

Some of these words have more than one meaning. Take the first meaning of *ensign*, *harpy*, *threadbare*, and *vanquish*, and the second meaning of *meteor*.

95. WORD STUDY. SYNONYMS

Words that have nearly the same meaning are called **synonyms**; as, *ensign* and *flag*, *vanquish* and *conquer*.

What synonyms can you think of for these words as used in “*Old Ironsides*”? — *tear, shout, wind, wave, shattered, sink, nail.*

Make sentences containing each pair of these synonyms so used as to show the difference in the meaning of each pair.

96. STUDY OF A DESCRIPTION

Read this description of a canal boat: —

Scraps had found at the head of the tow a boat of unusual interest. The cabin and the tiller were protected from the sun by a red-and-white striped awning with a scalloped edge, stretched across portable posts. The diminutive windows were curtained with embroidered muslin. On the cabin room were sofa cushions, a rocking-chair, and a small work-table, and in the canvas hammock slung between the posts was a girl. Her father, a grizzled old canal dog, had swabbed his decks while the fire was coming up, and was now frying the steak and potatoes. Later in the day they visited our boat. The girl was about eighteen, dressed in clean calico. Her sun-bonnet, pushed back, hung behind her neck. Her abundant black hair was gathered straight back into a knot. She had a well-rounded and gracefully robust figure, and arms like those of an antique statue. Her father owned his boat and his mules. In the summer they carried freight, and in the winter lived on a little farm in the mountains. The mother was dead, and this girl was her father's only deck hand. She could “snub” a boat like a man, or steer one into a lock with a touch that would not have cracked an egg.

— F. HOPKINSON SMITH.

What is meant by *tiller, portable, diminutive, grizzled, swabbed, antique, snub*? Consult the dictionary.

97. BUSINESS LETTER

Write a letter to the captain of some boat, inquiring about a trip that you wish to take.

98. PLANNING A DESCRIPTION

What person is described in Smith's description of a canal boat? Can you imagine this person from the description given? Notice just what features the author selected, and in what order he arranged them.

Think of some boy or girl that you could describe in a similar way, perhaps one of your classmates. Decide on what features you will mention, and in what order you will present them. It would be well to close your description as Smith did, by telling something that the person can do.

Make an outline for your description.

99. WRITING A DESCRIPTION

Write in one paragraph the description that you have outlined. Hand it to your teacher for criticism.

100. EXPLANATION BY IMITATION

In the selection from F. Hopkinson Smith are two interesting compound words — *rocking-chair* and *work-table*.

There are many kinds of chairs and tables, and to name them people invented compound words. Write

a list of all the compound words you know that are names of special chairs or tables. Tell in class the particular characteristics of one of these chairs or tables. Imitate this model:—

A rocking-chair is a chair that has a rocker fastened to the lower ends of the two legs on each side, so that the person sitting in the chair may rock back and forth.

101. REWRITING A DESCRIPTION

Improve and rewrite your description of a person, then read it aloud in class. Try to see in imagination the persons that your classmates describe.

102. TRANSPOSED SENTENCE

In most sentences the subject comes first and then the predicate. In some sentences, however, this order is reversed, and the predicate comes first; as, *Merrily rang the bells*. Such a sentence is said to be **transposed**.

Mr. Smith wrote a very good transposed sentence:—

“On the cabin room were sofa cushions, a rocking-chair, and a small work-table, and in the canvas hammock slung between the posts was a girl.”

How many subjects and predicates does this sentence contain? What does the first group of words in each part tell? Where is the subject in each part?

Write a similar sentence about something on the school grounds or in the schoolroom.

103. CONVERSATION ABOUT RAILROADS

Waterways, both natural and artificial, do not furnish sufficient means of transportation, especially where rapid transit is desired, and so we have railroads. Be prepared to talk in class about railroads, following this outline:—

1. What a railroad is and how it is built.
2. What a freight train consists of.
3. How different kinds of freight are transported.
 - (a) Live stock.
 - (b) Lumber.
 - (c) Ore.
 - (d) Fruit.
4. The rate at which a freight train travels.
5. The men in charge of a freight train.

104. MAKING AN OUTLINE

Make an outline for a talk on passenger trains. Include every point that you would like to know about. Arrange the points in good order. Bring your outline to class, and with your teacher's help make the best outline possible. Select one topic for your own, and be prepared to talk on it to-morrow.

105. TALK ABOUT PASSENGER TRAINS

Talk before the class about the topic that you selected from your outline of the subject, *Passenger Trains*. Arrange what you say in good order.

106. WORD STUDY

In your talks about railroads you used many new words. Be able to explain the meaning of each of these words:—

ties	brakeman	day coach	roundhouse
rails	conductor	dining car	sleeping car
switch	stop-over	double track	through ticket
depot	caboose	parlor car	refrigerator car
station	baggage	smoking car	vestibule train

107. ABBREVIATIONS

The abbreviation of *railroad* is *R. R.* The abbreviations of the names of special railroads consist usually of the initials of the names; as, *N. P.* for *Northern Pacific*, *B. and O.* for *Baltimore and Ohio*.

Write the full names, with their abbreviations, of three railroads in your state.

Names of countries and states are often abbreviated. Learn the abbreviations of the names of your state and three other states of your own selection. Learn also these abbreviations:—

U. S. — United States.

D. C. — District of Columbia.

St. — Saint, as in St. Paul, St. Joseph.

Mt. — Mountain, as in Mt. Washington.

Co. — County.

The names of the days of the week are thus abbreviated: *Sun.*, *Mon.*, *Tues.*, *Wed.*, *Thurs.*, *Fri.*, *Sat.*



Elsley

SOFT PERSUASION

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108. DEBATE

Think of this question: — *Which is to be preferred, travel by railroad or travel by boat?*

Choose sides, and be able to present in good language all the reasons that you can for your side. Ask somebody to be judge and to decide which side has given the best reasons.

109. STUDY OF A PICTURE

Study the picture of the child and the dog. Be able to answer these questions:—

1. Where is the scene? How do you know?
2. Why is the dog chained to the basket?
3. What might be in the basket?
4. What might be written on the two tags?
5. What is the little girl trying to do?
6. Why doesn't the dog turn toward her?
7. What will probably happen very soon?

110. WRITTEN NARRATION

Write a story based upon the picture. Try to have your story a little different from that brought out by the study of the picture in class. Look your story over carefully to see if you have made any mistakes in spelling, punctuation, capitalization, or paragraphing. Read your story in class.

111. CONVERSATION ABOUT ROADS

There are other roads than railroads over which goods are transported. Be prepared to talk in class about roads, following this outline:—

1. The usefulness of roads.
 - (a) For transportation.
 - (b) For pleasure.
2. The making of roads.
 - (a) Country roads.
 - (b) Macadamized roads.
 - (c) City pavements.
 - (d) Corduroy roads.
3. How we travel on roads.
 - (a) In vehicles drawn by horses.
 - (b) In motor cars.
 - (c) On horseback.
 - (d) On bicycles.

Explain, if you can, an “Indian trail.”

112. ORAL EXPLANATION

Select the kind of road that you know most about, and be able to tell in class how it is made. Tell all that is necessary, and try to be very clear. If you wish, you may illustrate your talk with drawings on the blackboard.

113. STUDY OF A PARAGRAPH

Read this description of a country road in 1795:—

The road through the forest was one of those wagon tracks that were being opened from the clearings of the settlers. It wound along beneath trees of which those now seen in Ken-

tucky are the unworthy survivors — oaks and walnuts, maples and elms, centuries old, gnarled, massive, drooping, majestic. Through their arches the sun hurled down only some solitary spear of gold, and over their gray-mossed roots some cold brook crept in silence. Here and there were billowy open spaces of wild rye, buffalo grass, and clover, on which the light fell in sheets of radiance. Other spots were so dim that for ages no shoot had sprung from the deep black mold. Blown to and fro across this wagon road were odors of ivy, pennyroyal, and mint, mingled with the fragrance of the wild grape. Flitting to and fro across it, as low as the violet beds, as high as the sycamores, were unnumbered kinds of birds, some of which, like the paroquet, are long since vanished.

— JAMES LANE ALLEN.

What is the topic of this paragraph? What is the relation of each sentence to the main topic? Try to imagine all that the author wishes you to see, and feel, and smell. What do you like about this paragraph?

Learn the pronunciation of *forest*, *sycamores*, *paroquet*.

Memorize this paragraph and then write it.

114. WORDS OF OPPOSITE MEANING

What is the meaning of each of these words as used in the description of a road? — *unworthy*, *old*, *gnarled*, *massive*, *drooping*, *dim*, *deep*, *wild*.

Think of a word that means just the opposite of each of these words. Use your words of opposite meaning in good sentences.

115. CONVERSATION ABOUT SOLDIERS

Many of the older thoroughfares in the United States are called *military roads*. They are the highways over which both soldiers and supplies were transported during the Civil War. Even in times of peace many thousands of men earn their living by being soldiers. Be prepared to talk about soldiers, following this outline:—

1. What a soldier is.
2. His uniform.
3. His life in times of peace.
4. The divisions of an army.
5. The officers of an army.
6. How soldiers fight at the present time.
7. The advantages and disadvantages of being a soldier.

116. USE OF THE DICTIONARY

In the United States young men are educated for the army at West Point. If you wish to know something about this place you will find it in a part of the dictionary that comes near the end of the book and is called "A Pronouncing Gazetteer" (găz' ě tēr').

This gazetteer contains all geographical names of any importance.

You notice that four lines of fine print are given about West Point. These lines are divided by dashes into five parts. This means that there are five places named West Point. The fourth part reads thus:—

“vil. Orange co. N. Y. on W. bank of Hudson riv.; seat of U. S. military academy.”

Look for the meaning of abbreviations at the bottom of each left hand page in the Gazetteer.

Find in the Pronouncing Gazetteer all the information you can about the town and the state in which you live, also about some other town, some foreign country, some river, some lake, and some mountain in which you are interested.

Tell in complete sentences what you learned about a river.

117. TALK ABOUT A JOURNEY

Now that you know the location of West Point, find it on a map of the United States. Trace the route by which you could go there. Find out the name of the railroad that you would take, and, if possible, how long the journey would be, and how much it would cost; what important cities you would pass through, and what bodies of water you would cross. Tell all this in class, making use of the following expressions: —

I should take the train —

I should pass through —

I should arrive in New York —

I should arrive at West Point —

Talk in class about how a young man enters West Point, and what sort of training he gets there.

118. BUSINESS LETTER

Write a letter to the publishers of Webster's *New International Dictionary*, stating that you wish to buy a dictionary, and inquiring about the price and how they would send the book to you.

119. WRITTEN BIOGRAPHY

Perhaps the greatest soldier that our country ever had was George Washington. Talk about him in class, and then write a few brief statements about him, telling the main facts that everybody ought to know. Study and imitate this model: —

Alfred the Great was born in 849, and died in 901. He became king of the Saxons in 871. He overcame the Danes who invaded England, converted them to Christianity, and in six years made himself ruler of all England. He did much for his country. He improved the forts, established coast defenses, gave a code of laws, and translated several Latin books into English.

120. STUDY OF A STORY

Read this story of Washington as a boy: —

Washington's father had taken a great deal of pride in his blooded horses, and his mother afterward took pains to keep the stock pure. She had several young horses that had not yet been broken, and one of them in particular, a sorrel, was extremely spirited. No one had been able to do anything with it, and it was pronounced thoroughly vicious, as people are apt to pronounce horses which they have not learned to master. George was determined to ride this colt, and told his

companions that if they would help him catch it, he would ride and tame it.

Early in the morning they set out for the pasture, where the boys managed to surround the sorrel and then to put a bit into its mouth. Washington sprang upon its back, the boys dropped the bridle, and away flew the angry animal. Its rider at once began to command; the horse resisted, backing about the field, rearing and plunging. The boys became thoroughly alarmed, but Washington kept his seat, never once losing his self-control or his mastery of the colt. The struggle was a sharp one; when suddenly, as if determined to rid itself of its rider, the creature leaped into the air with a tremendous bound. It was its last. The violence burst a blood vessel, and the noble horse fell dead.

Before the boys could sufficiently recover to consider how they should extricate themselves from the scrape, they were called to breakfast; and the mistress of the house, knowing that they had been in the fields, began to ask after her stock.

"Pray, young gentlemen," said she, "have you seen my blooded colts in your rambles? I hope they are well taken care of. My favorite, I am told, is as large as his sire."

The boys looked at one another, and no one liked to speak. Of course the mother repeated her question.

"The sorrel is dead, madam," said her son. "I killed him."

And then he told her the whole story. They say that his mother flushed with anger, as her son often used to, and then, like him, controlled herself, and presently said, quietly:—

"It is well; but while I regret the loss of my favorite, I rejoice in my son, who always speaks the truth."

— SCUDDER'S *Life of Washington*.

Find out the meaning of these words:—*blooded horses, vicious, blood vessel, extricate*.

Divide this story into three parts — introduction, body of the story, and conclusion.

What is told in the introduction ?

In what order is the story told ?

What is the most exciting point ?

Why are the last five or six paragraphs so short ?

Should you like this story just as well if it contained no dialogue ? Why not ?

Who are the two main characters in this story ?
What kind of person is each of them shown to be ?

121. QUOTATIONS. PLANNING A STORY

The story about Washington contains several quotations. How are they punctuated ?

Sometimes it is necessary to write a quotation from one person within a quotation from another person, as in this sentence, — Mrs. Washington said, “When my son George spoke the words, ‘The sorrel is dead, madam,’ I felt angry for a moment.”

What is the direct quotation from George ? How is it set off ? Notice that it is inclosed in **single quotation marks**, and that the whole quotation, or what Mrs. Washington said, is inclosed in the usual **double quotation marks**.

Make a rule for the punctuation of a quotation within a quotation.

Think of some experience that you or some one that you know has had with some animal. Plan to tell it

in a manner similar to that in which the story of Washington is told. Make an outline, planning carefully what you will tell in each of the three parts of the story.

122. WRITING A STORY

Write your story. Tell only what is necessary in the introduction, and make the conclusion short. Bring in some dialogue so as to make the story more lively and more real. Attend carefully to the paragraphing, also to the spelling and the punctuation. Do not forget the quotation marks, nor the comma that is often needed before *and*.

123. USE OF THE DICTIONARY

Following the Pronouncing Gazetteer in Webster's Dictionary there is a part called the Biographical Dictionary, which contains the names of noteworthy men and women.

Look up the following names, and be able to tell in class just what information about persons may be found in the Biographical Dictionary: *Daniel Boone*, *Grace Darling*, *Julius Cæsar*.

You will find the last name of each person given first.

Look up the names of two other persons about whom you wish some information. Tell in class in complete sentences what you have learned about one of these persons.

124. ABBREVIATIONS

You have just learned that Julius Cæsar was born in the year 100 B.C.

B.C. is an abbreviation of the words *before Christ*.

We say that King Arthur lived in the fifth or sixth century A.D.

A.D. is an abbreviation of two Latin words meaning *in the year of our Lord*, for time is now reckoned from the birth of Christ.

M. is an abbreviation of a Latin word meaning *noon*, or twelve o'clock.

The twelve hours preceding noon are said to be *A.M.*, meaning *before noon*.

The twelve hours following noon are said to be *P.M.*, meaning *after noon*.

o'clock is a contraction of the words *of the clock*.

Study these sentences:—

The train leaves at 5.45 A.M.

The train leaves at a quarter to six in the morning.

The train leaves at fifteen minutes of six.

The train leaves this evening at 8.07.

The train leaves this evening at seven minutes past eight.

The train arrived at 3.30 P.M.

The train arrived at half past three in the afternoon.

125. STUDY OF POETRY

Read this stanza written about Washington by an English woman: —

Land of the West! though passing brief the record of thine
age,
Thou hast a name that darkens all on History's wide page! .
Let all the blasts of Fame ring out, — thine shall be loudest
far;
Let others boast their satellites, — thou hast the planet star.
Thou hast a name whose characters of light shall ne'er depart,
'Tis stamped upon the dullest brain, and warms the coldest
heart;
A war-cry fit for any land where Freedom's to be won:
Land of the West! it stands alone, — it is thy Washington!
— ELIZA COOK.

Talk with your teacher about the meaning of these lines. In what ways has Washington been honored in the United States?

Account for all the capital letters in the stanza. Account for the apostrophes; the exclamation points.

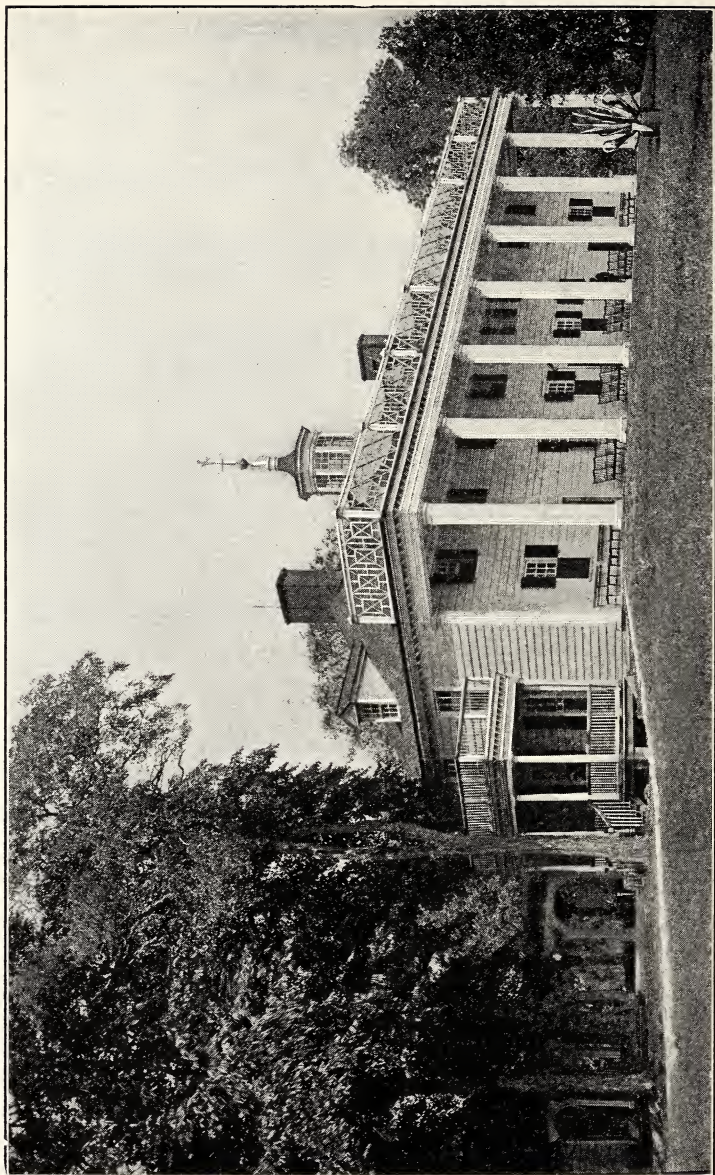
Learn the meaning and the spelling of these words: *satellites*, *planet*, *characters*.

Why are the words *age*, *far*, and *heart* indented.

Memorize this stanza and then write it.

126. REWRITING A STORY

Rewrite your story about an experience with an animal, improving it all you can. Read it aloud in class. Take a vote as to which story is told the best.



WASHINGTON'S HOME, MT. VERNON

127. CONVERSATION ABOUT MOUNT VERNON

Study the picture of Washington's home at Mount Vernon. Talk in class about how it differs from the homes that you know : —

1. As to shape, size, and building material.
2. As to doors and windows.
3. As to roof.
4. As to porches.
5. As to heating and lighting.

Where is Mount Vernon? Find out in what year the house was built.

If you have ever visited Mount Vernon, tell your classmates about the place. Tell in which room Washington died, and where he is buried.

128. CONVERSATION ABOUT MEMORIAL DAY

One of the most important holidays of the year is Memorial Day, a day on which we decorate the graves of soldiers. Be prepared to talk about Memorial Day, following this outline : —

1. The date of Memorial Day.
2. How the day is observed.
3. Why the soldiers should be honored.
4. The origin of Memorial Day.
5. How last Memorial Day was observed in your town. If there was a procession, describe it.
6. How the living soldiers are cared for.
 - (a) Their pensions.
 - (b) Soldiers' Homes.

Did any of your relatives or ancestors ever take part in any war? If so, tell some anecdote about them.

129. PLANNING A DESCRIPTION

In the front part of the dictionary are certain pages or *plates*, some of which contain flags. Examine these plates. Select a certain flag, and prepare to write a description of it. Put it in the form of a letter to a friend. You might tell how you made this flag, or how you painted a picture of it. Of course you will have to tell the size first, then the material, then how you cut and sewed it. Or if you painted it, you must tell how you drew the outline and divided it into sections, then how you painted each section. Talk this over in class.

130. BUSINESS LETTER

Write a letter to a large dry-goods firm ordering an American flag. Tell the size of the flag and the quality of the material that you wish, also when and how you wish the flag shipped to you.

131. LETTER WRITING

Write in a letter the description of the flag that you selected. Be so clear that the one to whom you write may be able to make or to paint the flag according to your directions.

132. WORD STUDY. *This, That, These, Those*

Study these sentences : —

This flag is very old.

That flag is bran new.

These flags belong to the regiment.

Those flags were carried in many battles.

We use *this* and *these* to point out objects near at hand ; *that* and *those* to point out objects at some distance.

Which of these words are singular ? Which are plural ?

Write ten sentences containing these words used before names of objects.

133. TESTING A DESCRIPTION

Rewrite your letter describing a flag. Exchange letters in class, and then draw or paint the flag that is described in the letter you get.

134. STUDY OF A SONG

Study this poem. It is one of the patriotic songs that every boy and girl living under the American flag should know.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia, the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee !

Thy mandates make heroes assemble,
 When Liberty's form stands in view ;
 Thy banners make tyranny tremble,
 When borne by the red, white, and blue.

CHORUS

When borne by the red, white, and blue,
 When borne by the red, white, and blue,
 Thy banners make tyranny tremble,
 When borne by the red, white, and blue.

When war winged its wide desolation,
 And threatened the land to deform,
 The ark, then, of freedom's foundation,
 Columbia, rode safe through the storm ;
 With her garlands of vict'ry around her,
 When so proudly she bore her brave crew,
 With her flag proudly floating before her,
 The boast of the red, white, and blue.

CHORUS. — When borne, etc.

The star-spangled banner bring hither,
 O'er Columbia's true sons let it wave ;
 May the wreaths they have won never wither,
 Nor the stars cease to shine on the brave.
 May the service united ne'er sever,
 But they still to their colors prove true !
 The Army and Navy forever !
 Three cheers for the red, white, and blue !

CHORUS. — When borne, etc.

— DAVID T. SHAW.

How are the rimes arranged in this song ?

What is meant by *Columbia* ? Why would that
 be a good name for our country ?

What is the meaning of *homage, mandates, tyranny, garlands, the service, Navy?*

What is the story of the ark?

Why should Columbia be called the *ark of Freedom?*

What is meant by *The Army and Navy forever?*

Learn the first stanza and the chorus.

135. WORD STUDY. *Than*

Learn these sentences by heart:—

Beth is taller than *I*.

I am shorter than *she*.

Frank is older than *I*.

I am younger than *he*.

They are richer than *we*.

We are happier than *they*.

Write two sentences containing each of these words after than: *I, he, we, she, they*.

Never use the word *than* after the word *different*. Always say *different from*.

Write five sentences containing *different from*.

136. STUDY OF A STORY

Read this story. Talk about it in class.

THE SLEEPING BEAUTY

Once upon a time a certain king gave a great christening feast for his baby daughter, and invited seven fairies to be godmothers to the little princess.

The feast was spread in the king's palace. Before each of the fairy godmothers was set a magnificent plate, with a gold knife and a gold fork studded with diamonds and rubies. Just as they were sitting down, however, there entered an old fairy who had not been invited because, more than fifty years before, she had shut herself up in a tower, and everybody supposed that she was either dead or enchanted.

The king ordered a cover to be laid for her, but it could not be a massive gold one like the others, for only seven had been ordered made. The old fairy thought herself ill-used, therefore, and muttered between her teeth. One of the young fairies, overhearing her, and fancying she might work some mischief to the little baby, went and hid herself behind the hangings in the hall, so as to be able to have the last word and undo any harm the old fairy might wish to work.

The fairies now began to endow the princess. The youngest for her gift decreed that she should be the most beautiful person in the world; the next that she should have the mind of an angel; the third that she should be perfectly graceful; the fourth that she should dance admirably well; the fifth that she should sing like a nightingale; the sixth that she should play charmingly upon every musical instrument. The turn of the old fairy had now come, and she declared, while her head shook with malice, that the princess should pierce her hand with a spindle, and die of the wound. This dreadful fate threw all the company into tears of dismay; but the young fairy who had hidden herself came forward and told the king and queen to be of good cheer, for although she could not entirely undo what the old fairy had done, still she could decree that instead of dying the princess should only fall into a deep sleep. This sleep would last a hundred years, and at the end of that time a prince would come to wake her.

The king was a little comforted, but hoping to prevent entirely what the old fairy had foretold, he said that he would issue an edict forbidding all persons in his dominion from

spinning or even having spindles in their houses, under pain of instant death.

Now fifteen years after the princess was born, she was with the king and queen at one of their castles, and as she was running about by herself she came to a little chamber at the top of a tower, and there sat an honest old woman spinning, for she had never heard of the king's edict.

The princess asked her what she was doing, and the old woman, who did not know the beautiful child, told her that she was spinning. The princess thought that it was very wonderful, and asked the old woman to teach her how to spin. The lesson began, and was progressing finely, when all of a sudden, the princess pierced her hand with the spindle and fainted away. The old woman called for help. People came running in from all sides; they threw water in the princess's face, and did all they could to restore her, but nothing would bring her to. The king came up, also, and remembering what the old fairy had said, he had the princess carried to the finest apartment and laid upon a richly embroidered bed, for he knew that she would not awake for a hundred years.

The good fairy who had changed the princess's death into this long sleep, was twelve thousand leagues away, but she learned what had happened from a dwarf who had a pair of seven league boots, and so she instantly set out for the castle. She was a very wise fairy, and when she saw that the princess would awake in new and strange surroundings, she touched with her wand everything and everybody in the castle except the king and queen. She touched the horses in the stables, the great mastiffs in the courtyard, and even the princess's tiny lapdog. As soon as she touched them they all fell asleep, not to wake again for a hundred years. The king and queen kissed their daughter farewell, and left the castle. In a quarter of an hour there had grown up about it a wood so thick and filled with thorns that nothing could get at the castle, and the castle top itself could only be seen at a distance.

A hundred years went by, and the kingdom was ruled by another royal family. The son of the king was hunting one day when he discovered the towers of the castle about the tops of the trees, and asked what castle that was. All manner of answers were given to him. One said it was an enchanted castle, another that witches lived there, but most believed that it was occupied by a great ogre, who carried thither all the children he could catch and ate them up one at a time, for nobody could get at him through the dense wood. The prince did not know what to believe; but finally an old peasant spoke up and said that more than fifty years before his father had told him that in that castle was the most beautiful girl that was ever seen; that she was to sleep for a hundred years and be awakened at last by the king's son, who was to marry her.

At these words the young prince was greatly excited. He had not a moment's doubt that he was the one to wake the princess, and so he set out at once for the castle. Scarcely had he come to the wood when all the trees and thorns opened to offer him a path, and then closed instantly, shutting out all his followers. Utter silence was about him; everywhere around and within the castle were men and women, sitting or standing, but all fast asleep. Finally he entered a chamber, and saw on a golden bed the loveliest sight he had ever looked upon. He drew near, trembling and wondering, and knelt beside the fair sleeping princess. Her hand lay upon her breast, and he touched it with his lips. At that moment the enchantment was ended, and the princess awoke. Looking drowsily and tenderly at the young man, she knew him for her lover, and told him that she had waited for him long and was glad of his coming. The prince was overjoyed, and they soon forgot everything but each other and talked and talked for hours.

Meanwhile all the other people in the castle had awakened, and were feeling extremely hungry. The lady-in-waiting be-

came very impatient, and at length announced to the princess that they all waited for her. The prince then took the princess by the hand; she was dressed in great splendor, but he did not hint that she looked as he had seen pictures of his great-grandmother look; he thought her all the more charming for that. They passed into the hall of mirrors, where supper was awaiting them, and musicians played old music upon old violins. In the evening they were married in the chapel of the castle.

When they left the castle the next day with all the retinue of the princess, the wood opened again to let them pass. Outside they met the prince's followers, and when he turned to show them the castle, behold! there was no castle to be seen, and no wood. Both had vanished, but the prince and princess went gayly away, and when the old king and queen died they reigned in their stead.

Consult the dictionary for the pronunciation of *diamonds*, *admirably*, *malice*, *edict*, *leagues*, *wand*, *ogre*, *retinue*.

Tell what is the topic of each paragraph in this story.

Who are the four most important characters in the story? What kind of person is each of them?

Who are the minor characters? Why has each of them a place in the story?

137. ORAL NARRATION

Divide the story of the Sleeping Beauty into three parts, corresponding to the three chief events, and be prepared to tell it in class. Try to use some of the language of the story that you especially like.

138. COMMON EXPRESSIONS

There are many common expressions in the story of the Sleeping Beauty. Talk about the meaning of the following, and then use four of them in good sentences of your own:—

be of good cheer	fall asleep
all of a sudden	one at a time
fainted away	set out
bring her to	fast asleep

What is a deep sleep? a sound sleep? a light sleeper? a nap? a cat nap?

139. HOMONYMS

Use the following pairs of homonyms in sentences so as to show the difference in their meaning:—

been	bin	pair	pare
some	sum	hour	our
hall	haul	blue	blew
threw	through	you	ewe

140. WORDS OF OPPOSITE MEANING

What is the meaning of each of these words as used in the story of the Sleeping Beauty?—*massive, graceful, hasty, wonderful, careless, beautiful, honest.*

Write a list of seven words that have just the opposite meaning to the seven words in the list above. Arrange the two lists in pairs. Select one pair, and write good sentences containing them.

141. DRAMATIZING A STORY

You have learned that a story instead of being *told* may be *acted*, thus forming a **play**, or **drama**.

The main divisions of a play are called **acts**, and the divisions of an act are called **scenes**.

Let us now try to dramatize the story of *The Sleeping Beauty*.

First we must decide how many acts there shall be. This depends on how many important divisions the story has. What are these divisions?

Next we must decide about the scenes. There is a new scene whenever there is a change of place. Act I has only one scene, but what two scenes will Act II have? How many scenes will Act III have? What is the principal event in each scene of the play? Where does it take place?

Next we must select the **characters**, or make a list of all the persons that we wish to take part in the play.

Then we must attend to the **setting**. This means the place where the scene occurs, and the arrangement of the stage.

Last of all we write the **dialogue**, or what the characters say to each other.

Talk with your teacher about all this in class.

142. DRAMATIZING (Continued)

After you have decided about the setting and the characters for Act I, part of the class may write out

what the setting should be, and the others may write the dialogue. The king should speak first and also last.

Read in class what you have written, and select what is best. Then one member of the class may write it in its final form.

143. DRAMATIZING (Continued)

Proceed in the same way with the two scenes of Act II and Act III of your play. This may take you several days.

144. LETTER WRITING

We call what each character says his **part**. Assign the different parts in your play to different pupils in the class. Learn the parts, so that the play may be given some afternoon at school.

Write a letter to your parents or to some friend, telling them what you have done, and inviting them to come and see you act your own play.

REVIEWS

145. DEFINITIONS

An **anecdote** is a short story.

The **address** in a business letter is the name and place of business of the person or firm to whom the letter is written.

The **subject** of a sentence is the part which names that about which something is said.

The **predicate** of a sentence is the part which says something about the subject.

The **modifiers** in a subject or predicate are the words which go with the principal word.

A **declarative** sentence is one that states, or declares, something.

A **simple** sentence has only one subject and one predicate.

A **compound** sentence is one that is made up of two or more separate sentences joined together.

A **transposed** sentence is one in which the words are so arranged that the subject does not come first.

146. PUNCTUATION AND CAPITALIZATION

1. Two or more long predicates are generally separated by **commas**, even if they are joined by *and*.

2. The parts of a compound sentence are usually separated by **commas**.

3. A quotation within a quotation is inclosed in single **quotation marks**.

4. Begin with a **capital letter** —

(a) Titles of honor or respect.

(b) Names of societies and other bodies of men.

(c) Names of holidays.

(d) Names of books, newspapers, and pictures.

Find in some book an illustration of each of these rules. Write a good sentence to illustrate each.

147. THE DICTIONARY

DIACRITICAL MARKS

ā as in lāte	ě as in lěnd	ǔ as in sǔb-trăct'
ǎ as in mǎn	ẽ as in ev'ěr	ō as in gōld
ä as in ärm	é as in é-lāte'	ǒ as in gǒt
â as in dâre	ě as in lǎ'těnt	ô as in lôrd
à as in làst	ī as in īce	ǒ as in lǒft
ǎ as in cour'ǎge	ĩ as in ĩll	ô as in ô-rā'tion
ǎ as in ǎt-těnd'	ū as in tūbe	ǒ as in cǒm-mĭt'
á as in Ěm'má	ǔ as in tǔb	ŋ as in lĭn'gěr
ē as in ēve	û as in tûrn	th as in this
	û as in û-nĭte'	

Accent is the emphasis put upon certain syllables of words in speaking.

The **main accent** is shown in the dictionary by a heavy line at the right of the accented syllable, and the **secondary accent** by a lighter line.

The **Geographical Gazetteer** is in the back part of Webster's Dictionary. It contains geographical names with their pronunciation, and some important facts about the things named.

The **Biographical Dictionary** follows the Geographical Gazetteer. It contains the names, with their pronunciations, of noteworthy men and women, and some important facts about them.

148. WORD STUDY

Titles of men are often abbreviated.

Names of railroads are usually abbreviated by using the initials of the names.

A.M., *P.M.*, and *M.* are abbreviations signifying parts of the day.

What do the following abbreviations stand for?
6.19 A.M., *9.40 P.M.*, *12 M.*, *Col.*, *Hon.*, *Capt.*, *R. R.*

Letters and figures form the plural by adding the apostrophe and *s*.

Names of persons, like *Mr. Wood*, *Mrs. Wood*, and *Miss Wood*, take the plural for either the name or the title, except in the case of *Mrs.*, which has no plural.

What is the plural of each of the following? — *x*, *i*, *3*, *Mr. Hale*, *Miss Murdock*, *Mrs. Blyman*.

After *has* or *have* we may use the words *gone*, *seen*, *done*, *drawn*, *blown*, *eaten*, *spoken*, *stolen*, *torn*, *flown*, *swum*, *drunk*, *lain*, *laid*.

The different forms of *lie* are *lie*, *lay*, *has lain*.

The different forms of *lay* are *lay*, *laid*, *has laid*.

Write sentences containing *has lain*, *has laid*, *has swum*, *has drunk*, *has spoken*.

The suffix *less* means *without*; the suffix *ful* means *full of*; as, *joyless*, *joyful*.

Homonyms are words that are pronounced alike but have different meanings; as, *hear*, *here*.

Synonyms are words that have nearly the same meaning; as, *see*, *behold*.

Make good sentences containing these words: —

bear	their	large	pail	penniless	painful
bare	there	huge	bucket	painless	awful

Rise means to take a higher position; *raise* means to cause to take a higher position.

Raise means to produce plants or animals; *rear* means to bring up children.

Let means to permit; *leave* means to refrain from disturbing; *lie* is used in the expression *had as lief*.

Stay means to remain; *stop* means to cease action.

Lie means to be in a reclining position; *lay* means to put a thing in such a position.

Bring means to carry to a place where the speaker is; *take* means to carry from the place where the speaker is; *fetch* means to go, get, and bring.

Select the correct word for each of these sentences: —

1. We set the dough in a warm place so that it would (*raise*, *rise*) quickly.

2. Many a great man was (*raised, reared*) on a farm.
3. I will scream if you do not (*let, leave*) me go.
4. Will you give me (*lie, leave*) to throw?
5. The actors are (*staying, stopping*) at a quiet hotel.
6. You had better (*lie, lay*) down and take a nap.
7. I must (*bring, take*) my lunch to school to-morrow.
8. (*Bring, fetch*) me a chair from the library.

Who may be the subject of a sentence.

Whom is found in the predicate.

Mine, yours, hers, his, its, ours, and theirs are correct possessive forms.

Myself, yourself, himself, herself, itself, ourselves, yourselves, themselves are correct compound words.

When *each, every, either, and one* are used in the subject, there must be a singular word in the predicate.

This and *that* are singular; *these* and *those* are plural.

This and *these* refer to objects near at hand, *that* and *those* refer to objects more remote.

Than I, than he, than she, than we, than they are correct expressions.

Select the correct word for each of these sentences:—

1. (*Who, whom*) did you walk to school with?
2. The last house on the street is (*ourn, ours*).
3. Max played the violin (*himself, hissself*).
4. (*Is, are*) either of you going to the concert?
5. Each of the rooms (*were, was*) very small.
6. I do not like (*this, these*) sort of peaches.
7. Nellie has no more right to go than (*I, me*).

PART THREE

1. STUDY OF DESCRIPTION

Read this description of Ichabod Crane's schoolhouse : —

His schoolhouse was a low building of one large room, rudely constructed of logs; the windows partly glazed, and partly patched with leaves of old copy books. It was ingeniously secured at vacant hours by a withe twisted in the handle of the door, and stakes set against the window shutters; so that, though a thief might get in with perfect ease, he would find some embarrassment in getting out; an idea most probably borrowed by the architect, Yost Van Houten, from the mystery of an eelpot.

The schoolhouse stood in a rather lonely but pleasant situation just at the foot of a woody hill, with a brook running close by, and a formidable birch tree growing at one end of it. From hence the low murmur of his pupils' voices, conning over their lessons, might be heard in a drowsy summer's day, like the hum of a beehive; interrupted now and then by the authoritative voice of the master in a tone of menace or command; or, peradventure by the appalling sound of the birch, as he urged some tardy loiterer along the flowery path of knowledge. Truth to say, he was a conscientious man, and ever bore in mind the golden maxim, "Spare the rod and spoil the child." Ichabod Crane's scholars certainly were not spoiled.

— WASHINGTON IRVING.

Consult the dictionary for the pronunciation and meaning of these words: —

glazed	architect	menace
withé	formidable	peradventure

How does Irving say that Ichabod Crane punished his pupils with a birch whip?

Explain the maxim that Irving quoted. Why did he call it *golden*?

What is the topic of the first paragraph? What particular details of the schoolhouse does Irving mention? Why does he make so much of the way that the doors and windows were fastened? Can you imagine the building?

What is the topic of each sentence in the second paragraph? Are the sentences well arranged?

2. MAKING AN OUTLINE

Make an outline for a description of some schoolhouse that you are familiar with. Do not try to tell everything that could be told. Select the details carefully, and plan to have some especially interesting point in your last sentence. Talk about your outline in class, and improve it.

3. WRITTEN DESCRIPTION

Write the description of a schoolhouse that you have planned. If you wish, put it into a letter to some friend or relative who has never seen the building. Try to be humorous.

4. PARTS OF SPEECH. THE NOUN

Since we use words for different purposes, we say that they are divided into different classes, and we call these classes **parts of speech**.

In order to talk about things we must have names for them, hence many of our words are name words, as in this sentence : —

Some morning in the early summer John is told to catch the sorrel mare, harness her into the spring wagon, and put in the buffalo and the best whip, for father is obliged to drive over to the village to see a man about some cattle.

Here *morning* is the name of a time of day, *summer* is the name of a season, and *John* is the name of a boy. What do the other name words name ?

A name word is called a **noun**.

A noun is a part of speech.

Select twenty nouns in Irving's description of the schoolhouse, and tell what each noun is the name of.

5. THE ADJECTIVE

The purpose of a description is to make us see a picture. There are certain words that help the purpose more than others. These words generally go with nouns to tell the qualities of things; as, *low* building, *large* room, *old* copy books. They are called **adjectives**, and are said to **modify** the nouns they go with. An adjective is a part of speech.

Name three adjectives used to tell each of these qualities: size, color, form, taste.

Select ten adjectives in Irving's description of the country schoolhouse. Tell what nouns they modify. Think of some other adjective that might modify each of these nouns, and so give a different picture. Read Irving's description without the adjectives. Is the picture just as good?

6. REWRITING A DESCRIPTION

Rewrite your description of a schoolhouse. Try to use adjectives, and think of those which will give the best picture. If the adjective you think of does not suit you, look it up in the dictionary, and perhaps you will find among its synonyms just the word that you want.

Read your description in class. If you put it in the form of a letter, address an envelope to go with it.

7. POSSESSIVES

Select the three possessives in Irving's description. Which one of them is plural?

How is the possessive of a singular noun formed?

How is the possessive of a plural noun formed?

What is the possessive singular and plural of each of these nouns? — *teacher, mouse, fox, ox, day, wolf, man, thief, lady, child.*

We often use *of* instead of a possessive; as, the work *of three days*, the teeth *of the mice*. Improve each of the following sentences by using *of*:—

1. That is my uncle's brother's house.
2. The chair's back has come apart.
3. Did you meet George's cousin's sister?
4. The horse's driver's arrest soon followed.
5. The elm tree's roots had to be cut for the new cement sidewalk's sake.
6. All the birds' nests were empty.
7. Many of the soldiers' coats were faded.
8. I invited three of the girls' mothers.
9. Have you paid your last doctor's bill?

8. STUDY OF POETRY

Read this description of a village teacher:—

Beside yon straggling fence that skirts the way
 With blossomed furze unprofitably gay,
 There, in his noisy mansion, skilled to rule,
 The village master taught his little school.
 A man severe he was, and stern to view,
 I knew him well, and every truant knew;
 Well had the boding tremblers learned to trace
 The day's disasters in his morning face;
 Full well they laughed with counterfeited glee
 At all his jokes, for many a joke had he;
 Full well the busy whisper circling round
 Conveyed the dismal tidings when he frowned.
 Yet he was kind, or if severe in aught,
 The love he bore to learning was in fault.
 The village all declared how much he knew,
 'Twas certain he could write, and cipher too;

Lands he could measure, terms and tides presage,
 And e'en the story ran that he could gauge.
 In arguing too, the parson owned his skill,
 For e'en though vanquished, he could argue still;
 While words of learnèd length, and thund'ring sound,
 Amazed the gazing rustics ranged around;
 And still they gazed, and still the wonder grew,
 That one small head could carry all he knew.

—OLIVER GOLDSMITH.

Talk in class about the meaning of these lines. Did Goldsmith try to give a picture of the schoolmaster or to tell his character?

Consult the dictionary for the pronunciation and meaning of these words:—

furze disasters presage gauge parson

You will find several meanings of *disaster*. Do not take the first meaning, because after it you will see *Obs.* This is an abbreviation of the word *obsolete*, which means *out of use*.

In the fourth line from the last, how are you to pronounce *learnèd*? *thund'ring*? What signs tell you? What is the use of the apostrophe in *day's*, *'twas*, *e'en*?

9. MEMORIZING POETRY

If you can get Irving's *Legend of Sleepy Hollow*, read his description of the schoolmaster, Ichabod Crane, and compare it with Goldsmith's lines. Which of the two descriptions tells more about the looks

of the schoolmaster? Which tells more about his character?

Memorize twelve lines of Goldsmith's description, beginning with the third line. Write these lines.

10. SYNONYMS

Select all the adjectives that Goldsmith used with nouns in his description of the schoolmaster. Read the description without them. What is the effect?

What are synonyms? What synonym can you think of for each of these words as used by Goldsmith? — *skirts, mansion, truant, glee, tidings, parson, amazed, rustics*. Talk about the difference in meaning of each pair.

Write sentences that will bring out the difference in the meaning of one pair.

11. WORD STUDY. ADJECTIVES

Many persons use few different adjectives because they make the same ones do for all occasions. They have few adjectives of praise besides *nice, fine, stunning*, and *perfectly lovely*, while if they do not like a thing they say that it is *awful* or *perfectly horrid*. Sometimes they even use slang, which should be avoided by boys and girls, because its use crowds out good English, and so makes us very poor in speech.

NOTE. — The following words are slang when used as adjectives of praise or dispraise: *dandy, swell, dinky, awful, fearful, fierce*.

Write, before each of the following nouns, as many appropriate adjectives of praise and of dispraise as you can: —

day	boy	hat	book	dog
time	girl	necktie	game	dinner

12. CONVERSATION ABOUT BASEBALL

One of the oldest sports is that of playing ball. Many games of ball have been devised in different countries, and some of them are centuries old. Talk about baseball in class, following this outline. Let each pupil discuss one topic completely: —

1. Why baseball is called our national game.
2. The players and the field.
3. How the game proceeds.
4. The rules of the game.
5. Some famous teams.
6. Some famous players.

13. MAKING AN OUTLINE

Write a list of all the games of ball that you know of besides baseball. Select one of the simplest, and make in class an outline for an explanation of it.

Explanation is called **exposition**.

14. WRITTEN EXPOSITION

Write the exposition that you have just outlined. Write as if you were explaining to some person who has never seen or heard of the game.

An exposition must always be clear and complete, but this does not mean that it should be long. Do not tell all that you know about the game, but only what is necessary to enable one to play it.

15. SYNONYMS

We speak oftenest of *throwing* a ball, but some of the other words we use instead of *throw* are *cast*, *dash*, *fling*, *heave*, *hurl*, *pitch*, *sling*, *toss*.

Talk about how these words differ, either in meaning or in the way we use them. Write a sentence containing each of these words so used that no other word would be so good in its place.

16. REWRITING AN EXPOSITION

After hearing your teacher's criticism rewrite your exposition of a game, improving it all you can. Read it in class. Take a vote as to which is the clearest.

17. STUDY OF A STORY

Read this story: —

ATALANTA'S RACE

1. Atalanta, the swift-footed huntress, was never so happy as when she was in the green woods wandering among the trees or chasing the wild deer. She greatly loved this life of freedom, and she was resolved to live unwed. So in order to rid herself of her many suitors, she called them all together and said: —

2. "You want to marry me, do you? Well, if any one of you would like to run a race with me from this mountain to the bank of the river over there, he may do so; and I will be the wife of the one who outruns me. But whoever tries this race must also agree that if I outrun him, he must lose his life."

3. And so it happened that a race was run almost every day. And almost every day some poor fellow lost his head; for the fleetest-footed sprinters in all Greece were soon overtaken by Atalanta, who could outstrip them all.

4. One day there came from a distant town a handsome, tall young man named Hippomenes. Now, Hippomenes, before coming to try his chance, had talked with Venus, the queen of love, who lived with Jupiter among the clouds on the mountain top. And he was so handsome and gentle and wise that Venus took pity on him, and gave him three golden apples and told him what to do.

5. Well, when all was ready for the race, Atalanta gave Hippomenes a good start, and then she followed after, as swift as an arrow shot from the bow. Hippomenes was not a very fast runner, and it would not be hard for her to overtake him, for she ran like the wind. She thought that she would let him get almost to the goal, for she really pitied him. He heard her coming close behind him; he heard her quick breath as she gained on him very fast. Then he threw one of the golden apples over his shoulder.

6. Now, if there was anything in the world that Atalanta admired, it was a bright stone or a pretty piece of yellow gold. As the apple fell to the ground, she saw how beautiful it was, and she stopped to pick it up; and while she was doing this, Hippomenes gained a good many paces. But what of that? In a minute she darted away, and was soon as close behind him as ever. And yet, she really did pity him.

7. Just then Hippomenes threw the second apple over his shoulder. It was handsomer and larger than the first, and Atalanta could not bear the thought of allowing some one else

to get it. So she stopped to pick it up from among the long grass, where it had fallen. It took somewhat longer to find it than she had expected, and when she looked up again Hippomenes was a hundred feet ahead of her. But that was no matter. Her feet seemed to have wings, and she could easily overtake him. And yet, how she did pity the foolish young man!

8. Hippomenes heard her speeding like the wind behind him. He took the third apple and threw it over to one side of the path where the ground sloped toward the river. Atalanta's quick eye saw that it was far more beautiful than either of the others. If it were not picked up at once, it would roll down into the deep water and be lost, and that would never do. She turned aside from her course and ran after it. It was easy enough to overtake the apple, but while she was doing so Hippomenes gained upon her again. He was almost to the goal. How she strained every muscle now to overtake him! But, after all, she felt that she did not care very much. He was the handsomest young man that she had ever seen, and he had given her three golden apples. It would be a great pity if he should have to die. And so she let him reach the goal first.

9. After that, of course, Atalanta became the wife of Hippomenes. And he took her with him to his distant home, and there they lived happily together for many, many years.

— JAMES BALDWIN.

Consult the dictionary for the pronunciation and meaning of these words: —

suitors paces goal Jupiter Venus

Divide this story into the introduction, the body, and the conclusion. What is the most exciting point in the story? Who are the two main characters? What kind of person was each of them?

Try to see in imagination all the pictures in this story. Talk in class about what you see.

18. USE OF THE DICTIONARY

Atalanta is a **fictitious** person, that is, there never was any such person except in a story.

In Webster's *New International Dictionary* you will find the names of noted fictitious persons and places in the body of the book. Look up *Atalanta*, *Bluebeard*, *Robinson Crusoe*, *Dick Whittington*, and report on them in class.

Look also for *Hesperides*, *land of nod* (under *land*), and *happy hunting grounds* (under *happy*).

19. STUDY OF PARAGRAPHS—OUTLINING

What is the topic of each paragraph in the story of Atalanta? Arrange these topics in the form of an outline. Now think of a race of some kind that you have seen or taken part in. Write an outline for a story of this race. Discuss your outline in class.

20. WORD STUDY

Select all the words or groups of words, including comparisons, like *darted away*, *ran like the wind*, which tell how Atalanta moved over the course. Talk about these expressions, their variety, and the difference in their meaning. Make a list of all the other

words or expressions that you know that are used to tell how runners move in a race.

21. WRITING A STORY

Write from your outline the story of a race. Try to have a good opening sentence, and a good conclusion. Use a variety of words to tell how the racers moved, and try to use comparisons.

22. PUNCTUATION

What kind of sentence is the second sentence in the story of Atalanta? Account for the comma after *freedom*. Find another instance of the same use of the comma in paragraphs 4, 5, 8.

When the parts of a compound sentence are long, or there are commas within the parts, the parts are separated by a **semicolon** — as in the second sentence in the second paragraph. Find other instances of this use of the semicolon in paragraphs 3, 5, 6.

Find in the story an exclamation, a question, a direct quotation, a term of address, and account for the punctuation in each case.

23. EXPLANATORY TERMS

In the story of Atalanta we find these sentences: —

Atalanta, the swift-footed huntress, was never so happy as when she was in the green woods.

Now Hippomenes, before coming to try his chance, had talked with Venus, the young queen of love.

What is the group of words, *the swift-footed huntress* in the first sentence for? What are the words *the queen of love* in the second sentence for? Notice the punctuation in each sentence.

An explanatory term is usually set off by commas. Find such terms in the selections on pages 67, 155, and 175 of this book. Account for the punctuation in each case.

When a noun is followed by an explanatory term, the sign of possession is usually added to this term; as, I bought the ice cream at West, *the druggist's*.

In the following sentences use the possessive instead of *of*:—

1. This is the shop of Bowen, the boat builder.
2. Have we passed the store of Evans, the grocer?
3. I have just read the life of the poet Goldsmith.
4. This is the office of my uncle, the district attorney.

24. PREFIXES. *Out*

In the word *outstrip* you find the prefix *out*, which makes the word mean *to advance beyond, to get ahead of*. What is the meaning of these words?—*outrun, outbid, outgrow, outnumber, outsell, outshine, outwear*.

Use five of these words in good sentences.

What is the meaning of these nouns?—*outcry, outdoors, outfit, outlaw, outlet, outline, outpost, outset, output, outsider*.

Use five of these nouns in good sentences.

What word means the opposite of *outdoors*?

25. REWRITING A STORY

After hearing your teacher's criticism, rewrite your story of a race, improving it all you can. Read it aloud in class, and take a vote as to which story has the liveliest movement; also as to which is told in the best language.

26. THE VERB

You remember that a sentence consists of two parts. What are they? What is the purpose of each part?

Often the most important word in the subject is a noun. It forms the simple subject. The most important word in the predicate is always a **verb**. A verb is a part of speech. It forms the simple predicate.

A verb usually asserts action; as, *run, darted, overtake, admired*. Sometimes a verb consists of two, three, or even four words; as, *would like, could outstrip, had been known, may have been going*. A verb never consists of more than four words.

Select fifteen predicates from the story of *Atalanta's Race*. Select the verb in each predicate. Find the subject of each predicate, and the main word in each subject.

27. PRINCIPAL PARTS OF THE VERB

A verb has three important forms called **principal parts**; as, *go*, which denotes action taking place in

the present; *went*, which denotes action that has taken place in the past; and *gone*, which is the form used with *have*, *has*, or *had*.

You have already studied the principal parts of many verbs. Arrange in three columns the principal parts of these verbs:—

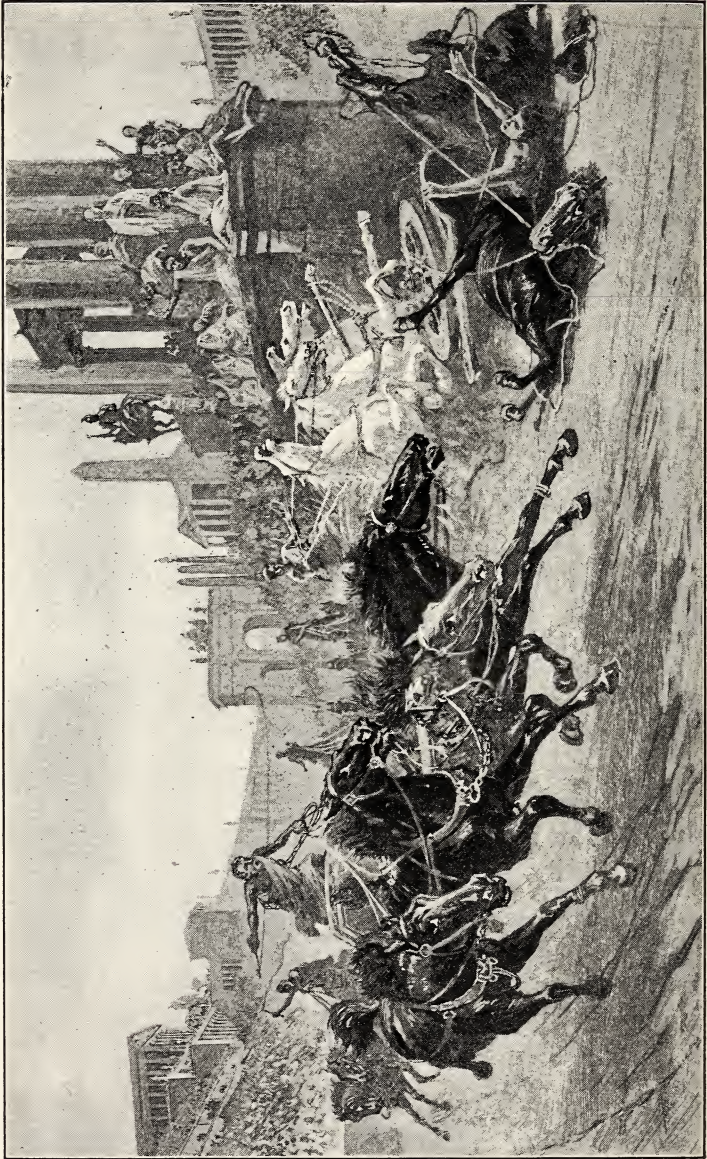
known	given	led	shoot
held	brings	rose	caught
chose	ran	came	heard
sat	grew	left	fling

To get the right form for present time, think what form you would use with the word *to-day*. For past time think what form you would use with the word *yesterday*.

If you are ever in doubt as to the principal parts of any verb, find the verb in the dictionary. Its principal parts are given before its meaning. The abbreviation *pret.* is placed before the form denoting past time, and *p. p.* before the form used after *have*.

Use the correct form of *swim* in sentences 1, 2, and 3; of *drink* in 4, 5, and 6, of *throw* in 7, 8, and 9:—

1. Leander — across the Hellespont.
2. The man had — against a strong current.
3. Have you ever — under water?
4. Socrates — hemlock centuries ago.
5. The blackbirds have — all the water.
6. Every drop of milk was — by the children.
7. Then the catcher — the ball to first base.
8. Has the baseman — the ball back?
9. I — all the bones to the dogs.



Chicca

ROMAN CHARIOT RACE

28. ORAL DESCRIPTION OF A PICTURE

Look closely at the picture of a Roman chariot race. Describe the picture in a series of sentences that begin as follows:—

1. This is a picture of ———.
2. In the foreground a little to the left of the center are ———.
3. To the right of the center lie ———.
4. Behind this ruin are ———.
5. The spectators sit ———.
6. In the distance ———.

29. WRITTEN DESCRIPTION OF A PICTURE

Find some simple picture that you like, and write a description of it according to the method in Lesson 28. Read your description in class without showing the picture. See how good a mental picture you can get from the descriptions that your classmates read.

Now show your picture, and take a vote of the class as to whose description corresponds most accurately with his picture.

30. BUSINESS LETTER

What is a sandal? Name some other forms of foot covering. Write a business letter to a shoe dealer in a large city, inquiring about a form of foot covering that is not sold in your town.

31. FORMS OF DISCOURSE DISTINGUISHED

There are three kinds of composition in which you have already had considerable practice. They are exposition, narration, and description.

The purpose of **exposition** is to explain. It must be clear and complete.

The purpose of **description** is to give a picture. It should be brief, and must contain many picture words, especially adjectives.

The purpose of **narration** is to tell a story. It must move rapidly, and must contain many action words, or verbs.

We explain a whole class of objects; as, *sandals*. We describe a particular object; as, *the sandals my little sister wore last summer*. We narrate an incident; as, *How I lost my new sandals*.

Talk about the difference in these three kinds of composition. Find in this book two good examples of each, and show that you have named them correctly. Think of three good subjects for each.

32. FORMS OF DISCOURSE ILLUSTRATED

With the class divided into three groups, one group may write an exposition of some sort of foot covering; another group may write a description of an interesting pair of boots or shoes; and the remaining group may write a short story about a pair of slippers or rubbers.

33. STUDY OF A POEM

Read this poem : —

THE DEATH OF THE FLOWERS

The melancholy days are come, the saddest of the year,
Of wailing winds, and naked woods, and meadows brown and
sere.

Heaped in the hollows of the grove, the autumn leaves lie
dead;

They rustle to the eddying gust, and to the rabbit's tread ;
The robin and the wren are flown, and from the shrubs the jay,
And from the wood-top calls the crow through all the gloomy
day.

Where are the flowers, the fair young flowers, that lately
sprang and stood

In brighter light and softer airs, a beauteous sisterhood ?

Alas ! they all are in their graves, the gentle race of flowers
Are lying in their lowly beds, with the fair and good of ours.
The rain is falling where they lie, but the cold November rain
Calls not from out the gloomy earth the lovely ones again.

The windflower and the violet, they perished long ago,
And the brier rose and the orchis died amid the summer glow ;
And on the hills the goldenrod, and the aster in the wood,
And the yellow sunflower by the brook in autumn beauty stood,
Till fell the frost from the clear cold heaven, as falls the
plague on men,
And the brightness of their smile was gone, from upland, glade,
and glen.

And now, when comes the calm mild day, as still such days
will come,

To call the squirrel and the bee from out their winter home ;

When the sound of dropping nuts is heard, though all the
 trees are still,
 And twinkle in the smoky light the waters of the rill,
 The south wind searches for the flowers whose fragrance late
 he bore,
 And sighs to find them in the wood and by the stream no more.
 And then I think of one who in her youthful beauty died,
 The fair, meek blossom, that grew up and faded by my side.
 In the cold, moist earth we laid her, when the forests cast the
 leaf,
 And we wept that one so lovely should have a life so brief;
 Yet not unmeet it was that one, like that young friend of ours,
 So gentle and so beautiful, should perish with the flowers.

— WILLIAM CULLEN BRYANT.

What signs of autumn does Bryant mention?

Consult the dictionary for the pronunciation and meaning of these words:—

melancholy sere glade glen unmeet orchis

Certain expressions are allowable in poetry that would not be permitted in prose. Notice the first verse of the third stanza. What word would be omitted if this statement occurred in prose? Change all the transposed lines to the prose order.

34. WORD STUDY. ADJECTIVES

Select from Bryant's poem five instances of good use of adjectives. What noun does each of these adjectives modify? Think of another good adjective that might be used with the same noun. How would the meaning be changed?

35. HOMONYMS

What are homonyms? Tell the difference in the meaning of the following sets of homonyms, the first of which, in each case, is found in Bryant's poem:—

fair	fare		bee	be		one	won	
rain	rein	reign	heard	herd		so	sow	sew
sun	son		all	awl		leaf	lief	

What other words in the poem are homonyms?

36. WORD STUDY

Bryant's poem is **description**. His aim is to present to us pictures of late autumn. In descriptive writing one may appeal not only to the eye of the reader but to the other senses also. That is, when we describe we tell not only how things *look*, but how they *sound*, or *taste*, or *smell*, or *feel*.

Select all the words in the poem that make you think of sounds. These words are just as likely to be verbs as adjectives.

What words do you know that tell the sound of wind? of water? the sounds made by the birds? by bees? by animals? If the words are verbs, make adjectives out of them by adding the suffix *ing*; as, *snarl*, *snarling*.

Write a list of ten adjectives that tell how things feel to the touch. Use a suitable noun after each adjective. Use two nouns after each of these adjectives denoting smell: *fragrant*, *spicy*, *pungent*, *foul*.

37. STUDY OF AN EXPOSITION

What four birds are mentioned in the first stanza of Bryant's poem? How do they differ as to migration?

Study the following exposition of a flicker. Notice that it is not a description of any particular flicker, but that it is an explanation of all flickers.

THE FLICKER

The flicker is the largest of our common American woodpeckers, and is known, by sight at least, to almost every one who notices birds at all. Perhaps for this reason it has received an unusual number of names; "golden-winged woodpecker," "highhole," and "yellowhammer" are the most familiar ones.

The general color of the flicker is brown, with spottings and streakings of black, and more or less of violet or lilac shading. On the back of its neck it wears a band of bright scarlet, and across its breast is a conspicuous black crescent. When it rises and flies from you it shows a broad white patch on the lower back, above the root of the tail. Every one who has ever walked much over grassy fields must have seen the flicker and been struck by this conspicuous light mark.

Though he can hardly be called a singer, the flicker is a player upon instruments. He is a great drummer; and if any one imagines that woodpeckers do not enjoy the sound of their own music, he should watch a flicker drumming with his long bill on a battered tin pan in the middle of a pasture. Morning after morning I have seen one thus engaged, drumming lustily, and then cocking his head to listen for an answer; and Paderewski at his daily practice upon the piano could not have looked more in earnest.

The flicker's nest is built in a hole in a tree, often an apple tree. Very noisy in his natural disposition, he keeps a wise

silence while near the spot where his mate is sitting, and will rear a brood under the orchard owner's nose, without betraying himself. The young birds are fed from the parent's crop, as young pigeons and young humming birds are. The old bird thrusts its bill down the throat of the nestling, and gives it a meal of partially digested food by a process called regurgitation. Farmers' boys, who have watched pigeons feeding their squabs, will know precisely what this means.

— BRADFORD TORREY.

What is the topic of each paragraph?

How is the size of the flicker told?

What are the color words?

How many traits of the flicker has Mr. Torrey told?

Why didn't he tell all the bird's traits?

What two parts is the word *nestling* made of?

Why is it correct to say "his mate is *sitting*"?

What are the principal parts of the verbs *rises*, *flies*, *is sitting*?

How do these synonyms differ in meaning? — *common*, *familiar*; *pasture*, *field*; *throat*, *neck*.

Consult the Biographical Dictionary for the pronunciation of *Paderewski*, and for some information about the man.

38. MAKING AN OUTLINE

Write an outline for a similar exposition of the bird that you are most familiar with. Plan to write what you have learned from actual observation, not what you have "read up."

39. WRITTEN EXPOSITION

Write your exposition of a bird. Use good adjectives and verbs. Have your sentences differ in length, and put a few of them in the transposed order. Be sure that every sentence has a subject and a predicate. Attend carefully to spelling and punctuation.

40. PUNCTUATION

In the poem *The Death of the Flowers* account for the commas in lines 1 and 2 of the first stanza; in lines 1, 2, 3, 4, 5 of the second stanza, and lines 1 and 3 of the last stanza. What explanatory terms do you find?

In the exposition of the flicker account for the semicolons, also for as many of the commas before *and* as you can.

Write an original sentence that requires a semicolon. How many equal parts must it have? Are the parts to be long or short?

If you wish, use some sentence in this book for a model.

41. REWRITING AN EXPOSITION

Rewrite your exposition of a bird after it has been criticized by your teacher. Read it aloud in class, using the word *he* instead of the bird's name. See how many of the birds you can identify from the expositions written by your classmates.

42. MEMORIZING POETRY

Memorize this stanza from Longfellow's *Birds of Killington*. Ask your teacher to read the entire poem to you.

Think, every morning when the sun peeps through
 The dim, leaf-latticed windows of the grove,
 How jubilant the happy birds renew
 Their old, melodious madrigals of love!
 And when you think of this, remember too
 'Tis always morning somewhere, and above
 The awakening continents, from shore to shore,
 Somewhere the birds are singing evermore.

43. THE SUFFIX Y

Read again Bryant's poem and the exposition of the flicker, and find all the adjectives that end in *y*. This suffix is often added to nouns to make adjectives.

Write as long a list of such adjectives as you can. See who can have the longest list of words correctly spelled. Be sure that your words are adjectives, and that they are formed from nouns by adding *y*. Could you have *beauty* in your list, or *lovely*?

44. CONVERSATION ABOUT ELECTION DAY

One of the most important holidays in the year is Election Day. Be prepared to talk about Election Day, following this outline:—

1. The date of Election Day.
2. In what sense it is a holiday.

3. What persons have the privilege of voting in your state.
4. The qualifications of voters.
5. How voting is done.
6. How and when the President of the United States is elected.
7. How and when the governor of the state is elected.
8. Why voting is a duty.

Why are certain words in this outline capitalized?

45. BUSINESS LETTER

Write a letter to the governor of your state, making some inquiry in regard to birds; as, for instance, whether it is lawful to shoot English sparrows within the city limits.

46. WORD STUDY

In your talk about Election Day you used many new words. Explain the meaning of these: —

polls	ballot	nomination	Democrat
polling booth	franchise	ticket	Prohibition
vote	candidate	Republican	straight ticket

Use some of these words in good sentences.

47. COMMON EXPRESSIONS WITH *Run*

When a man is nominated for an office and wishes to get votes, we say that he is *running for office*. There are many other common expressions that contain the word *run*. Explain the following, and write good sentences containing them: —

Run in debt, a running account, running a livery stable, run the risk, run down an animal, run down a person, the clock ran down, we ran out of sugar, run your eye over this list, ran through his money, run up a seam.

48. CONVERSATION ABOUT FIRES

In *The Death of the Flowers* Bryant spoke of the *smoky light* of autumn. Sometimes this smokiness is due to a natural haziness in the atmosphere; sometimes it is due to forest fires. Talk about fires in class, following this outline: —

1. How fires originate.
 - (a) In forests.
 - (b) In cities.
 - (c) In private dwellings.
2. How a small fire is put out
3. The fire department.
 - (a) What it consists of.
 - (b) How it is informed of a fire.
 - (c) How it gets to a fire.
 - (d) How it operates.
 - (e) Dangers firemen encounter.
4. Losses by fire.
5. What a conflagration is.

49. PLANNING A COMPOSITION

If there ever was a fire at your home, or at your neighbor's, or in your town, plan to write about it. Shall you write narration, description, or exposition? Make an outline in class, and talk about some of the words that you will be likely to use.

50. WRITTEN NARRATION

Write your account of a fire. Try to think of a good title.

51. USE OF THE DICTIONARY

Review all that you have learned about the dictionary in Parts One and Two of this book. Answer these questions in class:—

1. What do the plates contain?
2. What can be found about a word in the body of the dictionary?
3. Where can you find the principal parts of verbs?
4. How is the pronunciation of words indicated?
5. Where can you find your Christian name, and what can you find about it?
6. Where can you find names of fictitious persons and places, and what can you find about them? Look up *Robin Hood*.
7. Where are the Geographical Gazetteer and the Biographical Dictionary? What can be found in each of them? Look up *Jordan*, and *Oliver Goldsmith*.

52. USE OF THE DICTIONARY (Continued)

Sometimes the same word can be used as a noun and a verb, or as a noun and an adjective. Use the word *smoke* as a noun; as a verb. Use the word *pink* as a noun; as an adjective. If a word can be

used as two parts of speech, we find it given twice in the dictionary. If it is a noun we find the abbreviation *n.* printed after it in italics; if it is an adjective, the abbreviation *a.*; if it is a verb, the abbreviation *v.*

Find out in how many ways we may use the following words, also whether the pronunciation changes when they are different parts of speech: —

import right dead live bow address record transfer

53. REWRITING A STORY

Rewrite your account of a fire. Improve it all you can, and try to make it real and vivid. Read it aloud in class.

54. BUSINESS LETTER

Write a business letter to an insurance company. Imitate this model: —

456 Franklin Ave.

Appleton, Wis.

Jan. 10, 1909

Niagara Fire Insurance Co.

National Bank Building

Appleton, Wis.

Gentlemen: — This morning the head of a match flew off in my bedroom, setting fire to the curtains at a window, and scorching the woodwork. Please send some one as soon as possible to adjust the loss.

Yours truly,

Elizabeth Sprague.

55. CONVERSATION ABOUT THE RED CROSS SOCIETY

Conflagrations often render many people homeless, without food or clothing, or means to buy any. Then relief is sent from other cities, in the form of money, food, medicine, clothing, bedding, tents, etc. The distribution of these supplies is often undertaken by an organization called The Red Cross Society.

Learn from reading and conversation all that you can about this society, and tell what you know in class. Follow this outline:—

1. The purpose of this society.
2. When and where it was first organized.
3. What woman has done most to promote this society in the United States.
4. Its emblem.
5. How it is supported.
6. The good it has done in war.
7. The good it has done at other times.

56. PLANNING A DESCRIPTION

What is the "Red Cross Stamp"? Plan to write a description of it. Look at it carefully in class, finding out everything about its appearance that any one could wish to know. Be prepared to tell its size by comparison, also by exact measurement.

57. WRITING A DESCRIPTION

Write your description of the Red Cross Stamp. It should be only one paragraph.

58. WORDS DENOTING COLOR

Write a list of all the words you know that tell the **color** of things. You may include compound words like *pearl-gray*, *sky-blue*. Use each of your words with a suitable noun; as, *pearl-gray gloves*, *pink shells*.

59. WORDS DENOTING FORM

Write a list of all the words you know that are used to tell the **shape** or **form** of things. Some of them may be compound words, like *star-shaped*. You may also include comparisons, as, *shaped like a T*. Use each of your words with a suitable noun.

60. WORDS DENOTING SIZE

Write a list of all the words or expressions you know that are used to tell the **size** of things without telling the exact dimensions. You may include comparisons like *as big as a barrel*.

Have we as many single words to tell size and shape as we have to tell color? What part of speech are words denoting color, size, or form? In what kind of writing are these words very useful?

61. CONVERSATION ABOUT HOSPITALS

Much of the work of the Red Cross Society is done in hospitals. Be prepared to talk in class about hospitals, following this outline: —

1. What a hospital is.
2. How a sick person is taken to a hospital.
3. Why people go there instead of being sick at home.
4. The expense of going to a hospital.
5. Life in a hospital.
 - (a) Its pleasant side.
 - (b) Its unpleasant side.
6. How free hospitals are supported.
7. What an operation is.
8. How people are enabled to endure an operation.
9. The hospital that you know most about.

62. BIOGRAPHY

Perhaps the most famous hospital nurse that ever lived was Florence Nightingale. Read about her or Clara Barton, and then write three short paragraphs about one of them, telling — who she is, or was ; what she did ; how she is honored and remembered.

63. KINDS OF SENTENCES

For what purpose was each of the following sentences made ?

1. Did Florence Nightingale ever write a book ?
2. She wrote "Notes on Nursing," an extremely valuable pamphlet.
3. What are some of the directions that she gave ?
4. Never lean against, sit upon, or unnecessarily shake the bed upon which a patient lies.
5. Leave the sick room quietly, and come into it quietly.
6. Well may the name of Florence Nightingale be enshrined in every English heart !

A sentence that asks a question is called an **interrogative** sentence. It is followed by a question mark.

A sentence that gives a command, like sentences 4 and 5, is called an **imperative** sentence. It is followed by a period.

A sentence spoken with sudden or strong feeling like sentence 6 is called an **exclamatory** sentence. It is followed by an exclamation point.

What is a **declarative** sentence? What mark follows it?

Write two good original sentences to illustrate each of the four kinds.

64. THE ADVERB

In the sentence *Leave the sickroom quietly*, what word tells us how to leave the room?

This word, telling how an action is performed, is called an **adverb**. An adverb is a part of speech.

Verbs denote action, and adverbs *describe* the action, hence we say that adverbs **modify** verbs.

Adverbs are often formed from adjectives by the addition of the suffix *ly*. Show by the adverb *quietly* that this statement is true.

Form adverbs from the following adjectives: —

glad	sleepy	fine	cozy
happy	calm	final	sweet
fierce	careless	bitter	soft

Write sentences containing five of these adverbs.

65. THE PRONOUN

Read this paragraph:—

Florence Nightingale was particularly fond of animals, and *her* first attempt at nursing was performed on an old Scotch shepherd's dog with an injured leg. From that day, when the neighbors had a cut or a bruise or a sick animal, *they* would send for Miss Florence. During *her* girlhood *she* visited the cottages around *her* home, and nursed the sick under the advice of *her* mother and the vicar, who, in *his* youth, had studied medicine.

What nouns do the italicized words stand for? These words are called pronouns.

A **pronoun** is a word used instead of a noun. A pronoun is a part of speech.

Read the paragraph, using nouns in place of the pronouns. Do you like it as well? Why not? Of what advantage, then, are pronouns?

The noun for which a pronoun stands is called its **antecedent**.

Find all the pronouns you can in the selections in Lessons 1, 17, 33, or 37, Part Three. Tell what the antecedent of each pronoun is.

66. BUSINESS LETTER

Write a business letter to the matron of a hospital, to accompany some fruit, or books, or toys, that you wish to give to one of the inmates. The proper salutation to use is *Dear Madam*.

67. CORRECT USE OF PRONOUNS

Many errors are made in the use of pronouns. Review Lesson 25 in Part One of this book, and Lessons 71 and 72 in Part Two.

Perhaps the pronoun that gives most trouble is *whom*.

Study these sentences:—

Whom did you meet?

The man *whom* I met is the Commodore.

Whom did you speak to?

The man *whom* I spoke to is the editor of the daily paper.

Whom did you come with?

The gentleman *whom* I came with is a member of the Yacht Club.

Whom does the baby look like?

Whom did you call just now?

Do you know *whom* the teacher meant?

Have you heard *whom* he married?

Make five similar sentences containing the word *whom*.

68. STUDY OF A DIALOGUE

Read this dialogue:—

THE DARNING NEEDLE

There was once a Darning Needle, who thought herself so fine, she imagined she was an embroidering needle.

“Take care, and mind you hold me tight!” she said to the Fingers that took her out. “Don’t let me fall! If I fall on

the ground I shall certainly never be found again, for I am so fine!"

"That's as it may be," said the Fingers; and they grasped her round the body.

"See, I'm coming with a train!" said the Darning Needle, and she drew a long thread after her, but there was no knot in the thread.

The Fingers pointed the needle just at the cook's slipper, in which the upper leather had burst, and was to be sewn together.

"That's vulgar work," said the Darning Needle. "I shall never get through. I'm breaking! I'm breaking!" And she really broke. "Did I not say so?" said the Darning Needle; "I'm too fine!"

"Now it's quite useless," said the Fingers; but they were obliged to hold her fast, all the same; for the cook dropped some sealing wax upon the needle, and pinned her handkerchief together with it in front.

"So, now I'm a breastpin!" said the Darning Needle. "I knew very well that I should come to honor; when one is something, one comes to something."

— HANS CHRISTIAN ANDERSEN.

Why are *Darning Needle* and *Fingers* capitalized? Account for all the exclamation points used. Explain all the contractions.

What is the purpose of the first paragraph?

How many persons take part in the dialogue? You notice that a new paragraph begins each time a different person speaks. Why are so many sets of quotation marks used in the sixth paragraph?

Is there any narrative in this dialogue? How is it brought in?

69. VERBS AND ADVERBS

Find several pages of dialogue in a storybook. Write a list of all the verbs used instead of *said*. If any of these verbs have adverbs going with them, select the adverbs too. Talk in class about the usefulness of these adverbs.

70. VERBS AND PHRASES

Often instead of an adverb there is a little group of words going with *said* to tell in what manner the remark is made; as, said *with a smile*, said *in an undertone*. Such groups of words are called **phrases**.

Find all such phrases that are used in several pages of dialogue in some storybook. Talk in class about the usefulness of such phrases.

71. WRITING A DIALOGUE

Write a dialogue between a Red Cross stamp and a postage stamp on the same Christmas package. For the narrative you might tell what was done by the person opening the package. Try to use different words for *said*, and try to use adverbs or phrases telling the manner of saying. Make your dialogue funny if you can.

If you wish, have your dialogue between a lamp and a clock in a hospital, or between a bell and a crayon in the schoolroom, or a ball and a bat, or a spark of fire and a pine tree.

72. WORD STUDY

Some persons seem to think that if a word is used with a verb it ought to be an adverb, but often an adjective is correct; for instance, after the verbs *feel* and *look*; as, I feel *tired*. He looks *queer*.

If you have met with a misfortune, such as the loss of something valuable, say, — I feel *bad*, or *sorry*, or *unhappy*, or *grieved* about the loss.

If you wish to compliment a person on her appearance, say, — She looks *well*, or *beautiful*, or *charming*, or *sweet*, or *handsome*.

Be careful, too, in your choice of adjectives. If you are in good health, say, — I feel *well*. If you wish to say that a certain color is becoming to a person, say, — He looks *well* in gray. If you wish to say that a person's looks show him to be of a good character, say, — He looks *good*, or *noble*, or *honest*.

Select the right word for each of these sentences, and give your reason: —

1. Children look (*well, good*) in white.
2. He looks (*bad, badly*) because he is sick.
3. I feel (*bad, badly*) about your going.
4. Thank you, I feel (*fine, very well*) this morning.
5. She isn't pretty, but she looks (*good, well*).
6. The news makes me feel (*good, happy*).
7. When I faced all those people I felt so (*queer, funny*).
8. Tom feels (*very bad, awfully*) about leaving home.
9. She says that she feels (*good, well*), but she looks (*ill, wretchedly*).
10. Mother says that I look (*good, well*) in blue.

73. REWRITING A DIALOGUE

Rewrite your dialogue. Have the punctuation and the arrangement on the page perfect. Exchange papers and read to the class the paper that you get.

74. COMPARISON OF ADJECTIVES AND ADVERBS

If two boys are of different heights, we say that one is *taller* than the other. If there are three boys, we say that one is the *tallest* of the three. Fill in the blanks in these sentences, giving your reason in each case: —

1. John is jollier than Frank, but I like Frank (the *better*, the *best*).

2. Of the four sisters which is the (*older*, *oldest*)?

3. They are both delicious berries, but the raspberry is the (*sweeter*, *sweetest*).

4. Of the two I prefer the (*latter*, *last*).

5. I like both roses and asters, but roses the (*best*, *better*) because they come (*earlier*, *earliest*).

The change in the form of a word to denote degree is called **comparison**. Adjectives and adverbs may be compared.

If adjectives are short they are usually compared by adding *er* and *est*; as, *fine*, *finer*, *finest*; *bold*, *bolder*, *boldest*.

Longer adjectives are compared by prefixing *more* and *most*; as, *important*, *more important*, *most important*.

Most adverbs are compared by prefixing *more* and *most*; as, *swiftly, more swiftly, most swiftly*.

Compare these adjectives:—

gay	blue	expensive	peculiar
black	happy	elegant	terrible
red	funny	prominent	earnest

Compare these adverbs:—

finely	sorrowfully	truly	slowly
sweetly	sincerely	gayly	calmly

75. IRREGULAR COMPARISON

Some words are compared irregularly.

Learn the following, reading across the page:—

good	better	best
bad	worse	worst
ill	worse	worst
far	farther	farthest
little	less	least
much	more	most
many	more	most
hind	hinder	hindmost
fore	former	foremost

Write good sentences containing these words:—

best	worst	less	more
better	farther	least	many
worse	farthest	much	most
hinder	hindmost	former	foremost

Sometimes we compare adjectives by prefixing the words *less* and *least*; as, *brave, less brave, least brave*.

76. CONVERSATION ABOUT DOGS

Talk in class about dogs, following this outline: —

1. Different breeds of dogs.
2. Characteristics of each breed.
 - (a) In appearance.
 - (b) In disposition and habits.
3. Usefulness of dogs.
4. Some famous dogs.
 - (a) In stories.
 - (b) In real life.

77. STUDY OF A DESCRIPTION

Read this description of a dog: —

I wish that you could have seen Rab. There are no such dogs now. He belonged to a lost tribe. He was brindled and gray like Rubislaw granite; his hair short, hard, and close, like a lion's; his body thickset, like a little bull, — a sort of compressed Hercules of a dog. He must have been ninety pounds' weight, at the least; he had a large blunt head; his muzzle black as night, a tooth or two — being all he had — gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it; one eye out, one ear cropped as close as was Archbishop Leighton's father's; the remaining eye had the power of two; above it, and in constant communication with it, was a tattered rag of an ear, which was forever unfurling itself, like an old flag; and then that bud of a tail, about one inch long, if it could be said in any sense to be long, being as broad as long, — the mobility, the instantaneousness of that bud were very funny and surprising, and its expressive twinklings and winkings, the intercommunications between the eye, the ear, and it, were of the oddest and swiftest.

—DR. JOHN BROWN.



Speriting

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AT THE FIRESIDE

Why did the author have only one paragraph? What are the different features of Rab that he chose to tell? Why did he say nothing about his legs? Why did he arrange the different features as he did? Why didn't he tell color, size, and weight last?

Make lists of words and expressions used (1) to tell the color of dogs, (2) to describe a dog's coat, (3) to describe a dog's tail.

78. STUDY OF A PICTURE

Study the picture of four dogs. Be able to answer the following questions: —

1. Where are the dogs?
2. What kind of dog is each one?
3. Where is each dog?
4. How does each dog look?
5. What kind of disposition has each?
6. What have the dogs been doing?
7. How does each dog feel now?
8. What will they do when some one comes in?

79. WRITING A DIALOGUE

Write a dialogue based upon the picture that you have just been studying. Have the master of the dogs and another person enter the room where the dogs are. Write what these two persons say to each other. For the narrative part of your dialogue tell what the two persons and also the dogs do. Speak of each dog by name.

80. MAKING AN OUTLINE

Come to class with a carefully prepared outline for a description of the most interesting dog that you know. Talk in class about the words that you will use in giving a picture of this dog. Select some of these words from the lists that you made in Lesson 77.

81. WRITING A DESCRIPTION

Write your description of a dog. Try to begin as Dr. Brown did, with a sentence that will make one wish to read your description. Be brief. Say most about the dog's most prominent feature. Hand your description to your teacher.

82. STUDY OF A POEM

Read this poem about a dog:—

TRAY

A beggar child
 Sat on a quay's edge; like a bird
 Sang to herself at careless play,
 And fell into the stream. Dismay!
 "Help, you the standers-by!" None stirred.

Bystanders reason, think of wives
 And children ere they risk their lives.
 Over the balustrade has bounced
 A mere instinctive dog, and pounced
 Plumb on the prize. "How well he dives!"

“Up he comes with the child, see, tight
 In mouth, alive too, clutched from quite
 A depth of ten feet — twelve, I bet!
 Good dog! What, off again? There’s yet
 Another child to save? All right!

“How strange we saw no other fall!
 It’s instinct in the animal.
 Good dog! But he’s a long while under;
 If he got drowned I should not wonder —
 Strong current, that against the wall!

“Here he comes, holds in mouth this time —
 What may the thing be? Well, that’s prime!
 Now, did you ever? Reason reigns
 In man alone, since all Tray’s pains
 Have fished — the child’s doll from the slime!”

And so, amid the laughter gay,
 Trotted my hero off — old Tray.

— ROBERT BROWNING.

Tell the story of Tray in prose. What is the topic of each stanza?

Look up in the dictionary the meaning and pronunciation of these words: *quay*, *balustrade*, *instinct*, *slime*.

Account for the comma after *help* in the first stanza, after *reason* and after *dog* in the second stanza.

Account for the exclamation point after *fall* in the fourth stanza, the question mark after *be* in the fifth stanza.

By whom are the remarks made that are inclosed

in quotation marks? When a quotation is long, continuing through several stanzas or paragraphs, quotation marks are placed at the beginning of each stanza or paragraph.

Notice the dashes that Browning used.

Learn this rule: A dash is used to mark a sudden break in the thought of a sentence.

The dash in the last line of the fifth stanza tells the reader to pause. Why?

83. SYNONYMS

What is the meaning of these words as used by Browning? — *stirred, bounced, clutched, slime, trotted*. Explain why the following words would not have been so good: *moved, jumped, seized, mud, walked*.

84. USE OF THE DICTIONARY

When you looked up the word *balustrade*, you probably noticed just above it the word *baluster* with the picture of a baluster. There are many pictures scattered throughout the body of the dictionary. What are they for?

All the pictures in the body of Webster's Dictionary appear again in the back part of the book, where they are placed under heads arranged alphabetically. Look carefully at the pictures under the head of Sports, of Tools, of Vehicles.

Select one of these groups of pictures to talk about in class. Plan your talk carefully.

85. REWRITING A DESCRIPTION

After hearing your teacher's criticism, rewrite your description of a dog. Read it aloud in class. Take a vote as to which description gives the clearest picture; also as to which is the most interesting.

86. THE INTERJECTION. THE CONJUNCTION

Why is the exclamation point used in the following sentences?

Alas! the child has fallen into the river.

Oh! who will save her?

Hurrah! old Tray has brought her up.

Words like *alas*, *oh*, and *hurrah*, which express sudden or strong feeling, are called **interjections**. An interjection is a part of speech.

What is the use of each *and* in the following sentence?

The plum pudding *and* the cranberry jelly were already made, *and* the turkey was being stuffed for the roasting.

Such a word as *and*, which joins sentences or parts of sentences, is called a **conjunction**. A conjunction is a part of speech.

Write good sentences containing each of these conjunctions: —

and	or	but	therefore
if	because	although	nor

In each case tell what your conjunction joins.



Landseer

SAVED

87. DESCRIPTION OF A PICTURE

Describe the picture *Saved*, beginning your sentences somewhat as follows:—

1. Landseer's picture *Saved* represents ——.
2. The child is lying ——.
3. The dog is ——.
4. Several sea gulls are ——.
5. The sky and the water look ——.
6. In the distance may be seen ——.

88. STUDY OF A DESCRIPTION

Read this description of a Scotch country doctor:

No one sent for MacLure save in great straits, and the sight of him put courage in sinking hearts. But this was not by the grace of his appearance, or the advantage of a good bedside manner. A tall, gaunt, loosely made man, without an ounce of superfluous flesh on his body, his face burned a dark brick color by constant exposure to the weather, red hair and beard turning gray, honest blue eyes that looked you ever in the face, huge hands with wrist bones like the shank of a ham, and a voice that hurled his salutations across two fields, he suggested the moor rather than the drawing-room. But what a clever hand it was in an operation, as delicate as a woman's, and what a kindly voice it was in the humble room where the shepherd's wife was weeping by her man's bedside. He was "ill pitten thegither" to begin with, but many of his physical defects were the penalties of his work, and endeared him to the Glen. That ugly scar that cut into his right eyebrow and gave him such a sinister expression, was got one night Jess slipped on the ice and laid him insensible eight miles from home. His limp marked the big snowstorm in the fifties,

when his horse missed the road in the Glen Urtach, and they rolled together in a drift. MacLure escaped with a broken leg and the fracture of three ribs, but he never walked like other men again. He could not swing himself into the saddle without making two attempts and holding Jess's mane. Neither can you "warstle" through the peat bogs and snowdrifts for forty winters without a touch of rheumatism. But they were honorable scars, and for such risks of life men get the Victoria Cross in other fields. MacLure got nothing but the secret affection of the Glen, which knew that none had done one tenth as much for it as this ungainly, twisted, battered figure, and I have seen a Drumtochty face soften at the sight of MacLure limping to his horse.

—JOHN WATSON.

Consult the dictionary for the meaning and pronunciation of these words:—

moor	bogs	penalties	superfluous
peat	drift	sinister	Victoria Cross

Why is this description put into only one paragraph? What contrasts do you find between what is told in the third sentence and what is told in the fourth sentence?

In what way is the fifth sentence an introduction to the next five?

How is the description summed up at the close?

What do you like about the first two sentences?

89. PLANNING A DESCRIPTION

Make an outline for a description of a peculiar or interesting person that you know, — as a doctor, minister, merchant, peddler, old soldier, or musician.

What will be your opening sentence? What will be your conclusion? Tell only those things that will show how the person you are describing is different from ordinary persons. Arrange what you say so that the most important point will come last. Try to have contrasts.

90. WRITING A DESCRIPTION

Write the description that you have planned and outlined. Hand it in for criticism.

91. HOMONYMS

What homonyms can you think of for each of the following words?

sent	made	right	eight	sight
him	blue	night	knew	sell

Explain the difference in the meaning of each set. Make sentences containing each of the words that you supplied.

92. SYNONYMS

Explain the difference in the meaning of each of these pairs of synonyms: —

courage,	bravery	defects,	faults
gaunt,	thin	bog,	swamp
weeping,	crying	clever,	wise
tall,	high	flesh,	muscle
huge,	large	affection,	love

Use the second word of each pair in a good sentence of your own.

Tell why the first word of each pair is the better in the description of MacLure.

93. PREFIXES. *In*

The prefix *in* often means *not*. The word *insensible*, as used in the description of the doctor, means *not having possession of one's senses*. The word *sensible* means *having common sense*.

Talk about the meaning of these pairs of words:—

correct,	incorrect	dependent,	independent
different,	indifferent	temperate,	intemperate
sane,	insane	curable,	incurable
visible,	invisible	attentive,	inattentive
firm,	infirm	audible,	inaudible

What part of speech is each of these words?

Use five of them in good sentences.

94. REWRITING A DESCRIPTION

Rewrite your description of a person, correcting the errors pointed out by your teacher, and improving it all you can. Read it aloud in class. Take a vote as to which is the most interesting description.

95. CONVERSATION ABOUT EXPOSURE TO THE WEATHER

Talk in class about how certain people are exposed to inclement weather. First look up the word *inclement* in the dictionary.

1. How the doctor is exposed.
2. The teamster.
3. The motorman.
4. The mail carrier.

Tell, also, how each of these persons protects himself from heat, cold, rain, snow, etc.

96. STUDY OF A POEM

Read this poem : —

THE FIRST SNOWFALL

The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm tree
Was ridged inch-deep with pearl.

From sheds new-roofed with Carrara
Came Chanticleer's muffled crow,
The stiff rails were softened to swan's-down,
And still fluttered down the snow.

I stood and watched by the window
The noiseless work of the sky,
And the sudden flurries of snowbirds,
Like brown leaves whirling by.

I thought of a mound in sweet Auburn
Where a little headstone stood ;
How the flakes were folding it gently,
As did robins the babes in the wood.

Up spoke our own little Mabel,
 Saying, "Father, who makes it snow?"
 And I told of the good All-Father
 Who cares for us here below.

Again I looked at the snowfall,
 And thought of the leaden sky
 That arched o'er our first great sorrow,
 When that mound was heaped so high.

I remembered the gradual patience
 That fell from that cloud like snow,
 Flake by flake, healing and hiding
 The scar of our deep-plunged woe.

And again to the child I whispered,
 "The snow that husheth all,
 Darling, the merciful Father
 Alone can make it fall!"

Then, with eyes that saw not, I kissed her;
 And she, kissing back, could not know
 That my kiss was given to her sister,
 Folded close under deepening snow.

— JAMES RUSSELL LOWELL.

Talk in class about the meaning of this poem.

Which stanzas describe the appearance of things during a snowstorm? What are *ermine*, *pearl*, *Carrara*, *swan's-down*?

Find all the compound words in the poem with a hyphen, and two without.

Account for the capitalization of these words: — *Chanticleer*, *Mabel*, *All-Father*, *Father*.

Account for the punctuation in the sixth stanza.

97. MAKING AN OUTLINE

Recollect what the appearance of things was as you saw them after a flood, or a fire, or a storm of rain, snow, wind, or sleet, and then make an outline for a description of the scene. Select only the most striking features, and plan to say something interesting about each.

98. WRITING A DESCRIPTION

Write the description that you have just outlined. Try to use comparisons, as Lowell did.

99. TALK ABOUT A WINTER SPORT

The snow affords opportunity for many sports. Among these are snowballing, coasting, snowshoeing, tunneling, and the making of snow men and snow forts. Select one of these sports to talk about in class. Make an outline for your talk. Tell about your own experiences.

100. WRITTEN EXPLANATION

Many compound words contain the word *snow*. Write an answer to one of these questions: —

What is a snowbird? a snowdrift? a snowflake? a snowshoe? a snowplow? a snowshed? a snowball (the flower)? a snowdrop (the flower)?

Your answer should be one paragraph, with first a general statement and then a few details.

101. PLURAL OF COMPOUND WORDS

In compound words the sign of the plural is usually found at the end of the last word; as, *forget-me-nots*, *steamboats*, *battleships*.

If the most important word of the compound word comes first, that part takes the sign of the plural; as, *men-of-war*, *postmasters-general*. Find an illustration of this in Browning's poem *Tray*.

In *menservants* both parts are changed.

In order to be sure of the plural of compound words, we must consult the dictionary.

What is the plural of each of these words?

snowflake	attorney-general	maidservant	looker-on
typewriter	lamp-post	salesman	snowball
jack-in-the-pulpit	eyelash	passer-by	snowfall

102. REWRITING A DESCRIPTION

After your errors have been pointed out, rewrite your description of a scene after a storm. Read it in class. Take a vote as to which description is the most beautiful, and another as to which is the most real.

103. ORAL NARRATION

Read Aldrich's account of the fight on Slatter's Hill in his book, *The Story of a Bad Boy*, and then plan to give in class an oral narrative of some similar event. This might be —

1. A snowball fight.
2. The taking of a snow fort.
3. The building of a snow hut.
4. Tunneling through a snowdrift.
5. A trip on snowshoes.

104. OUTLINING AN EXPOSITION

Read Hawthorne's story *The Snow Image*, and then make an outline for an exposition of how to make —

1. A snow man.
2. A sled.
3. A snowball.
4. A snow fort.
5. A snowshoe.

105. LETTER WRITING

Write your exposition in the form of a letter to a friend who has asked you for information. Attend carefully to the paragraphing.

106. CONVERSATION ABOUT LINCOLN

One of the memorable holidays of the winter season is Lincoln's Birthday. Be prepared to talk in class about Lincoln: —

1. Who he was.
2. When and where he was born.
3. His early surroundings.
4. How he got his education.
5. How he earned his living.
6. What sort of man he became.
7. When and how he died.
8. How he is thought of now.
9. How we celebrate his birthday.

107. STUDY OF A POEM

Read this poem : —

THE FLAG GOES BY

Hats off!

Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky :

Hats off!

The flag is passing by.

Blue and crimson and white it shines,
Over the steel-tipped, ordered lines.

Hats off!

The colors before us fly ;
But more than the flag is passing by.

Sea fights and land fights, grim and great,
Fought to make and save the State ;
Weary marches and sinking ships ;
Cheers of victory on dying lips ;

Days of plenty and years of peace ;
March of a strong land's swift increase,
Equal justice, right, and law,
Stately honor and reverend awe ;

Sign of a nation, great and strong
To ward her people from foreign wrong ;
Pride and glory and honor, — all
Live in the colors to stand or fall.

Hats off!

Along the street there comes
A blare of bugles, a ruffle of drums ;
And loyal hearts are beating high ;

Hats off!

The flag is passing by! — HENRY H. BENNETT.

What are the *steel-tipped, ordered lines*? What
 ses tell what *more than the flag* is passing by?
 What is *equal justice*?

Learn by heart this salute to the flag: —

“I give my head, my heart, my hand to my country, —
 One nation, one language, one flag.”

Why should all immigrants to this country learn
 and speak the English language?

108. HOMONYMS

One of the difficulties in learning to spell the
 English language is the fact that there are many
 homonyms, and most of them are in common use.

Study the homonyms in the following sentences,
 and then use each of them in a good sentence of
 your own.

1. It is a *great* pleasure to watch a fire in a *grate*.
2. The large *bough* of the elm tree seemed to *bow* in the
 wind.
3. He changed his *gait* to a run when he reached the *gate*.
4. The child was *pale* and weak and could not carry the
pail of water.
5. I bought a *pair* of gloves and a large ripe *pear*.
6. The *hare* has a coat of fine soft *hair*.
7. The *main* beauty of the horse was his long *mane*.
8. He stood on the *pier* trying to *peer* through the fog.
9. If you *pour* cold water on your skin, every *pore* will
 close.
10. Did you ever *read* about the likeness between a blade
 of grass and a *reed*?

109. STUDY OF A POEM

Read this poem, which is one of our national songs : —

AMERICA

My country, 'tis of thee,
 Sweet land of liberty,
 Of thee I sing;
 Land where my fathers died,
 Land of the Pilgrims' pride,
 From every mountain side,
 Let freedom ring.

My native country, thee,
 Land of the noble free,
 Thy name I love;
 I love thy rocks and rills,
 Thy woods and templed hills;
 My heart with rapture thrills
 Like that above.

Let music swell the breeze,
 And ring from all the trees
 Sweet freedom's song;
 Let mortal tongues awake;
 Let all that breathe partake;
 Let rocks their silence break —
 The sound prolong.

Our Father's God, to Thee,
 Author of Liberty,
 To Thee we sing;
 Long may our land be bright
 With Freedom's holy light;
 Protect us by thy might,
 Great God, our King.

— SAMUEL SMITH.

Find in this poem a contraction, a possessive singular, a possessive plural, an explanatory term. Why is *Thee* capitalized in the last stanza?

How are the rimes arranged in each stanza?

Talk about the meaning of this poem, and find out who wrote it.

110. MEMORIZING A POEM

Learn by heart the poem *America*. Why should we always stand when we sing this song?

111. REWRITING A LETTER

After hearing your teacher's criticism, rewrite your letter containing an exposition. Exchange letters in class. Read aloud the letter that you get.

112. STUDY OF A STORY

Read this story of Lincoln's boyhood:—

It was one of the cruel sports of the boys, at the noonings and recesses of the school, to put coals of fire on the backs of wandering terrapins, and to joke at the struggles of the poor creatures to get to their homes in the ponds. But Abraham Lincoln from a boy had a tender heart, a horror of cruelty, and of everything that would cause any creature pain. He had even written a composition on the defense of the rights of dumb animals.

One day in spring, as Abraham and his companions were playing in the warm sun, one said, "Make a speech for us, Abe. Mount a stump, and speak for the cause of the people,

or anybody's cause. Give it to us strong, and we will do the cheering."

Abraham mounted a stump in the school grounds, on which he had often declaimed before. He began his speech, throwing up his long arms, and lifting at proper periods his coon-skin cap. The scholars cheered as he waxed earnest. In the midst of the speech a turtle came creeping into the grounds.

"Hello!" said one of the boys, "here's another turtle come to school! He, too, has seen the need of learning."

The terrapin crawled along awkwardly toward the house, his head protruding from his shell, and his tail moving to and fro.

At this point young Abraham grew loud and dramatic. The boys raised a shout, and the girls waved their hoods.

In the midst of the enthusiasm, one of the boys seized the turtle by the tail and slung it around his head, as an evidence of delight at the ardor of the speaker.

"Throw it at him," said one of the younger boys.

The boy swung the turtle over his head again, and at last let go of it in the air, so as to project it toward Abraham.

The poor reptile fell crushed at the foot of the stump and writhed in pain. Abraham ceased to speak. He looked down on the pitiful sight of suffering, and his heart yearned over the helpless creature, and then his brain became fired, and his eyes flashed with rage.

"Who did that?" he exclaimed. "Brute! coward! wretch!" He looked down again, and saw the reptile trying to move away with its broken shell. His anger turned to pity. He began to expostulate against all such heartlessness to the animal world as the scene exhibited before him. The poor turtle again tried to move away, his head just protruding, looking for some way out of the world that would deny him his right to the sunshine and the streams. The young orator saw it all; his lip curled bitterly, and his words burned. He awakened such a sympathy for the reptile, and such a

feeling of resentment against the hand which had ruined this little life, that the offender shrank away from the scene, and the boys and girls of that school never forgot the plea that Abraham Lincoln made for all the animals and reptiles of the woods and streams.

Nearly every youth exhibits his leading trait, or characteristic, in his school days.

Who is the chief character in this story? What kind of boy is he shown to be — as to looks, character, ability, and influence upon others?

What is told in the introduction of the story? Where does the story proper begin? What is the most exciting point? What is the conclusion? What is the purpose of the last sentence? Do you think that it should be kept or dropped?

How does the use of direct quotations improve the story? Are there many or few action words in the story? What are some of them?

Why are there so many short paragraphs?

113. PLANNING AN AUTOBIOGRAPHY

An **autobiography** is an account of one's life written by oneself. Plan to write the autobiography of a turtle, a frog, a spider, or some other living creature. You will have to make believe that you are the creature. What you write may be real or imaginary, but let it be some experience with human beings. Talk about this in class, and make an outline.

114. WRITING AN AUTOBIOGRAPHY

Write the autobiography that you have planned. Look it over carefully, and be sure that it is as good as you can make it, before you hand it in to your teacher for criticism.

115. SYNONYMS

Talk in class about the difference in the meaning of these synonyms: —

sport, game	creep, crawl	creature, reptile	sling, swing
mount, climb	cruel, unkind	reptile, snake	dumb, silent

Use two of these pairs of synonyms in good sentences so as to show the difference in their meaning.

116. CONVERSATION ABOUT THE S. P. C. A.

One of the great organizations in the most enlightened countries is the S. P. C. A. This means the Society for the Prevention of Cruelty to Animals. Ask your teacher to tell you how this society operates, and what good it does. Be prepared to talk in class about the treatment of animals: —

1. Unkind treatment of animals.
 - (a) Birds killed for their plumage.
 - (b) Animals killed for their fur.
 - (c) Animals killed for sport.
 - (d) Domestic animals neglected.
2. What constitutes kind treatment.
 - (a) Of wild animals.
 - (b) Of domestic animals.

117. WRITING OF DIRECTIONS

Imagine that a friend of yours has just received for a present a pony, a bird, a cat, a dog, or a rabbit. Write out five directions for the care of this creature that you think your friend ought to know. What kind of sentences will your directions be ?

118. REWRITING AN AUTOBIOGRAPHY

Rewrite your autobiography of some living creature, improving it all you can. Read it in class. Take a vote as to which is the most interesting and exciting narrative.

119. MEMORIZING POETRY

Talk in class about the meaning of these lines : —

The quality of mercy is not strained,
It droppeth as the gentle rain from heaven
Upon the place beneath ; it is twice blest ;
It blesseth him that gives and him that takes.
'Tis mightiest in the mightiest ; it becomes
The throned monarch better than his crown ;
His scepter shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings ;
But mercy is above this sceptered sway ;
It is enthronèd in the hearts of kings,
It is an attribute to God himself ;
And earthly power doth then show likest God's
When mercy seasons justice.

— WILLIAM SHAKESPEARE.

How can we show mercy in our treatment of dumb animals? How can older persons show mercy in their treatment of young children?

Memorize these lines and write them.

120. BUSINESS LETTER

Write a business letter answering an advertisement for a lost dog or a strayed cow. Tell where and how the lost animal may be recovered.

121. WORD STUDY

We sometimes confuse the two verbs *learn* and *teach*. The teacher *teaches*; the pupil *learns*. We say:—I *learned* how to skate. Will you *teach* me to skate? I *taught* myself to skate.

The verb *guess* is often wrongly used for *think* or *suppose*. When we *think*, we use our reason. When we *guess*, we speak at random without knowledge; as, *Guess* who is coming up the street.

Love is often used for *like*. We *like* what appeals to our senses, what pleases the eye, the taste, the ear. We *love* what appeals to the mind and heart. We *like* warm gingerbread; we *love* the mountains. We *like* exercise; we *love* poetry.

Write six good sentences, each containing one of these troublesome verbs, leaving a blank where the verb should be. Exchange papers in class, and fill in the blanks in the sentences that you get.

122. CONVERSATION ABOUT THE CIRCUS

One way in which we learn about animals is through the circus, or menagerie, where animals from many countries are exhibited, and where many of them have been trained to do wonderful things. Talk in class about the circus. Answer these questions:—

1. What is a circus? a menagerie?
2. How is a circus transported from place to place? from the railway station to the circus grounds?
3. How are the tents set up?
4. How are the workmen and animals fed?
5. Who was P. T. Barnum? What was Jumbo?
6. What can be learned at a circus?

123. LETTER WRITING

Write a letter inviting a friend of yours to go with you and some older person to a circus.

124. ORAL NARRATION

Talk in class about some wonderful feat that you have seen performed at a circus by either men or animals. Tell the class about it so clearly that they can see the act in imagination.

125. LETTER WRITING

Write your friend's reply to your invitation to the circus. Let it be an acceptance of your invitation.

126. WORD STUDY

Many of the performances of the clown at the circus are *funny*, that is, they make us laugh. Many of the feats of the acrobats are *wonderful*, that is, they show great skill and endurance. Many of the animals are *strange*, that is, they come from distant lands and are new to us. A few animals are *odd* or *queer*, that is, different from most animals, not what we expect animals to be.

The word *funny* does not mean *wonderful*, *strange*, *odd*, or *queer*. Write a good sentence containing each of these five adjectives.

The word *mad* is often used for the words *displeased*, *vexed*, *annoyed*, or *angry*. We are *displeased* with what we do not approve, as a piece of work. We are *vexed* at what disturbs us, as a rude question. We are *annoyed* at what continues to disturb us, as a boy's whistling. We are *angry* when we feel strongly opposed to something, as cruelty or injustice. We are *mad* when we are beside ourselves with strong feeling.

Write a good sentence containing each of these five words.

127. LETTER WRITING

Write another reply to your recent letter of invitation, one in which your friend declines the invitation, giving his reasons, and expressing his thanks for your kind thought of him.

128. THE PREPOSITION

In the following sentence notice the italicized words:

I arrived *in* the morning and saw *over* the door the wreath which had been placed there *by* the children *for* the soldiers.

Phrases like *in the morning*, *over the door*, *by the children*, *for the soldiers*, begin with a little word called a **preposition**. *In* shows the relation between *arrived* and *morning*; *over* shows the relation between *saw* and *door*. What relations do the other italicized words show? A preposition is a part of speech.

Some other prepositions are *at*, *into*, *out*, *to*, *up*, *with*, *from*, *through*, *between*.

Sometimes errors are made in the selection of a preposition. Study these correct sentences: —

The garden is *behind* the house.

The kitchen is *at* the back of the house.

The Indian died *of* smallpox.

My book is *at* school.

Mother is not *at* home to-day.

What is the matter *with* your hand?

Father has gone *to* work.

Fill in the blank in each of these sentences with the proper word: —

1. The people in India die — cholera by scores and hundreds.

2. The barns are on a slope — the dwelling house.

3. I left my skates — school.

4. What is the matter — your thumb?

5. The two children hid — one large tree.



THE WASHERWOMAN

Breton

6. Father went —— work at seven, but mother is —— home.
7. The children have gone —— the lake.
8. The family are all down —— the lake.
9. Perhaps I could make it right if I knew what was the matter —— it.
10. What did Napoleon die —— ?

129. STUDY OF A PICTURE

One of the very important uses of water is for cleansing, especially of the clothes we wear; hence the work of the washerwoman is one of the oldest and most necessary occupations.

Study Breton's picture, *The Washerwoman*. Answer these questions:—

1. In what country does she live?
2. Where and how has she been washing?
3. What is beautiful about the background of the picture?
4. What is fine about the woman?
5. How do women wash by hand in this country?
6. How are clothes dried?
7. Is the labor of washing hard?
8. Is it well paid?

130. WRITTEN EXPOSITION

Write, in one paragraph, an exposition in answer to one of these questions:—

1. What is the best way to wash clothes?

2. How are white clothes kept from getting yellow?
3. How are woolen clothes kept from shrinking?
4. How are colored clothes kept from fading?
5. How is starch made, and what is it for?

131. CONVERSATION ABOUT WATERWORKS

When you talked about fires and how they are extinguished, you told about one way in which the city water supply is used. Be prepared to talk about the city waterworks, following this outline: —

1. Where the city water comes from.
2. How it is brought to the pumping station.
3. How it is filtered.
4. How it is distributed throughout the city.
 - (a) The water mains in streets.
 - (b) The water pipes in houses.
 - (c) The faucets.
5. What the householder pays for water.
6. What he uses it for.
7. How people get water where there are no waterworks.
 - (a) From springs.
 - (b) From wells.
 - (c) From cisterns.

132. ORAL EXPLANATION

Explain what is meant by each of the following expressions: —

hard water
clear water
soda water

soft water
pure water
salt water

fresh water
ice water
rain water

133. CONVERSATION ABOUT LAUNDRIES

In cities much of the washing of clothes is done in laundries. Be prepared to talk about laundries, following this outline: —

1. What a laundry is.
2. How clothes are taken there.
3. How they are washed there.
4. How they are dried and ironed.
5. How they are returned.
6. The cost.
7. The advantages of having washing done at a laundry.
8. The disadvantages.

134. STUDY OF POETRY

Read these lines written about 3000 years ago, telling how a Greek maiden washed her marriage robes: —

Nausicaä took
 The scourge and showy reins, and struck the mules
 To urge them onward. Onward with loud noise
 They went, and with a speed that slackened not,
 And bore the robes and her, — yet not alone,
 For with her went the maidens of her train.
 Now when they reached the river's pleasant brink,
 Where lavers had been hollowed out to last
 Perpetually, and freely through them flowed
 Pure water that might cleanse the foulest stains,
 They loosed the mules, and drove them from the wain
 To browse the sweet grass by the eddying stream;
 And took the garments out, and flung them down
 In the dark water, and with hasty feet
 Trampled them there in frolic rivalry.

And when the task was done, and all the stains
 Were cleansed away, they spread the garments out
 Along the beach and where the stream had washed
 The gravel cleanest. Then they bathed, and gave
 Their limbs the delicate oil, and took their meal
 Upon the river's border, — while the robes
 Beneath the sun's warm rays were growing dry.

— HOMER.

Try to see in imagination just what Nausicaä and her maidens did.

What conveniences for washing did people lack in ancient times?

Consult the dictionary for the meaning and pronunciation of these words: *scourge*, *lavers*, *perpetually*, *wain*.

Onward is an adverb denoting direction. What verb does it modify? Write a list of all the adverbs you know ending in *ward*. What do all of them denote?

When a word contains a double vowel, as in *Nausicaä*, and each vowel is pronounced separately, two little dots are placed over the second vowel. Pronounce *coöperate*, *zoölogy*.

135. BUSINESS LETTER

Write a letter to a laundry, complaining about poor work, or late delivery, or some careless mistake.

Be courteous even though you are finding fault.

136. CONVERSATION ABOUT SWIMMING

Several sports are made possible by water, among which are swimming, skating, and boating. Talk in class about swimming, following this outline: —

1. How swimming is done.
2. How a person learns to swim.
3. The value or benefit of swimming.
4. Feats of famous swimmers.

Ask your teacher to read you Holmes's poem, *The Ballad of the Oysterman*.

Learn these lines written by Lord Byron: —

And I have loved thee, Ocean! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward; from a boy
I wantoned with thy breakers — they to me
Were a delight; and if the freshening sea
Made them a terror — 'twas a pleasing fear,
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane — as I do here.

137. CONVERSATION ABOUT SKATING

Talk about skating, following this outline: —

1. What an ice skate is.
2. How a person skates.
3. The difficulties in learning to skate.
4. The value of skating as an exercise.
5. The pleasures of skating.
6. Roller skating in rinks.
7. Stories of swift skaters.

138. STUDY OF POETRY

Read these beautiful lines : —

And in the frosty season, when the sun
 Was set, and, visible for many a mile,
 The cottage windows blazed through twilight gloom,
 I heeded not their summons; happy time
 It was indeed for all of us — for me
 It was a time of rapture! Clear and loud
 The village clock tolled six, — I wheeled about,
 Proud and exulting like an untired horse
 That cares not for his home. All shod with steel,
 We hissed along the polished ice in games
 Confederate, imitative of the chase
 And woodland pleasures, — the resounding horn,
 The pack loud chiming, and the hunted hare.
 So through the darkness and the cold we flew
 And not a voice was idle; with the din
 Smitten, the precipices rang aloud;
 The leafless trees and every icy crag
 Tinkled like iron; while far distant hills
 Into the tumult sent an alien sound
 Of melancholy not unnoticed, while the stars
 Eastward were sparkling clear, and in the west
 The orange sky of evening died away.

— WILLIAM WORDSWORTH.

What was the *summons of the cottage windows*?

What are *games confederate*? the *chase*? the *re-sounding horn*? the *pack loud chiming*?

Learn the meaning and pronunciation of *alien*.

What experiences of your own do these lines remind you of?

If you like these lines, memorize them.

139. CONVERSATION ABOUT BOATING

Talk in class about boating, following this outline: —

1. The different kinds of pleasure boats.
 - (a) Launches.
 - (b) Sailboats.
 - (c) Rowboats.
 - (d) Canoes.
2. The advantages of each kind of boat.
3. Boat racing.
 - (a) Among college crews.
 - (b) On the ocean.
 - (c) At lake regattas.
4. Who is Sir Thomas Lipton?

140. LETTER WRITING

Imagine that a friend of yours is about to learn to swim, or to skate, or to row a boat, or sail one. Write a letter to him, telling him what to do and what not to do. Try to be humorous.

141. DEBATE

Choose sides, and talk in class on this question: —
Is it better to own a motor car than a motor boat?
Invite somebody to act as judge, and to determine which side presents the better reasons.

142. LETTER WRITING

Rewrite your letter, correcting your errors and improving it all you can. Read it aloud in class.

REVIEW

143. DEFINITIONS

1. **Narration** is that kind of discourse which aims to tell a story.

2. **Description** is that kind of discourse which aims to give a picture.

3. **Exposition** is that kind of discourse which aims to explain.

4. A **biography** is an account of the life of some person or animal.

5. An **autobiography** is an account of one's life written by oneself.

6. A **declarative sentence** is one that states, or declares, something.

7. An **interrogative sentence** is one that asks a question.

8. An **imperative sentence** is one that gives a command.

9. An **exclamatory sentence** is one that expresses sudden or strong feeling.

10. **Parts of speech** are the different classes of words according to use.

11. A **noun** is a name word.

12. A **verb** is an asserting word.

13. A **pronoun** is a word used instead of a noun.

14. An **adjective** is a word that describes an object and modifies a noun.

15. An **adverb** is a word that modifies a verb.

16. A **conjunction** is a word that joins sentences or parts of sentences.

17. A **preposition** is a word that introduces a phrase.

18. An **interjection** is a word that expresses sudden or strong feeling.

19. The **antecedent** of a pronoun is the word for which the pronoun stands.

20. The **principal parts** of a verb are the form that denotes present time, the form that denotes past time, and the form used after *have*.

21. A **phrase** is a little group of words often used with a verb to tell something about an action.

22. **Comparison** is a change in the form of adjectives and adverbs to denote degree.

23. Comparison is denoted by the suffixes *er* and *est*, or by the words *more* and *most*. Some words are compared irregularly. Compare *bad, far, good*.

What part of speech is each word in the following sentence? —

Next morning Hans got up before sunrise, put the holy water into a strong flask, and two bottles of wine and some meat in a basket, slung them over his back, took his alpine staff in his hand, and set off for the mountains.

What are the antecedents of the pronouns in the sentence about Hans? What are the principal parts of all the verbs? Select all the phrases and tell what words they modify.

144. PUNCTUATION

1. An explanatory term is set off from the rest of the sentence by a **comma**.

2. When the parts of a compound sentence are long or have commas within themselves, they are separated from each other by a **semicolon**.

3. The **dash** is used (1) to show a sudden change in the thought, (2) to show that a pause should be made by the reader.

Account for all the capital letters and punctuation marks in the following:—

The Archbishop suddenly asked, "My children, do you know any pretty songs?"

There was a moment's hesitation, and then we sang the "Canadian Boat Song" and "Star of the Sea."

The Archbishop listened attentively and with evident pleasure; then his smile deepened, and he said, "Would you like me to sing for you?"

"Oh, yes, if you please," we shrilled; and Madame Bouron gave us a warning glance. "Be very still, children," she admonished. "His Grace is going to sing."

145. THE DICTIONARY

1. Names of noted fictitious persons and places may be found in the body of the dictionary.

2. After each word in the dictionary there is an abbreviation telling what part of speech the word is.

3. If any word is no longer used with a certain meaning, that meaning is followed by the abbreviation *Obs.*, which means *obsolete* or *out of use*.

4. The principal parts of a verb are given in the dictionary, before the meaning of the verb. *Pret.* indicates the form denoting past time, and *p. p.* the form used after *have*.

5. The pictures in the body of the dictionary are grouped together under various heads in the back part of the book.

6. A sign like that over the second *e* in *reënter* shows that two vowels are in different syllables.

146. WORD STUDY

1. The plural of a compound word is usually formed by giving the sign of the plural to the most important word. Write the plural form of each of these words: *passer-by*, *bystander*, *fisherman*, *cat-tail*.

What is peculiar about the plural of *manservant*?

2. When a word denoting ownership is followed by an explanatory term, the possessive sign is usually added to the explanatory term; as, I bought supplies at *Viall, the grocer's*, and *Wakeman, the butcher's*.

3. Ownership is often denoted by a phrase beginning with the preposition *of*; as, This is the office *of Mr. Briggs*, the treasurer. That was the decision *of the Judge*, George Burnell.

4. The pronoun *who* is used as the subject of a sentence; as, *Who* mailed the letter?

The pronoun *whom* is used in the predicate of a sentence, often after a preposition; as, *Whom* did Lizzie invite? For *whom* did you make this?

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

1. — did you see at the store ?
2. — has Martha given the lace to ?
3. — did you sit beside ?
4. — shall we invite to our picnic ?
5. — is this apple for ?

5. The verbs *feel* and *look* are often followed by adjectives telling the condition of the person or thing named by the subject; as, Velvet feels *soft*. Edith looks *bad* this spring.

6. Care must be taken to use words with regard to their real meaning. Write sentences that bring out the meaning of each of these words: *learn, teach; funny, queer; guess, think; like, love; fierce, awful; lovely, beautiful*.

7. The prefix *out* is used in forming nouns, as *outside, outgrowth*, and verbs, as *outlive, outrun*.

8. The prefix *in* (meaning *not*) is used in forming adjectives of opposite meaning; as, *direct, indirect*.

9. The suffix *y* is used in forming adjectives from nouns; as, *rain, rainy*.

10. The suffix *ly* is used in forming adverbs from adjectives; as *joyful, joyfully*.

11. Care must be taken in the choice of prepositions. Fill the blanks in these sentences : —

1. Olive died (*with* or *of*) scarlet fever.
2. The elm tree is (*behind* or *in back of*) the inn.
3. What is the matter (*with* or *of*) this necktie ?
4. We left the key (*to* or *at*) home.

INDEX

- Abbreviation, defined, 17; punctuation of, 17.
- Abbreviations, *A.D.*, *B.C.*, 170; of names of countries, 159, days of week, 159, hours of day, 170, months, 18, railroads, 159, states, 159, titles, 20; *P.S.*, 17.
- Accent, as shown in dictionary, 115; main, 115; secondary, 115.
- Act, as portion of play, 183.
- Acting a story, 85, 84.
- Address, term of, defined, 25.
- Adjective, after certain verbs, 228; comparison of, 229; explained, 192; formation of, 215; study of, 196, 210, 211, 215.
- Adverb, comparison of, 230; explained, 223; formation of, 223; with *said*, 227.
- Anecdote, defined, 106; model for study, 105, 109; narration of, 107, 109.
- Answer to notice, writing of, 78.
- Antecedent, defined, 224.
- Apostrophe, defined, 11; in contractions, 11, 75; in possessives, 29.
- Authors of selections quoted: Allen, James Lane, 162; Andersen, Hans Christian, 225; Baldwin, James, 198; Bennett, Henry Holcomb, 248; Brown, Dr. John, 231; Browning, Robert, 234; Bryant, William Cullen, 13, 209; Burroughs, John, 64; Byron, Lord, 265; Franklin, Benjamin, 105; Goldsmith, Oliver, 194; Hemans, Mrs., 126; Holmes, Oliver Wendell, 152; Homer, 263; Howitt, William, 7; Irving, Washington, 102, 190; Longfellow, Henry W., 47, 215; Lowell, James Russell, 15, 243; Macdonald, George, 00; Moore, Clement C., 50; Prescott, Mary N., 24; Scudder, Horace, 166; Shakespeare, William, 255; Shaw, David T., 175; Smith, F. Hopkinson, 155; Smith, Samuel, 250; Tappan, Eva March, 124; Taylor, Bayard, 20; Thoreau, Henry D., 137; Torrey, Bradford, 212; Twain, Mark, 98; Van Dyke, Henry, 88; Warner, Anna B., 73; Whittier, John Greenleaf, 79; Wordsworth, William, 266.
- Autobiography, explained, 253; planning an, 253; writing an, 254.
- Biographical dictionary, 169, 213.
- Biography, model, for study, 166; of Washington, 166; of Clara Barton or Florence Nightingale, 222.
- Body, of letter, 16; of story, 106.
- Capitalization, reviews of, 94, 100, 186.
- Capital letter, beginning first word of direct quotation, 32; first word of line of poetry, 13; first word of sentence, 10; names of bodies of men, 103; names of days, 94; names of the Deity, 42; names of holidays, 186; names of months, 13; names of things personified, 73; proper names, 42; review of, 94, 100, 186; titles of books, 105; titles of newspapers, 103; titles of persons, 20; titles of pictures, 105; used in writing initials, 20; word *O*, 33.
- Characters, in a play, 83; in a story, 8.
- Comma, between parts of a compound sentence, 119; between two or more predicates, 118; between words in a series, 36; reviews of, 94, 101, 102, 185, 186, 270; setting off a direct quotation, 32; setting off an explanatory term, 203; setting off a term of address, 25; *yes* and *no*, 36.
- Comparison, defined, 229; irregular, 230; of adjectives, 229, 230; of adverbs, 230.
- Comparisons, use of, 52.
- Compound sentence, 119, 185.
- Compound words, defined, 14; plural of, 246; study of, with *hearted*, 129, with *self* or *selves*, 141; written with hyphen, 14.
- Conclusion of a story, 107.
- Conjunction, 237.
- Consonants, 113; diacritical marks for, 113.
- Contractions, study of, 11, 75.
- Conversation on apples, 12, baseball, 197, beasts of burden, 49, chickens, 69, Christmas gifts, 55, cows, 61, Election Day, 215, farmers, 84, farming, 110, fires, 217, fishing, 135, gardens, 77, grocers, 35, holidays, 58, horses, 43, Indian corn, 114, Indians, 116, Labor Day, 98, lighthouses, 136, mail carriers, 13, Memorial Day, 173, merchant ships, 143, milkmen, 64, money, 85, Mount Vernon, 173, passenger boats, 146, pioneers, 124, printing, 105, railroads, 158, Red Cross Society, 220, rivers, 87, roads, 162, sheep, 23, Thanksgiving Day, 130, weather, 60, 242; writing of, 83.
- Correct use of words, *almost*, 46; *as*, *like*, 86; *ate*, *is eating*, 33; *blew*, *is blowing*, 34; *break*, *broke*, *broken*, 37; *bring*, *take*, *fetch*, 122; *burst*, 38; *do*, *did*, *done*, 65, 104; *draw*, *drew*, *drawn*, 104; *flew*, *is flying*, 34; *funny*, 258; *go*, *goes*, *went*, *gone*, 49, 104; *guess*, 256; *have*, 69; *he* and *I*, *she* and *I*, *you* and *I*, 23, 139; *him* and *me*, *her* and *me*, *you* and *me*, 23, 139; *is*, *are*, *was*,

- were, 10; *learn, teach*, 256; *let, leave, lief*, 122; *led*, 139; *lie, lay, lain, laid*, 150, 151; *lighted*, 189; *like, love*, 256; *mad*, 258; *pare, peel*, 12; prepositions, 259; *raise, raised*, 76, 111; *rear*, 111; *rise, rose*, 76, 111; *run, ran*, 65; *said*, 33; *see, saw, seen*, 65, 104; *shall*, 68; *sit, set*, 71, 72; *stay, stop*, 138; *than*, 177; *this, that, these, those*, 175; *wake, awoke*, 76; *who, whom*, 140, 225; in questions and answers 65, 66, 69, 75; review of, 95, 96, 97, 187, 188, 189, 271, 272.
- Criticizing a letter, 59.
- Dash, 236.
- Debate, on motor car and motor boat, 267; travel by railroad and by boat, 161; usefulness of cow and horse, 63.
- Definitions, reviews of, 92, 93, 185, 268, 269.
- Description, oral, of a coin, 85, dwelling, 121, picture, 145, 207, 239, uniform, 13; written, of a building, 133, coin, 85, day, 102, dog, 234, flag, 174, pair of shoes, 208, person, 156, 241, picture, 207, procession, 100, Red Cross stamp, 220, schoolhouse, 191, store window, 37; planning, 99, 174, 220; purpose of, 203; study of models, 98, 102, 187, 155, 190, 231, 239; testing, 39, 175.
- Diacritical marks, of *a*, 59, 107; *e*, 60, 107; *i*, 60; *o*, 61, 108; *u*, 63, 108; *ou, oi, oo*, 64; of consonants, 113; reviews of, 97, 186.
- Diæresis, 264.
- Dialogue, explained, 183; study of model, 225; writing of, 227, 233.
- Dictation, exercises in, 24, 32, 41, 43, 52.
- Dictionary, accent, 115; biographical dictionary, 169, 213; diacritical marks, 59, 60, 61, 63, 64, 68; geographical gazetteer, 164; how to use, 11; meaning of words, 154; names of fictitious persons and places, 201; part of speech told, 218; pictures, 236; plates, 174; principal parts of verbs, 205; re-spelling, 114, 115; reviews of, 186, 187, 218, 270, 271.
- Direction, expressions denoting, 112.
- Directions, writing of, 255.
- Doesn't*, in questions, 75.
- Don't*, in questions, 75.
- Dramatizing, exercises in, *Story of Columbus*, 142; *The Lark and her Young Ones*, 83; *The Shepherd Boy and the Wolf*, 34; *The Sleeping Beauty*, 183.
- Envelope, how to address, 19.
- Exclamation point, after words and sentences, 32.
- Exclamatory sentence, 223.
- Explanation, oral, of a fog, reef, or iceberg, 136, a tool, 78, 148, a vegetable, 78, a word or term, 14, 72, 262, how a road is made, 162; written, in answer to questions, 12, 18, 72, 98, 245, of a fish, 136, a horse's gait, 45, a term, 14, how to care for a garden, 77, how to make butter, 63, how to make something, 143, popcorn, 115; study of models, 98, 147.
- Explanatory term, 203; punctuation of, 203; with sign of possession, 203.
- Exposition, explained, 197; purpose of, 208; study of, 212; written, in answer to questions, 261; of a bird, 214, a foot covering, 208, a game of ball, 197, how to make something, 247.
- Expressions, explained, 83; study of common, 88, 112, 123, 139, 182, 216, 262.
- Fable, *Country Maid and Her Milkpail*, 67; *Dog and His Shadow*, 86; *Goose that laid Golden Eggs*, 31; *Lark and Her Young Ones*, 81; *Shepherd Boy and Wolf*, 30.
- Fictitious persons and places, names of, in dictionary, 201.
- Ful*, suffix, 130.
- Geographical gazetteer, in dictionary, 187.
- Hasn't*, in questions, 69.
- Have*, in questions, 69.
- Haven't*, in questions, 69.
- Homonyms, defined, 188; exercises in, 132, 154, 182, 211, 241, 249.
- Hood*, suffix, 81.
- Hyphen, between syllables, 39; in compound words, 14.
- Imitation, of biography, 166; of description, 102; of explanation, 98; of notice in a garden, 78; of paragraph, 146; of sentence, 31, 53, 57, 65, 157; of story, 86.
- Imperative sentence, 223.
- In*, prefix, 242.
- Indentation of paragraph, 24.
- Initial, 20.
- Interjection, 237.
- Interrogative sentence, 223.
- Introduction of story, 106.
- Isn't*, suffix, 29.
- Kin*, suffix, 29.
- Less*, suffix, 130.
- Letter, address, 149; arrangement of, 17; body, 16; complimentary close, 16; heading, 16; planning, 18; postscript, 16; review of parts, 92; salutation, 16; signature, 16; study of models for, 15, 17, 36, 54, 55, 109, 149, 219; superscription, 19; writing of business, 149, 156, 166, 174, 207, 216, 219, 224, 256, 264; writing of friendly, 19, 25, 37, 54, 55, 109, 115, 130, 148, 174, 184, 247, 257, 258, 267.
- Ling*, suffix, 72.
- Ly*, suffix, 223.
- Menu, defined, 131; writing of, 181.
- Model, study of, anecdote, 105; biography, 166; descriptions of canal boat, 155, day, 102, doctor, 239, dog, 231, light-house, 137, procession, 98, schoolhouse, 190; dialogue, 225; explanation of holiday, 98; explanation of making a boat, 147; exposition of flicker, 212; fable, 86; letter, 15, 17, 36, 54, 55, 109, 149, 219;

- notice, 78; paragraph, 124, 146; poem, 89; sentence, 81, 53, 57, 65, 157; story, 86, 166.
- Modifier, explained, 118; of predicate 119; of subject, 118.
- Narration, oral, of anecdote, 107, 109, boat trip, 147, excursion, 90, feat at circus, 257, horse, 46, incident in winter, 247, Indians, 117, trip, 87; written, of anecdote, 107, 109, experience with animal, 169, fire, 217; holiday, 133, Indians, 117, landing of Columbus, 145, pair of slippers, 208, picture, 161, race, 202; purpose of, 208.
- Noun, 192.
- O* before term of address, 33.
- Obs.*, 195.
- Of*, in phrases of possession, 194.
- Opposite meaning, words of, 42, 163, 182.
- Out*, prefix, 203.
- Outline, making of, for description, 100, 121, 156, 191, 234, 240, 245; for explanation, 148; for exposition, 197, 213, 247; for narration, 117, 132, 217; for paragraph, 125; for story, 41, 87, 169, 201; for talk, 142, 158.
- Paragraph, explained, 30; indention of, 133, memorizing of, 64, 88, 102, 124, 162; study of, 31, 43, 64, 88, 102, 124, 133, 146, 162, 201; writing of, 125, 133, 136, 222.
- Part, in play, 184.
- Part of speech, 192.
- Period, after abbreviations, 17; after declarative sentence, 10; after initials, 20.
- Personification, 73.
- Phrase, 227.
- Pictures for study: *At the Fireside*, 232; *Christmas Tree*, 56; *Feeding the Hens*, 70; *Indian Camp*, 120; *Landing of Columbus*, 144; *Lost*, 26; *Mount Vernon*, 172; *Pilgrims Going to Church*, 128; *Return to the Farm*, 63; *Roman Chariot Race*, 206; *Saved*, 238; *Shoeing the Horse*, 44; *Soft Persuasion*, 160; *Washerwoman*, 260.
- Plural, explained, 9; formation of, 9, 28, 53, 134, 246; review of, 91; same as singular, 28.
- Poem, planning a, 90; writing a, 90.
- Poems for study: *America*, 250; *Barefoot Boy*, 79; *Birds of Killingworth*, 215; *Boy's Song*, 89; *Childe Harold's Pilgrimage*, 265; *Columbia, the Gem of the Ocean*, 175; *Daffy-Down-Dilly*, 73; *Death of the Flowers*, 209; *Deserted Village*, 194; *First Snowfall*, 143; *Flag Goes By*, 248; *Landing of the Pilgrims*, 126; *Merchant of Venice*, 255; *Odyssey*, 263; "*Old Ironsides*," 152; *Planting of the Apple Tree*, 13; *Prelude*, 266; *Story for a Child*, 20; *Tray*, 234; *Village Blacksmith*, 47; *Visit from St. Nicholas*, 50; *Washington*, 171; *Wind in a Frolie*, 7.
- Possession, denoted by *of*, 194.
- Possessive, explained, 29; formation of possessive singular, 29; formation of possessive plural, 29; study of, 141, 193.
- Predicate, agreement with subject, 134; defined, 117, 185; more than one in sentence, 118; simple, 119.
- Prefix, defined, 93; explained, 75; study of *in*, 242, *out*, 203, *un*, 75.
- Preposition, 259; use of, 259.
- Pronoun, 224; use of *he and I*, etc., 23, 139; use of *him and me*, etc., 23, 139; use of *who and whom*, 140, 225.
- Proper name, 42; capitalization of, 42; in dictionary, 42.
- Punctuation, *see* apostrophe, comma, dash, diæresis, exclamation point, hyphen, period, question mark, quotation marks, semicolon; exercise in, 214; reviews of, 93, 94, 100, 101, 185, 186, 270.
- Question mark, after interrogative sentence, 13.
- Quotation, capitalization of, 32; defined, 32; divided, 41; introduced by *said*, 33; punctuation of, 32; within quotation, 186.
- Quotation marks, 32; in divided quotation, 41; in quotation within quotation, 186.
- Reproduction of stories, oral, 8, 22, 41, 53, 181, 235; written, 22, 31, 41, 67.
- Reviews, correct use of words, 95, 96, 97; definitions, 92, 93, 185, 268, 269; diacritical marks, 97, 196; dictionary, 186, 187, 270, 271; parts of a letter, 92; punctuation and capitalization, 93, 94, 185, 270; singular and plural, 91; word study, 187, 188, 189, 271, 272.
- Rime, 24.
- Run*, expressions with, 216.
- Salute to the flag, 249.
- Semicolon, in compound sentence, 202.
- Sentence, compound, 119, 185; declarative, 118, 185; defined, 10; exclamatory, 223; imperative, 223; interrogative, 223; parts of, 117; simple, 185; study of, 31, 53, 57, 65, 157; transposed, 157, 185.
- Series, of words, etc., 35; punctuation of, 36.
- Silent letters, 115.
- Singular, 9; review of, 91.
- Stanza, 94.
- Story, acting of, 35; dramatizing, 34, 142, 143, 183; study of, 30, 67, 81, 86, 166, 177, 198, 251; writing, 169, 202.
- Subject, agreement with predicate, 134; defined, 117; simple, 118.
- Suffix, defined, 29; study of, *ful*, 130, *hood*, 81, *ish*, 29, *kin*, 29, *less*, 130, *ling*, 72, *ly*, 223, *ward*, 264, *y*, 215.
- Syllable, accented, 115; defined, 39; followed by hyphen, 39; unaccented, 115.
- Synonyms, defined, 154; study of, 155, 196, 198, 213, 236, 241, 254, 258.
- Take*, expressions with, 123.
- Talk, in class, on article of food, 131; on Co-

- lumbus, 142; on flower, 75; on fruit 12; on group of pictures in dictionary, 236; on journey, 165; on occupation, 104; on passenger train, 158; on river, 88; on winter sport, 245.
- Titles, abbreviations of, 103; capitalization of, 103; *Mr.*, *Mrs.*, *Miss*, 20; of honor and respect, 103.
- Topic, in paragraph, 31.
- Un*, prefix, 75.
- Verb, 204; principal parts of, 204.
- Verse, 24.
- Vowel, 113.
- Ward*, suffix, 264.
- Water*, expressions with, 262.
- Word Study; adjectives of praise and dis-
praise, 196; compound words, 129, 141, 156, 246; names of animals, 23, articles of clothing, 68, birds, 80, fishes, 90, flowers, 74, 80, fruits, 12, 80, insects, 80, material for clothing, 68, nuts, 90; reindeer, 52, tools, 78, 148, vegetables, 78; parts of human body, 23, parts of house, 23; possessives, 141; reviews, 187, 188, 189, 271, 272; words denoting color, 221, form, 221, size, 221; words of opposite meaning, 140, 163; words pertaining to boats, 147, chickens, 69, corn, 114, Election Day, 216, gardens, 77; horses, 43; Indians, 117, money, 85, races, 201, railroads, 88, rivers, 88, sheep, 28.
- Y*, suffix, 215.

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