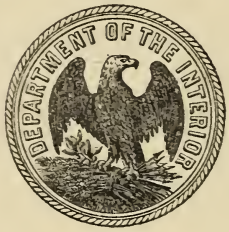
LIVE LANGUAGE LESSONS

HOWARD R. DRIGGS

SEVENTH GRADE

THE UNIVERSITY PUBLISHING COMPANY



6—1132

LIVE LANGUAGE LESSONS

SEVENTH GRADE

HOWARD R. DRIGGS

PROFESSOR OF EDUCATION IN ENGLISH AND PRINCIPAL OF THE SECONDARY TRAINING SCHOOL, UNIVERSITY OF UTAH, SALT LAKE CITY

Lincoln, Chicago, Dallas
THE UNIVERSITY PUBLISHING COMPANY
1922

B-A

PREFACE

Children enjoy language lessons closely related to real life. These lessons are presented to develop in pupils ability to speak and to write effectively.

To this end they offer:

1. Opportunity for the child to express himself on important subjects close to the interests of his every-day life.

2. A well-organized series of constructive exercises to enrich his vocabulary and to train him in those habits which make for skill in speech and writing.

3. Well-graded corrective drills on commonly misused oral and written forms.

Minimum essentials of English grammar are presented in Part Two of this volume. It has been the aim to reduce grammar to its lowest terms and to present in an interesting manner the essentials of grammar practiced in daily speech and writing. At intervals throughout the volume, practice exercises are introduced to enable the pupil to see definitely the relation between the grammar studied and the use he may make of grammar.

Every lesson in this volume has been developed by the author and by teachers under his supervision in counsel with many of the best teachers of language in the country. The lessons have been particularly tested in the matter of their vital appeal to the interests of grammar-grade pupils. While the author

has kept the pupil's interests primarily in view, he has also developed the work in harmony with the researches and conclusions of the best modern scholars. To present lessons well-organized, rich in content, applicable to daily needs, and consequently teachable and practical, has been the aim of the author.

To all who have inspired, encouraged, and assisted him, the author desires to express his gratitude. Among those to whom the author is under special obligations are: Dr. William M. Stewart, late Dean of the Utah School of Education; Professors George M. Marshall and F. W. Reynolds of the English Department of the University of Utah; A. C. Nelson, late State Superintendent of Public Instruction of Utah; D. H. Christensen, former Superintendent of Schools of Salt Lake City; J. E. McKnight and the teachers and supervisors of the Utah Normal Training School; J. W. Searson, Professor of the English Language, Nebraska State University; N. A. Crawford, Assistant Professor in charge of the Department of Industrial Journalism, Kansas State Agricultural College; and A. H. Waterhouse, Superintendent of Schools, Fremont, Nebraska.

For courteous permission to use selections from their copyright publications, the author acknowledges his indebtedness to the following publishing houses: Houghton Mifflin Company; Charles Scribner's Sons; The Century Company; Little, Brown and Company; The Bobbs-Merrill Company.

HOWARD R. DRIGGS.

FOR TEACHERS TO REMEMBER

These are the principal features that mark Live Language Lessons, and should be kept in mind by teachers:

1. Constructive and creative work is made the basis of the course.

2. All composition work is made real, is given motive, is socialized.

3. All grammar exercises are functioned, vitalized by practical application.

4. Language is made the center of the curriculum — the expression side of all the subjects. It is closely correlated with them.

5. A constant effort is made to create in the pupil the spirit of authorship.

6. A definite working program is outlined for each pupil in the class. Composition work, to be vital, must be individual.

7. A series of definite exercises is given to build up the working, the live vocabulary.

8. Formal exercises and corrective drills are closely blended with the constructive work.

9. Oral work is strongly emphasized. The path to written work leads through oral expression.

10. The organization of all formal and corrective exercises is closely knit and reinforced by a systematic series of reviews.

11. A rich and varied selection of literature is used, both as a stimulus to expression and as a standard to which the child may aspire.

12. An important series of lessons is given on the industrial activities under the general headings, Home Helpers, The World's Workers, Stories of Industry, and others.

13. Another important series of chapters consists of those which call for expression of patriotism and good citizenship.

14. Recreation is not forgotten. Under the strong motive of creating entertainment for himself, the child is given much excellent practice in self-expression.

15. The content of the lessons is rich and inviting from the child's standpoint.

CONTENTS

ILLUSTRATIONS

SEVENTH GRADE

CHANNELS OF EXPRESSION

A TALK WITH THE BOYS AND GIRLS

A little spring bubbled out of the ground in a certain mountain glen. It tried hard to make its way into the valley that lay below; but before its waters had gone far, they began to meet with obstacles, such as rocks and sticks and cow-tracks and weeds, which checked and turned and finally succeeded in changing the crystal stream into a bog, or quagmire, choked with cress and other water plants.

A ranchman, whose cabin home was in the canyon about a mile below the spring, knelt one day to drink where the spring bubbled in sparkling coolness and purity. "What refreshing water!" he thought to himself. "I wish I had that spring nearer my ranch." The next day he came to get it. With his spade he opened a channel through the bog and led the spring out of the glen into the canyon, down which it danced merrily till it came to the cabin, and there he checked and turned and used it to water his garden and his stock and to give his home pure drink. For many years it served him well.

Then came the people of the town that stood at the mouth of the canyon. They were prospecting for water to supply the water system they had decided to establish. The pure cool water of the little spring was just what they wished; so, after purchasing the right to use it from the

A POEM IN NATURE: BATTLE CREEK FALLS, UTAH

rancher, they laid their pipes to carry the precious fluid, without a drop of waste, to the thirsty people below. To-day that little spring is supplying hundreds of homes with a clearer and purer drink than even that which came from the "old oaken bucket."

1. What did the spring need to increase its power to do good?
2. As the channel of expression was made more perfect, what effect did it have on the spring?
3. In what way is each one of us like the spring?
4. What must we have if our thoughts are to reach others and help them?
5. What are some of the ways by which we express our thoughts?
6. How does the workman express his thoughts? the inventor? the artist? the sculptor? the musician?
7. What general way of expressing thought has every person?

THE MAIN CHANNEL OF EXPRESSION

LANGUAGE IS THE CHIEF MEANS OF EXPRESSION

There are many other means of revealing our thoughts and feelings than spoken or written words. The painter expresses through the medium of color what he sees and thinks and feels. The sculptor expresses himself by means of stone or other materials. The carpenter shows his ideas in what he makes of wood. The Indian woman may weave her thoughts and emotions into a basket or blanket. There are thousands of special ways of expressing one's self; but after all, oral and written **language** is the one common channel of expression.

1. What occupations in life require a command of language?
2. How does a ready use of language help the teacher? the preacher? the lawyer?

3. What can the power to talk well do to brighten and bring pleasure to our homes?

4. What need has the business man for good language?

5. How does the power to speak and to write well help to win and keep friends?

6. What should every citizen, in our free country, be able to do in speech and in writing? Why?

1

STORIES AND STORY TELLING

GENERAL SUGGESTIONS

No skill in language is more important than that which enables one to tell a story well.

The story plays a much larger part in our lives than we may have thought. Everybody spends a good deal of time during his life telling and reading and listening to stories.

In one sense we are all story-tellers. If anything amusing or exciting or otherwise unusual happens, everyone is ready to tell or to hear about it. This exchange of daily experiences makes millions of stories.

Out of just such happenings the reporter makes his news stories for the papers. The magazines are filled with stories of different kinds. Most of our books — novels, dramas, histories, biographies, and others — are story books. The speakers to whom we listen use stories very often to illustrate their points. Teachers also make constant use of stories in instructing their classes. We go to the play and see stories dramatized. Even pictures, in these days, are made to move and tell stories.

BOB CRATCHIT AND TINY TIM—DICKENS' *A CHRISTMAS CAROL*

There is greater demand to-day than ever before for skill to tell a story well. Everyone should strive to cultivate that skill.

To be able to tell a story effectively is to possess the art to entertain, the power to shape the thoughts and to stir the hearts of men.

I

CULTIVATING THE ART

The art of story-telling may develop more naturally in some persons than in others. By intelligent and persistent practice, every one of us can develop power in this line.

Here are the main steps to follow:

1. Study the stories from the masters.
2. Learn the current stories and folk-tales of your neighborhood or state.
3. Find a story worth telling.
4. Tell it effectively.
5. Write it clearly.

STORIES WORTH TELLING

What stories are worth telling? Where shall one find them?

There are four main story sources:

1. Old-time tales.
2. Stories from history and biography.
3. Stories told by great writers.
4. Stories and folk-tales from the everyday life about us.

Let us consider these various groups in order.

2

OLD-TIME TALES

Many old-time tales you know. The nursery tales of your childhood, the fairy tales, the fables, the myths, the legends,— all belong to this great group.

In the days of long ago these tales were first told, in crude form, and from generation to generation they were handed down in oral form till to-day we get them smoothed and rounded into perfect stories.

If we would learn how to tell a story well, we can not do better than turn back to these old tales, re-read and re-tell the best of them.

EXERCISE

The following are titles of choice stories of olden times. Select the one you like best and be ready to tell it to your classmates or to others. Tell it first to your little brothers or sisters or to other friends you would like to make happy. If you need to re-read the story to get it clearly in mind, do so:

Cinderella.
The Sleeping Beauty.
Aladdin.
Jack and the Beanstalk.
Tom Thumb.
Proserpina.
Ulysses.
The Miraculous Pitcher.
The Golden Touch.
The Golden Apples.
The Death of Roland.
Dick Whittington.
Damocles and His Sword.
Androcles and the Lion.
Siegfried and Mimer the Smith.
Robin Hood and Little John.
The Coming of Arthur.
The Death of Balder.
The Bell of Atri.
William Tell and His Son.
Joseph.

3

HISTORICAL TALES

Think of the stories you have heard of historical personages and events. Choose some tale that has impressed you. Write it as clearly and interestingly as you can. Before you write it, practice telling it to some of your friends.

I

FAMOUS TALES FROM OTHER LANDS

The following titles and names will bring some tale to your mind. Be ready to tell the story you like best:

Solomon and the Bees.
Socrates and the Cup of Hemlock.
Alexander and the Gordian Knot.
Cæsar Crosses the Rubicon.
Mohammed and Al Borak, his Horse.
Charlemagne Crosses the Alps.
Olaf Brings the Cross to Norway.
Canute on the Seashore.
Alfred and the Cakes.
Harold at Hastings.
Richard and Saladin.
Bruce and the Spider.
Joan of Arc and the Voices.
Queen Elizabeth and Walter Raleigh.

II

STORIES OF OUR COUNTRY

Choose some story of America and join your classmates in making a series of picturesque tales suggestive of our history and its spirit. The following names will help you think of some interesting story:

Lief the Lucky.
Columbus.
Cortes.
Pizarro.
Ponce de Leon.
Father Marquette.
La Salle.
Molly Pitcher.
John Smith.
Miles Standish.
Henry Hudson.
Walter Raleigh.
Roger Williams.
Benjamin Franklin.
Israel Putnam.
Elizabeth Zane.
Commodore Perry.
George Washington.
Ethan Allen.
Benedict Arnold.
Lafayette.
Robert Morris.
Nathan Hale.
Francis Marion.
Thomas Jefferson.
Andrew Jackson.
Daniel Boone.
Daniel Webster.
Robert Fulton.
Eli Whitney.
Lewis and Clark.
Tecumseh.
Abraham Lincoln.
Robert E. Lee.
Phillip Sheridan.
Ulysses S. Grant.
John C. Frémont.
Red Cloud.
David Farragut.
Kit Carson.
Julia Ward Howe.
Susan B. Anthony.
Clara Barton.
Thomas Edison.
Admiral Dewey.
Richmond P. Hobson.

Write the story that any one of the foregoing names suggests to you.

4

STORIES FROM THE MASTERS

Be prepared to give orally one of the following stories or some other short story from a noted author:

The Ugly Duckling — Andersen.
Rip Van Winkle — Irving.
Legend of the Moor's Legacy — Irving.

Legend of the Rose of the Alhambra — Irving.
The Great Stone Face — Hawthorne.
Old Pipes and the Dryad — Stockton.
The Birds' Christmas Carol — Wiggin.
King of the Golden River — Ruskin.
Rikki-tikki-tavi — Kipling.

Mowgli's Brothers
Kaa's Hunting
Tiger, Tiger
Red Dog
} *The Jungle Books*, by Kipling.

Lobo
Raggylug
Redruff
} From *Wild Animals I have Known*, by Ernest Thompson Seton.

Lochinvar — Scott.
King Robert of Sicily — Longfellow.
The Birds of Killingworth — Longfellow.
The Revenge — Tennyson.
Horatius at the Bridge — Macaulay.
The Pied Piper of Hamelin — Browning.
Hervé Riel — Browning.
Incident of the French Camp — Browning.
Ballad of the East and West — Kipling.
Michael — Wordsworth.

5

EVERYDAY STORIES

In the daily life of the common folk most of our choicest stories are to be found. Day by day these stories are being acted out — tales of humble heroism and romance; tales of sacrifice, of daring, of adventure; tales of success and failure; tales of sorrow and laughter.

These everyday doings—these things that really happen—make, after all, the richest of stories when effectively told. They are the stories, too, that we can tell best; for they are closer to our lives.

EXERCISES FOR PRACTICE

I

1. Think of the most exciting moment of your life. What caused it? What happened? How did it end?

2. Be ready to tell your classmates the incident clearly and with spirit.

3. The following suggestions will help to bring some thrilling moment to mind:

1. A Scare.
2. A Thrilling Ride.
3. Caught in a Storm.
4. An Accident.
5. A Daring Act.
6. A Narrow Escape.
7. The Fire.
8. The Fight.
9. The Play That Won the Game.

II

Take some story suggested by the following topics. Write as interestingly as you can:

1. A Humble Hero.
2. Who Was the Coward?
3. A Deserved Whipping.
4. Why the Boy Won.
5. An Unpublished Hero Tale.
6. A Knight Without Armor.

III

After giving the foregoing experiences write the story of an experience suggested by any one of the following:

1. A Laughable Upset.
2. An Amusing Blunder.
3. A Good Practical Joke.
4. A Puzzling Moment.
5. A Funny Scare.
6. When I Laughed Most.
7. A Comical Sight.
8. The Unexpected Visitor.

A FURTHER SUGGESTION

Tell your stories so that your hearers will understand the situation and see and feel the amusing or exciting happening as you do.

Have you never heard some one begin a funny story, then stop to laugh and say to his sober-faced listeners, "Oh, it was too funny! I can't tell it; you should have been there." But the hearers were not there and it is the business of the story-teller, or his art if you please, to take them "there."

6

STORY STUDIES

I

TURNING THE GRINDSTONE

When I was a little boy, I remember, one cold winter's morning I was accosted by a smiling man with an ax on his shoulder.

"My pretty boy," said he, "has your father a grindstone?"

"Yes, sir," said I.

"You are a fine little fellow," said he; "will you let me grind my ax on it?"

Pleased with the compliment of "fine little fellow," "Oh, yes, sir," I answered. "It is down in the shop."

"And will you, my man," said he, patting me on the head, "get me a little hot water?"

How could I refuse? I ran, and soon brought a kettle full.

"How old are you and what's your name?" continued he, without waiting for a reply. "I am sure you are one of the finest lads I have ever seen. Will you just turn a few minutes for me?"

Tickled with the flattery, like a little fool I went to work, and bitterly did I rue the day. It was a new ax, and I toiled and tugged till I was about tired to death. The school bell rang and I could not get away. My hands were blistered, and the ax was not half ground. At length, however, it was sharpened and the man turned to me with,

"Now, you little rascal, you've played truant. Scud to school, or you'll rue it!"

"Alas!" thought I, "it was hard enough to turn a grindstone this cold day, but now to be called a rascal is too much."— *Benjamin Franklin.*

1. How does Franklin make his reader see the character of the man?
2. How is the incident made realistic?
3. What shows the difficulty of the boy's task?
4. Which is the "unkindest cut of all"?
5. Franklin's story suggests a fable about flatterers. What is the fable?

II

THE CAPTAIN'S TALE

"As I was once sailing," said he, "in a fine stout ship across the banks of Newfoundland, one of those heavy fogs which prevail in those parts rendered it impossible for us to see far ahead even in the daytime; but at night the weather was so thick that we could not distinguish any object at twice the length of the ship. I kept lights at the

masthead, and a constant watch forward to look out for fishing smacks, which are accustomed to lie at anchor on the banks. The wind was blowing a smacking breeze, and we going at a great rate through the water.

"Suddenly the watch gave the alarm of 'a sail ahead!' — it was scarcely uttered before we were upon her. She was a small schooner, at anchor, with her broadside toward us. The crew were all asleep, and had neglected to hoist a light. We struck her just amidships. The force, the size, the weight of our vessel bore her down below the waves; we passed over her and were hurried on in our course. As the crashing wreck was sinking beneath us, I had a glimpse of two or three half-naked wretches rushing from her cabin; they just started from their beds to be swallowed shrieking by the waves. I heard their drowning cry mingling with the wind. The blast that bore it to our ears swept us out of all further hearing. I shall never forget that cry!

"It was some time before we could put the ship about, she was under such headway. We returned, as nearly as we could guess, to the place where the smack had anchored. We cruised about for several hours in the dense fog. We fired signal guns, and listened if we might hear the halloo of any survivors; but all was silent — we never saw or heard anything of them more."— *From "The Voyage," by Washington Irving.*

1. Who tells the tale?
2. What effect has this on the story?
3. What picture is given in the beginning paragraph?
4. What does the second paragraph give to the reader?
5. What is the effect of the third paragraph on you?
6. How does Irving make the pictures vivid?
7. Select five expressions that are especially picturesque; as, "a smacking breeze."

HOW TO TELL A STORY

7

CHOOSE INVITING TITLES

In what way does a well-chosen title help the reader? How does it help the writer? Think of the titles you remember best? Give three of them. Write five apt titles for stories of your own.

Review exercise 5, Second Book, Part Two.

8

BEGIN THE STORY INTERESTINGLY

The opening sentence of a story should catch and hold the attention of the reader. Many young story writers forget this and begin tamely. Others waste time by using needless words, as some people do in writing letters. You may have read letters which began in some such way as this: "I take my pen in hand and sit down to write you a letter."

Read the following beginnings of stories by successful writers. You will enjoy accepting the invitation these beginnings give to continue the stories:

While the larger boys in the village school of Greenbank were having a game of "three-hole cat" before school time, there appeared on the playground a strange boy, carrying two books, a slate, and an atlas under his arm.—"*The Hoosier Schoolboy,*" *by Edward Eggleston.*

The twin babies were black. They were black as coal. Indeed they were blacker than coal, for they glistened in their oily blackness.— "*Twin Babies,*" *by Joaquin Miller.*

There lived once in a waste apartment of the Alhambra a merry little fellow, named Lope Sanchez, who worked in the gardens and was as brisk and blithe as a grasshopper, singing all day long.— "*Legend of the Two Discreet Statues,*" *by Washington Irving.*

Write five inviting beginnings for stories which relate incidents of your experience.

9

MAKE THE STORY MOVE

The opening sentence of the story should be such as to catch and hold the attention of the reader. But a good beginning is not enough. The story must move on interestingly if the hearer's or reader's attention is to be kept. It should be full of action. A good story is really a "moving picture of life" in words.

I

HALTING HABITS

In telling their stories, as has been suggested in a previous exercise, some speakers distress their hearers and retard the movement of their stories by needless repetitions and other bad habits of speech.

The over-use of **and** is an example; the words **well, why, then, or, so,** and similar expressions are likewise too frequently used. These "halting habits," as we may call them, become especially distressing when the sound of **ŭ** is added; as, **well-ŭ, why-ŭ.**

In telling stories avoid such expressions.

EXERCISES

Tell clearly without over-using any of the expressions just mentioned:

1. Some fable you know well.
2. Some wholesome funny story.
3. Some other short story you have read or heard.

II

SIDETRACKING

Many unskillful writers often leave the main line of their story to make lengthy descriptions or explanations, or to moralize on some point in the story. This is like sidetracking a train. Perhaps you know how the passengers feel when their train is obliged to wait on a sidetrack. The reader has a similar feeling when an author stops his story to explain, or paint word pictures, or moralize. Such digressions must be very interesting indeed if they keep the reader from skipping them to get back to the main line. Necessary descriptions and explanations may usually be woven into the conversation or given in places where the reader would welcome them as a rest from the more exciting parts.

Keep your story on the main line as much as possible and keep it moving.

10

STORY MOVEMENT

I

Note the straightforward movement in the following selection:

Teddy shouted to the house, "Oh, look here! our mongoose is killing a snake"; and Rikki-tikki heard a scream from Teddy's mother. His father ran out with a stick, but by the time he came up Karait had lunged out once too far, and Rikki-tikki had sprung, jumped on the snake's back, dropped his head far between his forelegs, bitten as high up the back as he could get hold, and rolled away.— *From "Rikki-tikki-tavi," by Rudyard Kipling.*

Describe the moving picture you see as you read the paragraph. You will do well to read all of the story of *Rikki-tikki-tavi*. It is a model in story movement from beginning to end.

II

The stories of olden times found in the Bible, in Malory's *Morte d'Arthur*, and in *The Arabian Nights' Entertainment*, move very effectively. If we would learn the art of story-telling, we cannot do better than to read again and again the best of our old-time tales.

The following paragraphs from *Aladdin and His Wonderful Lamp* illustrate well the straightforward movement of these old stories:

Aladdin was indeed in a sorry plight. He called for his uncle, but in vain. The earth closed above him, and the palace door at the foot of the steps. His cries and tears brought him no help. At last he said: "There is no strength or power but in the great and high God"; and joining his hands to pray he rubbed the ring which the magician had put on his finger.

Instantly a genie of frightful aspect appeared and said: "What wouldst thou have? I am ready to obey thee. I serve him who possesses the ring on thy finger — I and the other slaves of that ring."

At another time Aladdin would have been frightened at sight of such a figure; but his danger gave him courage to say, "Whoever thou art, deliver me from this place."

1. What does each sentence bring to the reader?
2. Describe the moving picture as each sentence brings it to you.

Read also the following selection from the story of Joseph and notice how the story moves:

And he said, "Now let it be according to your words: he with whom it is found shall be my bondman; and ye shall be blameless." Then they hasted and took down every man his sack, and opened every man his sack. And he searched and began at the eldest and left at the youngest; and the cup was found in Benjamin's sack. Then they rent their clothes, and laded every man his ass, and returned to the city.— *Genesis 44:10-13.*

Describe the picture. What does each sentence bring to you?

III

Find elsewhere and be prepared to read expressively, some story-paragraph or some stanza that is full of action.

11

EXERCISE IN STORY MOVEMENT

Think of some lively, amusing, or exciting moment of your own experience. Write a "moving picture" paragraph or two of it. Make every sentence carry your story forward. The following topics and the illustrative sketch that follows will suggest what to do and one way to do it:

1. A Lively Chase.
2. An Unexpected Bath.
3. Stop Thief!
4. The Accident as I Saw It.
5. A Wild Animal.
6. An Exciting Moment in the Play.
7. Clown Antics.
8. A Frightened Animal.
9. Automobile Troubles.
10. The Runaway.
11. A Narrow Escape.
12. What Made the Audience Laugh Most.

FISHERMAN'S LUCK

A golden brown flash through the foaming water! The trout had my fly. He must have caught sight of me as he leaped, for he whirled as if frightened and dove back into the deeper pool. But I had him hooked. Then the battle came. He was a born fighter. As the line tightened, he leaped out of the stream, lashing the water in his struggles to get free from the biting hook. I gave him rein. He swished across the pool and back again. Then up the stream into the ripples he shot once more. Thrills of anxious joy were shooting through me the while. I trembled at thought of losing him. My pole was bowed double. Twice I was on the point of trying to flip him out of the water, but he was too big to be handled so lightly. Again he flashed down stream. Once more I reeled him in slowly towards the shore. He suffered me to do it. Indeed he had grown so peaceful that I thought he had given up. I brought him gently within a yard of the shore. Oh, what a beauty he was! The biggest, I know, I had ever hooked. In my excitement I had lost my landing net, so I reached out my free hand to pitch him up the bank. He saw it coming, made a last wild leap for freedom — and won it. My empty hook

flipped into the air. And I,—well, I stood there trying to find words to relieve my feelings.

Pick out the expressions that give life and movement to the story.

12

MAKING YOUR STORY LIFELIKE: CHOICE OF WORDS

To make a story reflect life truly, one must choose words that are true to life, that suggest vividly the pictures, the feelings, one is trying to portray.

I

STUDIES FROM NOTED AUTHORS

Study the following selections from master writers. Note how happily chosen are their words:

THE PONY RIDER

We had a burning desire from the beginning to see a pony rider, but somehow or other all that passed us, and all that we met, managed to streak by in the night. We heard only a whiz and a hail, and the swift phantom of the desert was gone before we could get our heads out of the window.

But now we were expecting one along every moment, and could see him in broad daylight. Presently the driver exclaims, "Here he comes!" and every neck is stretched further, and every eye strained wider. Away across the dead level of the prairie a black speck appears against the sky, and we can see that it moves!

In a second or two it becomes a horse and rider, rising and falling, rising and falling, sweeping toward us nearer

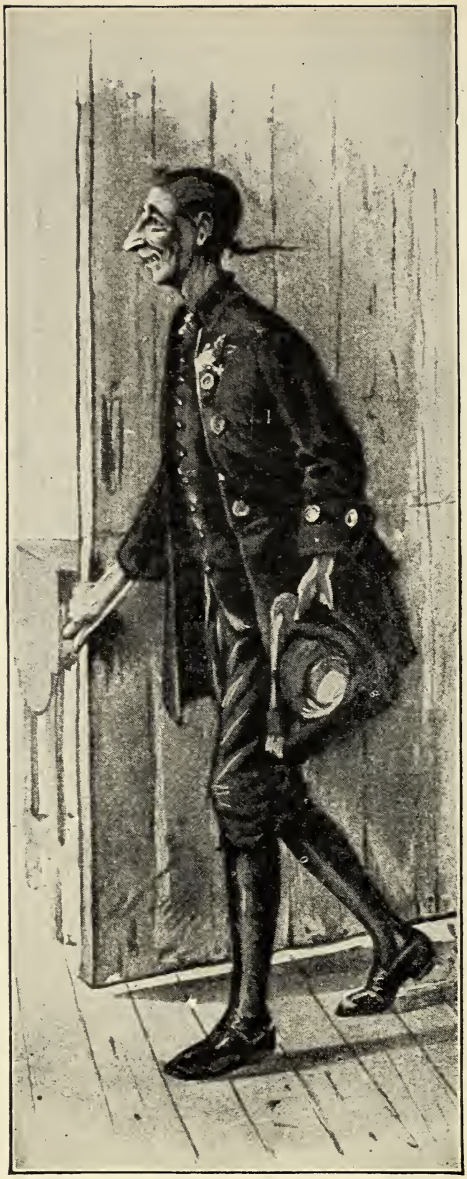
MARK TWAIN WITH A FAVORITE PET

and nearer, and coming plainer into view, till soon the flutter of the hoofs comes faintly to the ear. In another instant a whoop and a hurrah from the upper deck of our coach, a wave of the rider's hand, but no reply, and man and horse burst past our excited faces, and go winging away like a belated fragment of a storm.— *Mark Twain.*

1. Why did Mark Twain say "a burning desire"?
2. What expressions does he choose to make his readers feel how swiftly the pony rider rode?
3. What other effectively chosen expressions do you find in the last paragraph?
4. Tell why you think they are especially well-chosen.

ICHABOD CRANE'S SCARE

As he approached the stream his heart began to thump; he summoned up, however, all his resolution, gave his horse half a score of kicks in the ribs, and attempted to dash briskly across the bridge; but instead of starting forward the perverse old animal made a lateral movement, and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on the other side, and kicked lustily with the contrary foot: it was all in vain; his steed started, it is true, but it was only to plunge to the opposite side of the road into a thicket of brambles and alder bushes. The schoolmaster now bestowed both whip and heel upon the starveling ribs of old Gunpowder, who dashed forward snuffing and snorting, but came to a stand just by the bridge, with a suddenness that had nearly sent his rider sprawling over his head. Just at this moment a plashy tramp by the side of the brook caught the sensitive ear of Ichabod. In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen, black and towering. It



ICHABOD CRANE

stirred not, but seemed gathered up in the gloom, like some gigantic monster ready to spring upon the traveler. — *From "The Legend of Sleepy Hollow," by Washington Irving.*

1. From the selection just given choose ten words that seem most expressive and picturesque to you.
2. Why does Irving say "starveling ribs," "plashy tramp," "black and towering"?
3. What expressions make one feel the terror of Ichabod?
4. What expressions give the reader the fright of the horse?
5. Read the whole story if possible, and learn what really caused Ichabod's fright. If you cannot find the story, perhaps your teacher will tell it.
6. Find in some other well written selection by a noted writer a story-paragraph that contains some especially well-chosen words.

II

FINDING THE FITTING WORD

Choose expressive, lifelike words to fill the following paragraphs:

1. Down the street —— the fire-department. The people, —— by the —— gong, —— in every direction. The —— engine —— the corner, leaving a —— of —— smoke to —— its way. A —— stream of —— boys and men followed it.

2. The batter was —— to strike. The pitcher stood —— the ball carelessly. Suddenly he —— himself and —— it like a —— straight over the plate, so it seemed. The batter —— —— but he hit ——.

"Three strikes and out!" —— the umpire.

Then the winning crowd went ——. They —— and —— and —— and —— and acted, so the losing side thought, like ——.

3. We thought we had the horse this time. He was as

good as caught in that corner, with half a dozen boys around him. I —— up ——, holding the bridle behind me; he let me get up to him, —— him on the neck; he didn't ——; but the moment I —— to —— the bridle over his head, he ——, —— up his heels, —— through the line of boys and went —— across the field, his head ——, his mane and tail —— in the wind.

4. It was a —— storm. Our first warning of it was a —— flash of lightning and a —— clap of thunder just above our heads. Then came the hail! —— icy balls of it —— our heads ——. The horses —— with —— broke into a —— run across the prairie. We clung —— to the lines, but all we could do was to —— the horses in the road while the —— hail —— them.

13

MAKING YOUR STORY LIFELIKE: USE OF CONVERSATION

Nothing helps more to make a story seem real than an effective use of conversation. To have the characters talk naturally, interestingly, is to bring them before us, to make them lifelike. Some stories are almost all conversation. Nearly all effective stories contain some conversation. Prove this by examining several well-told stories that you know.

1. Read *Turning the Grindstone* again. What is the effect of the conversation in it?

2. Try to tell the story without conversation and note the effect.

3. Which part of *Rip Van Winkle* contains conversation? Read this part again and note how lifelike it is.

4. In *The Captain's Story*, how does Irving use the exact words of another? What is the effect of this?

REVIEW

1. What is the rule for punctuating the exact words of another?
2. How is conversation paragraphed?
3. Prove your answer by bringing to class a page of conversation you have copied carefully.

14

DIRECT AND INDIRECT DISCOURSE

In giving the thoughts of another, the writer may quote the exact words; as,

"You are a fine little fellow," said he; "will you let me grind my ax on your grindstone?"

This form is called **direct discourse.**

The writer may give another's thought without using the exact words; as,

The man said I was a fine little fellow and asked me to let him grind his ax on the grindstone.

This form is called **indirect discourse.**

Which kind of discourse is the more lifelike? What is the difference in the punctuation of direct and indirect discourse?

USE OF INDIRECT DISCOURSE

There are certain uses for indirect discourse. We could not well do without this form of expression. It is an easy, informal way of expressing the thoughts of others. Notice the following:

1. He said that I might go.
2. The speaker urged that we be doers as well as dreamers.

But when the writer would put more spirit and strength into his sentence, the direct form of dis-

course will give those qualities better. Notice these sentences:

1. "Be doers as well as dreamers," urged the speaker.
2. "You may go," he said.

EXERCISE

Change the following sentences from indirect to direct form. What changes take place in punctuation? in the spirit of the sentences?

1. The man, in a surly voice, demanded that the girls prepare supper for him.
2. The captain said that if there were any cowards in his band they might leave.
3. The rider told the boys to run for their lives: the flood was coming.
4. The commander ordered his men to halt.
5. She said proudly that she was the daughter of a nobleman.
6. The boy called to his companions to come on.
7. We were advised by the old trapper not to trust our horses too far from camp.
8. The Bible tells us that we should love not sleep, lest we come to poverty.
9. One of the Psalms says that the Lord is my shepherd.
10. What poet said that we should build for ourselves more stately mansions?
11. Longfellow says that we should build to-day, strong and sure.
12. The father urged his boys to be men, first of all, strong and worthy.
13. The girl, raising a warning hand, told the children to be quiet.

14. The old man rose and extended his hand, saying we were welcome.

15. The girl screamed that the house was on fire.

15
KEEPING SENTENCES CLEAR

In indirect discourse, it is more difficult to keep the meaning clear. The pronouns in indirect discourse are likely to become confused. Such confusion makes it difficult, if not impossible, to grasp the meaning. Notice the following:

John told his cousin that he might go if his father would let him.

Such a sentence may be cleared up easily by using direct discourse:

"You may go if your father will let you," said John to his cousin.

I

EXERCISES

Make the thought of these sentences clear by changing to direct discourse. Take the meaning you think most reasonable:

1. The captain told the sergeant that if he should be killed the command would fall to him.

2. Mary's mother said that her cousin might come to see her on Christmas if she were willing.

3. The girl told her mother that she needed a rest.

4. The man told the boy that he ought to take better care of his health.

5. The student asked his teacher whether they might take their books home.

6. Henry told his father that his horse had run away.
7. The speaker said to the man that he was not responsible for the mistakes of his party.
8. Mary and Martha told their friends that they should come and visit with them.

II

Tell some fable you know well; as, *The Fox and the Crow; The Boy and the Wolf; The Lion and the Mouse.* Use first indirect discourse, and then direct.

III

Write a story of your own, some interesting incident of your life, using the form of discourse you think the more effective.

16

WORDS USED WITH QUOTATIONS

Study the following quotations. Note how the picture changes as the explanatory words are changed:

"Let me go," coaxed the boy.
"Let me go," pleaded the boy.
"Let me go," begged the boy.
"Let me go," commanded the boy.
"Let me go," shouted the boy.
"Let me go," yelled the boy.

The explanatory words used with the quotation suggest the spirit of the speaker. Such words should be carefully chosen.

EXERCISES

Take some book in which there is a good deal of conversation. Find ten different words that are used in place of **said.** Copy the sentences.

The following words are used with quotations. Discuss the meaning of them and tell under what conditions they would be properly used. Consult the dictionary when in doubt as to the exact meaning:

added	demanded	murmured	retorted
admitted	echoed	mused	returned
announced	exclaimed	muttered	screamed
answered	explained	objected	shouted
asked	fretted	observed	sighed
began	gasped	ordered	sneered
begged	grumbled	pleaded	soliloquized
boasted	grunted	predicted	stammered
called out	hallooed	proclaimed	shrieked
commanded	hissed	queried	suggested
complained	howled	questioned	teased
concluded	implored	quoth	thought
confessed	inquired	railed	threatened
contradicted	insinuated	reasoned	ventured
continued	interrupted	repeated	volunteered
cried	laughed	remarked	wailed
crooned	leered	remonstrated	whimpered
declared	lisped	replied	whispered
decreed	moaned	requested	yelled

Write short sentences containing direct discourse, in which twenty of these words are properly used.

17

THE MAIN POINT IN STORY TELLING

These points just cited are full of good suggestions for us; but after all such hints and directions are given, you will find this the most important: **To tell a story clearly, vividly, thrillingly, a person must see clearly, must feel keenly the pictures of life he is trying to picture for others while he is speaking or writing.**

It is the spirit of the story that counts for most.

This thought is beautifully illustrated in a little tale told of Bret Harte. It is said that he once had a little poem published in a certain paper. A lady who chanced to read it, was so charmed by the poem that she called upon the writer and expressed her appreciation.

"Why, Mr. Harte," she said enthusiastically, "it is the best poem you ever wrote; I cried when I read it."

To which he replied: "That is not strange, madam: I cried when I wrote it."

What truth is revealed in this incident?

Words are not dead: they are living things.

To command words is to command life.

HOW STORIES ARE CONSTRUCTED

18

A STUDY OF THE PARAGRAPH

Stories and all other forms of composition are constructed in prose, paragraph on paragraph, or in verse, usually stanza on stanza. The paragraph is a group of sentences relating to one topic. It may even consist of but one sentence, as very frequently it does, especially in conversational paragraphs.

PARAGRAPHS IN STORIES

The story for the most part is made up of narrative and conversational paragraphs. Descriptive and explanatory paragraphs are used in stories only when it is necessary to describe persons or scenes or to direct the readers' feelings and make clearer the happenings of the story.

19

THE NARRATIVE PARAGRAPH

A narrative paragraph, like a story, is a moving picture of life in words. It is a miniature story.

In the narrative paragraph, the picture moves forward from action to action, each action being

related as it happened. Those actions most closely related are grouped together in paragraphs.

The following affords a good illustration of the narrative paragraph:

Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoat; laughed all over himself from his shoes to his organ of benevolence, and called out in a comfortable, oily, rich, fat, jovial voice:

"Yo ho, there! Ebenezzer Dick!"—*From "A Christmas Carol," by Charles Dickens.*

EXERCISES

Turn again to the narrative paragraphs already given in the selection from *The Pony Rider, The Legend of Sleepy Hollow,* and *Aladdin.* Observe how they are made of a series of related actions. Tell what picture each paragraph in these various selections presents to the reader.

20

CONNECTING PARAGRAPHS

The paragraphs in a story are much like links in a chain. They should be intimately connected, one joined with the other, till the chain of events is complete.

STUDY FROM "RIP VAN WINKLE"

As an illustration of well-connected paragraphs take *Rip Van Winkle.* Observe how carefully Irving ties together these opening paragraphs:

Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a

noble height and lording it over the surrounding country. Every change of season, every change of weather,— indeed, every hour of the day,— produces some change in the magical hues and shapes of these mountains, and they are regarded by all the goodwives far and near as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the evening sky; but sometimes when the rest of the landscape is cloudless, they will gather a hood of gray vapor about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from the village whose shingle roofs gleam among the trees just where the blue tints of the upland melt away into the fresh green of the near landscape. It is a little village, of great antiquity, having been founded by some of the Dutch colonists in the early times of the province, just about the beginning of the government of the good Peter Stuyvesant (may he rest in peace!), and there were some of the houses of the original settlers standing within a few years, built of small yellow bricks brought from Holland, having latticed windows and gabled fronts, surmounted with weathercocks.

In that same village, and in one of these very houses (which, to tell the exact truth, was sadly timeworn and weather-beaten), there lived, many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow by the name of Rip Van Winkle.

EXERCISE

1. What expression is used at the beginning of the second paragraph to join it with the first?

2. In what way is the third paragraph connected with the second?

3. If possible, get the rest of the story, and explain how each paragraph is connected with the preceding one.

4. Bring in from other stories five illustrations of good paragraph connections.

These are the two main things to remember about paragraphs:

The paragraph should have unity. That is, each sentence in it should be related closely to the topic of the paragraph.

Paragraphs should be closely and naturally connected one to another.

21

THE TOPIC SENTENCE

Usually, in constructing a paragraph, the writer should give the topic of it in a clear, concise sentence. This is to help the reader get the points or pictures more clearly. Note how Irving does this in the selection just quoted. His first paragraph begins:

"Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains."

Naturally the reader expects to hear more about these mountains. He is not disappointed, for every sentence in the paragraph has something more to say about them.

Then with "At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from the village," etc., the writer glides into the topic of the second paragraph. We hear now, as we expect to hear, about the village.

And then comes, "In that same village . . .

lived Rip Van Winkle." After the introduction we get, as we hope to get, a description of this character.

EXERCISES

I

Go to the complete story and find the topic sentences of five other paragraphs. Copy these sentences.

II

Find five other paragraphs in other selections in which the topic is clearly stated. See whether the rest of the sentences are about the topic.

III

Choose one of the following topic sentences and expand it into a paragraph of about one hundred words:

1. A startling thunder clap followed the blinding flash of lightning, and then the storm came.
2. The newsboy was an interesting little ragamuffin.
3. We were standing on the street corner when the mishap occurred.
4. "A tart temper never mellows with age."
5. The mountain lake lay before us like a silvery mirror.
6. The animal gave no signs of having seen us, and acted very naturally.
7. It was a golden summer day.
8. Her whole appearance expressed a motherly spirit.
9. The fire was well under way when we reached the place.
10. It was a critical moment of the game.

IV

Write ten good topic sentences which you could use in paragraphs, if called on to do so.

LOCAL HISTORY STORIES AND SKETCHES

22

GRANDFATHER AND GRANDMOTHER STORIES

It is interesting to learn that Walter Scott, the great story writer, as a boy was very fond of listening to the old folk of his native town tell the wonder-tales of Scotland. He lived in the border country, which was so rich in heroic lore. He might have preferred to join in the games on the green, for he loved sports as well as any boy, but he had the misfortune to be lame; so he turned to these old-time tales for his pastime.

Scott was not satisfied, however, with merely hearing the stories. He wanted to share his pleasure with his companions; and he did so whenever they cared to listen to him, as they always did; for he found for them so many thrilling tales of Robin Hood and Roderick Dhu and other old heroes, and he soon learned how to tell them very effectively. These were the beginnings of his master work in story telling.

Out of just such story material as boys and girls often hear from older people about the fireside, have come many of the choicest tales we read today.

THE STORY HOUR

What is the best tale of earlier times you have ever heard from your grandparents, parents, or neighbors? Prepare to tell your classmates some good story of this kind that you have heard.

If possible, have the story told again to get your facts clear and to catch anew the spirit of the story.

By telling it to others, or by making a suggestive outline, get ready to give the story clearly and interestingly.

The following titles will help you think of some good story or guide you in getting one that is choice:

1. A Schoolboy Tale of Early Days.
2. My Father's or Mother's Favorite Story.
3. Grandmother's Old Dress.
4. A Picture That is Treasured.
5. A Wild Animal Story.
6. The Prank That was Played in the Good Old Days.
7. A Trying Experience in Traveling.
8. The Indian Story I Like Best.
9. A Real Hero.
10. Out in the Storm.
11. Grandmother's Best Story.
12. The Faithful Dog or Horse.
13. A Hunting Adventure.
14. A Narrow Escape.
15. The Tale the Old Relic Tells.
16. Lost in the Woods.
17. How the Cabin was Built.
18. A Leaf from an Old Diary.
19. The Faded Letter.
20. Pioneer Pluck.

PRESERVING OLD-TIME TALES

Stories that are worth hearing are worth keeping. Every boy and girl can help preserve the choice old tales. We must make records of and write these stories in interesting form before those who can tell them to us pass away.

23

FIRESIDE STORIES RETOLD

Select from the stories already told or gathered the one you like best. Write it as truthfully and interestingly as you can. Brighten your story, make it realistic and readable, by using touches of conversation and other life-giving expressions.

24

BIOGRAPHICAL SKETCHES

Do you know the stories of the lives of your father, mother, grandparents, or others closely associated with you? Has any record of their lives been kept? Some day the stories of their lives will be priceless to you and to others. Why not preserve these stories by writing them now? Let each child choose some one whose life story he would like to write, and let him begin at once to gather the facts and stories to be woven into it.

Remember that, to be interesting, a biography should be more than a mere list of names and dates. Find the choicest stories of the life you wish to write.

Present them in order, but give them with a spirit of reality.

Begin by making an outline of the chief events in the life, and keep on as you can till the story is complete. Weave into it the choicest incidents, those that best reflect the spirit of the one of whom you write. Use excerpts from old letters, diaries, or other records he may have kept. Illustrate the story with kodak pictures, drawings, and sketches.

25

AUTHOR STUDY

The following paragraphs are taken from a well-written biography, *The Boy's Life of Lincoln*, by Helen Nicolay:

The story of this wonderful man begins and ends with a tragedy, for his grandfather, also named Abraham, was killed by a shot from an Indian's rifle while peaceably at work with his three sons on the edge of their frontier clearing. Eighty-one years later the President himself met death by an assassin's bullet. The murderer of one was a savage of the forest; the murderer of the other, that far more cruel thing, a savage of civilization.

When the Indian's shot laid the pioneer farmer low, his second son, Josiah, ran to a neighboring fort for help, and Mordecai, the eldest, hurried to the cabin for his rifle. Thomas, a child of six years, was left alone beside the dead body of his father; and as Mordecai snatched the gun from its resting place over the door of the cabin, he saw to his horror an Indian in war-paint, just stooping to seize the child. Taking quick aim at the medal on the breast of the

savage, he fired, and the Indian fell dead. The little boy thus released ran to the house, where Mordecai, firing through the loopholes, kept the Indians at bay until help arrived from the fort.

It was this child Thomas who grew up to be the father of President Abraham Lincoln.

1. What expressions give life and movement to the story?
2. What in the second paragraph shows lively forward movement?
3. Bring to class from some other good biography you know, some paragraph that seems especially well-told.

26

AUTOBIOGRAPHIES AND DIARIES

Most people at some time during their lives make some kind of record of their lives in the form of a diary, or an autobiography, or other writings.

A **diary** is a daily record of the events in one's life.

An **autobiography** is the story of one's life told by one's self.

In writing an autobiography or a diary, one should try to make the details rich and interesting.

The diary of Major J. W. Powell, who first went through the Grand Canyon, is such a diary. Following is a brief selection from that record.

June 1. Today we have an exciting ride. The river rolls down the cañon at a wonderful rate, and with no rocks in the way we make almost railroad speed. Here and there the water rushes into a narrow gorge. The rocks on the side roll it into the center into great waves, and the boats go leaping and bounding over these like things of life. The waves break over the boats so they must be bailed out.

Last spring, in conversation with an old Indian, he told me of one of his tribe who attempted to run this cañon. "The rocks," he said, holding his hands above his head, his arms vertical, and looking up to the heavens, "the rocks heap high; the water go 'h-oo-ough, h-oo-ough' water pony (boat) heap buck; water catch 'em, no see 'em Injun any more! No see 'em squaw any more! No see 'em papoose any more."

1. Select the expressions which add vividness and movement.
2. What gives such an account its charm?

The following selection is from Benjamin Franklin's autobiography; notice how rich and interesting are the details he records for us:

FRANKLIN'S ENTRANCE INTO PHILADELPHIA

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

Then I walked up the street, gazing about till near the market-house I met a boy with bread. I had made

many a meal on bread, and on inquiring where he got it, I went immediately to the baker's he directed me to, in a second street, and asked for biscuit, intending such as we had in Boston; but they, it seems, were not made in Philadelphia.

Then I asked for a three-penny loaf and was told they had none such. So not considering or knowing the difference of money, and the greater cheapness nor the names of his bread, I bade him give me three-penny worth of any sort. He gave me, accordingly, three great puffy rolls. I was surprised at the quantity, but took it, and having no room in my pockets, walked off with a roll under each arm and eating the other. Thus I went up Market Street as far as Fourth Street, passing by the door of Mr. Read, my future wife's father; when she, standing at the door, saw me and thought I made, as I certainly did, a most awkward, ridiculous appearance.

1. What are the most interesting points in this extract?
2. What other parts of this interesting biography have you read?
3. Do you know any of the following stories Franklin tells in it?
   a. How the boys built the wharf.
   b. How Franklin's first writings came to be published.
   c. Why Franklin left Boston.
   d. His experiences as a beginning printer in Philadelphia.
   e. Franklin's first journey to England.
   f. Franklin as a printer in England.
   g. Franklin's *Poor Richard's Almanac.*
   h. Franklin's story of Braddock's defeat.
4. Tell any one of these or another of the stories from his autobiography you may know or find.

EXERCISES

Keep in the form of a diary or autobiography an account of the interesting experiences of your school life, or some record of a camping trip, a journey, a visit to the country or to some city, or some other experience.

Get pictures, or make little pencil sketches to illustrate your work.

27

HISTORY OF HOME TOWN OR CITY

All boys and girls should know the history of the community in which they live.

What do you know of yours?

I

TOWN TALES

Read the following topics. Be ready to explain one or more of them or to tell some story connected with one of them. Plan an interesting talk of three to five minutes on something connected with the early history of your town. Make it clearer and more interesting by using pictures, maps, blackboard sketches, or any other illustrative material you can get:

1. How the town came to be settled. When?
2. The first settlers. Who and from where?
3. First houses built. Where? Describe them.
4. How the town got its name. Names of streams, hills, or other landmarks. What they signify.
5. Indians, trappers, or others who roamed the country before settlers came.
6. Difficulties of the early years.
7. Historic spots near town. What made them historic.
8. Early-day traveling. Difficulties and dangers.
9. Story of the schools.
10. Old mills: story of the building of them.
11. Town heroes and heroines. Picturesque characters, etc.
12. Story of the development of any industry; as, farming, stock-raising, fruit-raising, etc.

13. Story of the building of any railroad, telegraph, or telephone lines.

14. Story of the opening of any mine or smelters.

15. Story of the establishment of any factory.

II

HISTORICAL SHOWS OR DRAMAS

In many places the history of the community is often presented in celebrations of various kinds. Discuss the following suggestions. Work them out in one of the following forms:

1. **Historical Panorama:** The principal events in the history of the city should be pictured in the form of a series of tableaus.

Dialogues, songs, addresses, might be used with each.

2. **Drama:** If the early history is especially picturesque, a little play representing some of the best stories woven around the principal characters should be produced.

3. The school should get up a historical show and represent the most striking events of the history of the town by an outdoor procession, or an indoor exhibition of some kind.

28

PILGRIMS AND PIONEERS

HISTORICAL SKETCHES

Select one of the following suggestive subjects. Gather all the reliable information you can about your subject from early settlers, or from others who are informed, and from such records and books as are available. Write your story or sketch clearly, invitingly. Where you can, illustrate it with drawings,

JOHN ALDEN AND PRISCILLA

maps, kodak pictures, or other appropriate illustrations. Try to make it a bit of real history containing some facts never before given, and so written as to be worth reading.

SUGGESTED SUBJECTS

1. Pioneer Foods.

Tell of the different dishes, the old fireplace, the cooking.

2. Pioneer Clothing.

Tell of the spinning and weaving; the old costumes.

3. Pioneer Homes.

Describe the cabins and their furniture.

4. Pioneer Tools.

Picture the harvesting, the woodmen at work, the old blacksmith shop, old implements, and similar matters.

5. Pioneer Schools.

Teachers, books, ways of teaching, interesting incidents.

6. Traveling in early times.

The ox-team, the stage, river journeys, horseback riding, walking.

7. Domestic Animals.

Stories of the horse, the dog, and other domestic animals.

8. Early-day Amusements.

Huskings, quiltings, barn-raising, socials.

9. Indian Stories.

Find all the tales of the red men you can.

10. Pioneer Records.

Get old diaries and letters; select choice parts.

11. Pioneer Relics.

Describe; tell stories of interesting relics.

12. Wild Animal Stories.

Tales of adventure in the woods and mountains. Buffalo and bear hunts.

13. Mountaineer and Trapper Tales.

Gather picturesque stories from or about such men.

14. Stories of the Backwoodsmen.

Tales of the forest.

15. Early Tales of Prairie Land.

Tell of the subduing of the plains.

16. Biography of Some Historic Person.

Tell here of some unique character of the community.

17. Stories that the Old Weapons Told.

Give here the episodes connected with guns, bows and arrows, pistols, old swords, hunting knives.

18. Stories of Lines of Communication.

The building of the first railroad; the establishment of telegraph and telephone lines.

19. How the Mines and Smelters were Opened.

Give stories of prospectors, pictures of early-day mining and smelting.

20. Story of the Growth of Manufacturing.

Mills, lumber, flour, factories.

29

HISTORICAL PARAGRAPHS

Historical paragraphs are generally narrative in form, history being a form of the story. Explanatory and descriptive paragraphs, as in other stories, are also used to make the narrative clearer. The words of the characters, quotations from letters, records, and reports are used also. The following are good types of historical writing:

WOLFE AT QUEBEC

Montcalm was amazed at what he saw. He had expected a detachment and found an army. Full in sight before him stretched the lines of Wolfe; the close ranks of the English infantry, a silent wall of red, and the wild array of the Highlanders with their waving tartans and bagpipes screaming defiance.— *From "Montcalm and Wolfe," by Parkman.*

THE FIRST WINTER OF THE PIONEERS IN UTAH

It was a winter of hard work and careful planning. Flour was doled out by weight to each family, sego and thistle roots were eaten, and now and then the hunters brought in a little meat. Those who were in want had to be helped, but every one was willing to share with his neighbor. In the late autumn of 1847, Charles Crismon built a grist mill on City Creek and the wheat brought to the valley by the immigrants was ground; but there was no bolting cloth, so the bran and shorts had to be eaten with the flour.

Says one of the pioneers: "The beef used during the winter was very poor. Most of the cattle had reached the valley very late in the season, and then had to be worked hard to prepare for winter. Of course they had no chance to improve in flesh. Butter and tallow were as a consequence very scarce, and the people craved them. There was nothing that could contribute to sustain life that was wilfully allowed to go to waste. If an ox mired and was too poor to get out, he was killed and his carcass used for food. Big gray wolves came down from the mountains in March, 1848, and killed several cattle which were feeding on the east bench in sight of the fort. Those

parts of the meat which the wolves had not torn were used for food."— *From "Chief Episodes in Utah History," by Levi Edgar Young.*

1. What in this account makes it interesting to you?
2. By what means has the author awakened our interest?

PIONEER LIFE IN NEW ENGLAND

Almost everything was made of wood in those days. Hinges for cupboard, closet, and even shed doors; latches, plows, and harrows, spoons, tankards, and a hundred other things now made of metal, were of wood. Many more which even in our time are wooden but are purchased at the store were then made at home; as, pails, firkins, buckets, tubs, bread troughs, wagon wheels. A wheelwright in those days was a man who made spinning wheels, not cart wheels.— *From "Primary History of the United States," by McMaster.*

Find in some well-written biography or history a historical paragraph that interests you. Be prepared to read it in class.

A SKETCH BOOK

Have you ever gone out sketching? What scenes did you choose? What things in nature do you think most picturesque? What pictures in the woods, the mountains, or on the lakeside?

30

THE DESCRIPTIVE PARAGRAPH

ITS RELATION TO THE STORY

Turn to the selection from *Rip Van Winkle* given in exercise 20. Why does Irving describe for us the Catskill Mountains, the village at the foot? Why further in his story does he give us a description of Rip Van Winkle, and of other characters in the story?

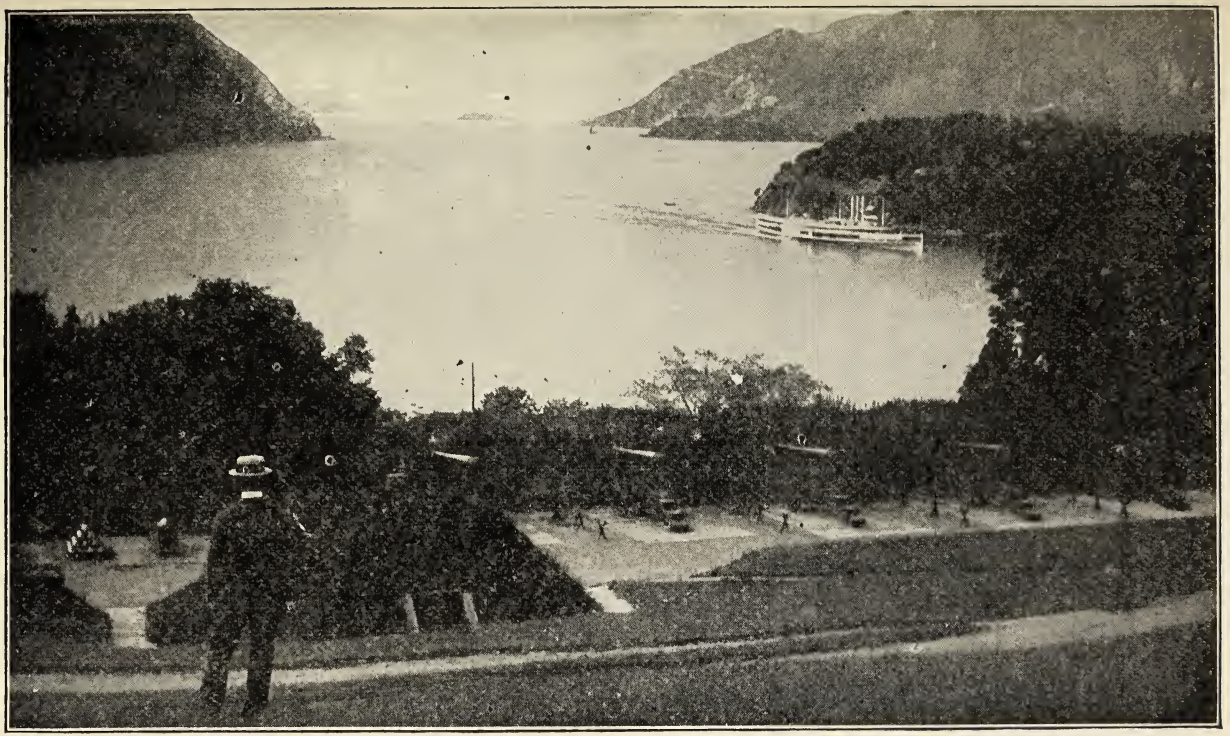
If such a story were dramatized, how should we get the picture of the country, the village, the people?

The descriptive paragraph is one that presents a picture of a person, a scene, or something else.

EXERCISE

As illustrative of the different ways of handling descriptive matter, compare the beginnings of *Rip Rip Winkle* and *Rikki-tikki-tavi* by Kipling.

In *Rip Van Winkle,* the scene is laid, the various characters sketched in detail, then the story proper



THE HUDSON RIVER FROM WEST POINT

begins. In *Rikki-tikki-tavi*, the story begins at once, only a short, rapid-stroke sketch of the chief actor being given. The other characters and the scenes of the story are woven into the narrative as need requires. These stories are models of two different types of short stories. *Rikki-tikki-tavi* is found in the first *Jungle Book*. Get the two stories if possible and compare them. Compare also the beginning chapters of *Ivanhoe*, by Scott, and *Treasure Island*, by Stevenson. The story of *Ivanhoe* begins by having the scenes laid and characters described. *Treasure Island* is more like *Rikki-tikki-tavi*—it begins with the story.

31

KINDS OF DESCRIPTIVE PARAGRAPHS

There are various kinds of descriptive paragraphs, some dealing with persons, some with landscapes, some with animals, and so on. The following is an excellent example of one kind:

A QUIET SCENE

The sun gradually wheeled his broad disk down into the west. The wide bosom of the Tappan Zee lay motionless and glassy, excepting here and there a gentle undulation waved and prolonged the blue shadow of the distant mountain. A few amber clouds floated in the sky without a breath to move them. The horizon was of a fine golden tint, changing gradually into a pure apple green, and from that into the deep blue of mid-heaven. A slanting ray lingered on the woody crests and precipices

that overhung some parts of the river, giving greater depth to the dark gray and purple of their rocky sides. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast; and as the reflection of the sky gleamed along the still water, it seemed as if the vessel was suspended in the air.— *From "The Legend of Sleepy Hollow," by Washington Irving.*

1. What is the main impression made on your mind as you read this paragraph?
2. What various details in the picture emphasize the quiet and peaceful aspect of the scene?
3. What paragraphs similar to the one just given do you remember having read?

EXERCISE

Think of some scene in nature. Picture it in a paragraph of about one hundred words. Try to make others appreciate the beauties you see in it. Do not attempt too large a view. Choose rather something suggested by these titles:

1. A Bend in the Creek.
2. The Old Tree.
3. Down by the River.
4. A Rustic Bridge.
5. The Old Cabin.
6. The Swimming Hole.
7. The Cascades.
8. A Shady Nook.
9. A Park Picture.
10. Among the Pines.

I

SUGGESTIVE BEGINNINGS

Take any of the following or other beginnings of your own, and develop it into a descriptive paragraph of about one hundred words:

1. The crystal stream curved round a grassy bank.
2. It stood in front of the old farmhouse, an elm tree of noble proportions.

3. The rustic bridge spanned a picturesque stream.

4. At the base of a craggy cliff stood the cabin. It was a low ——

5. The old swimming hole I remember best was a pond in the meadow. It lay like a silvery mirror reflecting the grassy banks and rushes and open sky.

II

LETTER DESCRIPTIONS

Write a letter to some friend describing some game, an experience in a storm, a scene in a play you have attended, a party you have enjoyed, a scene in the city, or some other lively and interesting thing you have experienced.

Be careful of your letter forms.

Make the letter chatty and give your description in a bright, spirited way.

32

WORD PORTRAITS

Word pictures of persons, characters in the story, are very frequently to be found in stories. The following are good illustrations of such pictures:

She was very pretty; exceedingly pretty. With a dimpled, surprised-looking, capital face; a ripe little mouth, that seemed made to be kissed — and no doubt it was; all kinds of good little dots about her chin, that melted into one another when she laughed; and the sunniest pair of eyes you ever saw in any little creature's head. Altogether she was what you would have called provoking, you know; but satisfactory, too. Oh! perfectly satisfactory.— *From "A Christmas Carol," by Charles Dickens.*

Fifteen-year old Jo was very tall, thin and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty; but it was usually bundled in a net, to be out of her way. Round shoulders had Jo, big hands and feet, a fly-away look to her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and didn't like it.* — *From "Little Women," by Louisa M. Alcott.*

1. What vivid descriptive words are used to make the first picture clear?
2. What words add to the vividness of the second description?

EXERCISES

I

Bring to class some effectively drawn word portrait you have enjoyed. Tell what you like best about it.

II

Describe orally, without naming, some classmate; have others guess who is meant.

III

Think of the interesting people you know. Make three or more word sketches of them. Join your

class in writing sketches for a book suggested by the following title:

Pen Sketches of People I Have Met.

1. What kinds of persons would you select as subjects for your sketches?

2. Suggest five interesting persons for character sketching; as, The Old Frontiersman, A Motherly Soul, Aunt Jerusha.

SNAPSHOTS IN WORDS

Take any of the following beginnings, or one similar, and develop a word picture from it:

1. The young rogue stood ready to pelt me with a snowball. His eyes ——

2. She was radiant with smiles that morning — the picture of happy health.

3. Uncle Tom sat with chair tilted back against the old cabin. He was either asleep or dreaming.

33

CARTOONS IN WORDS

Some word portraits are very suggestive of cartoons. The writer of such seizes upon some prominent feature or characteristic and makes the most of it, as in this picture:

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, scraping, clutching, covetous old sinner! Hard and sharp as a flint from which no steel had ever struck out generous fire; secret and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait, made his eyes red, his thin lips blue; and spoke out very shrewdly in his grating voice. A frosty rime was on his head and on his eye-

brows and on his wiry chin. He carried his own low temperature always about with him; he iced his office in dog-days; and didn't thaw it out one degree at Christmas.—*From "A Christmas Carol," by Charles Dickens.*

1. What is the feature of old Scrooge that Dickens exaggerates?
2. Dickens used this kind of description very frequently.
3. What other characters of his do you recall? What do you remember best about them?
4. For another description of the cartoon type, read that of Ichabod Crane in *The Legend of Sleepy Hollow*, also those of Wouter Van Twiller and others in *Knickerbocker's History of New York*, by Irving.
5. What other such word pictures do you recall from other writers? Copy several by Hawthorne in *The Great Stone Face.*

The chief difference between a word cartoon and a word portrait is this: In the portrait the author tries to draw the picture accurately, truthfully; in the cartoon, only one prominent feature is brought out in exaggerated form.

EXERCISE

Make a sketch book of word cartoons. Let each pupil produce one or more.

Think of some person with a striking feature or characteristic. Sketch the person so as to bring out this feature or characteristic prominently. The following beginnings will be suggestive. Use these or others of your own:

1. "Yes, I believe in takin' it easy," said Uncle Toby.
2. He laughed at everything.
3. She was a weeping willow.
4. Every move he made showed conceit.
5. A pair of sharp eyes glanced sharply from his sharp face.

HOW TO DRAW WORD PICTURES

34

GENERAL SUGGESTIONS

1. **See clearly the thing to be described.** Note particularly the distinguishing features. It is the uncommon, the individual, characteristics that make persons, scenes, and other subjects picturesque.

2. **Feel what you are trying to describe. Reflect the spirit of it. Make it true to life.**

3. **Describe things as you see them, giving the most impressive features first.** Usually the opening sentence, or topic-sentence, should give at a stroke a general view of the whole or of the chief characteristics.

4. **Do not change the point of view.** Picture one thing at a time. Let each paragraph present one picture or phase of the picture. One should not, for example, try to describe both the outside and the inside of a house at the same time. Turn to *The Legend of Sleepy Hollow* and see how Irving manages his picture of the Van Tassel home.

5. **Make your descriptions concise.** Long-drawn word pictures become both tiresome and confusing to the reader.

The following sentences illustrate how great writers sketch in a stroke or two a vivid picture:

On a little mound, Napoleon
  Stood on our storming day;
With neck out-thrust, you fancy how,
  Legs wide, arms locked behind,
As if to balance the prone brow
  Oppressive with its mind.

— *Robert Browning.*

It was as if some enormous giant, or a Titan, had sculptured his own likeness on the precipice.—*From "The Great Stone Face," by Hawthorne.*

In came Mrs. Fezziwig, one vast, substantial smile.—*From "A Christmas Carol," by Charles Dickens.*

A black shadow dropped down into the circle. It was Bagheera, the black panther, inky black all over, but with the panther markings showing up in certain lights like the pattern of watered silk. — *From "The Jungle Book," by Kipling.*

Ichabod prided himself as much upon his dancing as upon his vocal powers. Not a limb, not a fibre about him was idle.—*From "The Legend of Sleepy Hollow," by Irving.*

It was the most extraordinary-looking little gentleman he had ever seen in his life. He had a large nose, slightly brass-colored; his cheeks were very round and very red. —*From "The King of the Golden River," by Ruskin.*

Such a pleasant cottage it was, with a shiny clean stone floor, and curious old prints on the walls, and brass dishes, and a cuckoo clock in the corner, which began shouting as soon as Tom appeared; not that it was frightened at Tom, but that it was just eleven o'clock. — *From "The Water Babies," by Charles Kingsley.*

35

CHOICE OF WORDS

Words, after all, give life and color to any description. They should be clear in meaning and fitting. A happily chosen word goes far to make a description effective. Note how effectively chosen are the words in the following lines from noted writers:

The husky-rusty rustle of the tassels of the corn.— *From "When the Frost is on the Punkin," by Riley.*

Oh, such days! Indian summer days when the warm haze slept on the yellow-green grasses.—*From "Boy Life on the Prairie," by Hamlin Garland.*

Then he stops and takes a deliberate look at you; he will trot fifty yards and stop again; another fifty and stop again; and finally the gray of his gliding body blends with the gray of the sagebrush and he disappears. — *From "The Coyote," by Mark Twain.*

EXERCISES

I

Find in selections from noted writers ten sentences or lines in which, as in the foregoing, there are some especially picturesque expressions.

II

Fill the blanks in the following descriptions with the best descriptive words you can command.

Do this without help from books or other sources. When all have finished, the teacher will read you the selections as the authors wrote them.

1. Short of stature he was, but —— built and —— —— in the shoulders, —— chested, with muscles and sinews of ——.

—*From "The Courtship of Miles Standish," by Longfellow.*

2. His —— long coat from heel to head
Was half of yellow, half of red;
And he himself was —— and thin,
With —— blue eyes, each like a pin,
And light —— hair, yet —— skin.

— *From "The Pied Piper of Hamelin," by Browning.*

3. A ——, —— man, no breath
Our father wasted, "Boys, a path."

— *From "Snowbound," by Whittier.*

4. Rip Van Winkle, however, was one of those happy mortals of ——, —— dispositions, who take the world easy, eat white bread or brown, whichever can be got with the least thought or trouble.— *From "Rip Van Winkle," by Irving.*

5. Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but —— in a —— —— gown, but —— in ribbons, which are cheap and make a goodly —— for a sixpence.— *From "A Christmas Carol," by Charles Dickens.*

6. A carriage, drawn by four horses, dashed round the turn of the road. Within it, thrust partly out of the window, appeared the physiognomy of a little old man, with a skin as yellow as if his own Midas-hand had transmuted it. He had a —— forehead, —— sharp eyes, —— about with innumerable wrinkles and very —— lips.— *From "The Great Stone Face," by Nathaniel Hawthorne.*

III

By choosing different words for the following blanks, make as many different suggestive pictures as you can:

1. The boy —— down the street.
2. The dog had a —— bark.
3. It was a —— laugh.
4. The building was —— and ——.
5. The stream —— along.
6. It was a —— dress she wore.
7. The day was —— and ——.
8. The man spoke ——.
9. The bells —— —— through the still air.
10. The storm —— ——.
11. She was a —— girl.
12. The —— prairies —— away to meet the —— sky.
13. It was a —— day; the sky was —— and ——.
14. The —— lightning ——, and the thunders ——.
15. He had a —— face, and a —— voice.
16. The horse was —— and ——.
17. The tramp —— along the road.
18. The story he told was ——.
19. The child looked —— and ——.
20. The old lady gave a —— look.

36

PICTURESQUE COMPARISONS

Read the following. Observe how the writers by use of picturesque comparisons suggest to others the picture they have in mind.

1. On the opposite side of the room, between her bridesmaids, sat Miss Betsy. She was blushing with all her

might, like a full grown peony, or a great red apple.— *From "The Pine Tree Shillings," by Hawthorne.*

2. She was a blooming lass of fresh eighteen, plump as a partridge, ripe and melting and rosy-cheeked as one of her father's peaches.— *From the "Legend of Sleepy Hollow," by Irving.*

3. When the snake had lifted one third of himself clear of the ground he stayed balancing to and fro exactly as a dandelion tuft balances in the wind.—*From "Rikki-tikki-tavi" in "The Jungle Book," by Kipling.*

4. But the Blue Boar Inn was stirring like an anthill, with fire-fly lanterns flitting up and down. — *From "Description of an Early Morning in Old London," by John Bennett.*

5. Fifteen year old Jo was very tall, thin and brown, and reminded one of a colt; for she never seemed to know what to do with her long limbs, which were very much in her way. — *From "Little Women," by Louisa May Alcott.*

6. Shocks of yellow hair, like the silken floss of the maize, hung over his shoulders.— *From "Evangeline," by Longfellow.*

A well-chosen comparison is very helpful to the reader. It throws new light upon the picture. But remember, the comparison must be fitting and natural, not forced or overdrawn, if it is to be effective.

EXERCISES

I

Find in other selections in literature five comparisons similar to those just given.

II

Compose five comparisons of your own, about some scene in nature, some person, some building, or other thing. Let the following suggest subjects:

1. The lake lay like a ——.
2. She had a face so delicate that it seemed like ——.
3. The great cliff stood like ——.
4. The boy's roguish eyes twinkled like ——.
5. Her silvery voice sounded like ——.
6. The waterfall leaped into a spray over the face of the cliff and hung there swaying and falling like a ——.
7. It was a dilapidated, weather-beaten structure clinging to the hillside like a ——.
8. Her happy smile lit the room like ——.

STUDY OF THE SENTENCE

37

THE SENTENCE AND THE PARAGRAPH

The sentence bears the same relation to the paragraph that the paragraph does to the longer composition. You have learned that the paragraph is a miniature composition, complete within itself, yet may be connected with other paragraphs to form a story or other type of writing. The paragraph is a larger unit of composition. You have also learned that the sentence is a group of words expressing a complete thought, and that a sentence or group of related sentences composes the paragraph. The sentence, therefore, is the unit of the paragraph.

IMPORTANCE OF SENTENCE BUILDING

To speak or to write effectively, one must know how to construct sentences properly. Nothing in the use of language is more important than this. A well-organized sentence, one that is clear, correct, and expressive, is the first step towards the perfection of any form of composition.

Stories, sketches, speeches, songs, and other kinds of writing, must move forward sentence by sentence. To illustrate in another way, sentences are "the blocks by which we build." One is laid upon the

other till the language structure is complete. If any sentence be faulty or poorly constructed, the whole structure is weakened in consequence.

38

KINDS OF SENTENCES ACCORDING TO USE

The two* main uses of the sentence as you have already learned, are to tell or to ask something.

1. What are sentences that tell something called?
2. What is the sentence that asks a question called?
3. Find in this or in some other book two sentences of each kind.
4. Which kind of sentence is most frequently used?
5. What are the rules for punctuating each kind of sentence?
6. When the declarative sentence is expressed with strong feeling what mark should follow it? Find and copy from this or from another book three such exclamatory sentences.

39

HOW SENTENCES ARE CONSTRUCTED

I

REVIEW

Every sentence must have two parts, the subject and the predicate.

The subject is that of which something is said.

The predicate says something of the subject.

II

EXERCISE

Point out the subject and the predicate in the following sentences:

*Also classified into four kinds: Declarative, interrogative, imperative and exclamatory sentences.

1. The wind was blowing a smacking breeze.
2. The night was clear, crisp, and sparkling with stars.
3. A black shadow dropped down into the circle.
4. The sun gradually wheeled his broad disk down into the west.
5. The herds rushed together bewildered.

In simple declarative sentences like these, it is easy to separate subject from predicate. In the other kinds of sentences, the parts are not so readily distinguished; but if one will first change the **interrogative** and the **exclamatory** sentence to the declarative form, it becomes easier to find the subject and the predicate.

Will you turn the grindstone a few minutes for me?
You will turn the grindstone a few minutes for me.
How alert, supple, free she was!
She was how alert, supple, free.

When the declarative sentence* expresses a command or request, the subject is generally understood; as,

Hurry to school. (You) hurry to school.
Speak out your own thoughts. (You) speak out your own thoughts.

III

EXERCISE

By changing the forms to the declarative, or by supplying the understood words, find and write in a column the subjects of these sentences. Then in another column write the predicates:

*Also called imperative sentence.

1. Wrecked is the ship of pearl!
2. What was the Great Stone Face?
3. Should we not love our enemies?
4. Build thee more stately mansions.
5. Have you seen an apple orchard in the spring?
6. Down swept the chill wind from the mountain peak.
7. Hear the sledges with the bells.
8. Suffer not yourself to be betrayed with a kiss.
9. Have we anything new to offer on the subject?
10. In all this what have we accomplished?
11. Remember now thy Creator in the days of thy youth.
12. Blazon Columbia's Emblem, the bounteous, golden corn!
13. Sing the new year in under the blue.
14. Heap high the farmer's wintry hoard!
15. Hang all your leafy banners out.
16. How beautiful is the rain!
17. Sound the loud timbrel o'er Egypt's dark sea!

40

KINDS OF SENTENCES ACCORDING TO STRUCTURE

SIMPLE SENTENCES

Sentences like those in the last two exercises, being of simple construction, are called **simple sentences.** They contain but one subject and one predicate. The following also are **simple sentences.** Find the subject and predicate of each of them:

1. The apple is indeed the fruit of youth.
2. How could we winter over without it?

3. How they resist the cold!
4. Enjoy this crisp and juicy winesap.

Find five other examples of each of the following sentences: the simple declarative, the simple interrogative, the simple exclamatory, and the simple imperative.

Compose three of each kind of sentence just named.

41

NATURAL AND TRANSPOSED ORDER

The declarative sentence is in its **natural order** when the subject with its modifiers precedes the predicate with its modifiers; as,

1. We cruised about for several hours.
2. Old Fezziwig laid down his pen.
3. The horizon was of a fine golden tint.

This **natural order** is generally used in the expression of thought; but sometimes the order is changed, the various parts of the sentence are given different positions, or **transposed.** Following are examples of the **transposed order:**

1. Up sprang the dogs.
2. Full in sight before him stretched the lines of Wolfe.
3. In his memory he carried a picture.

In their natural order these sentences would read thus:

1. The dogs sprang up.
2. The lines of Wolfe stretched before him in full sight.
3. He carried a picture in his memory.

The transposed order is used to make certain parts of the sentence very emphatic. What parts are emphasized in these transposed sentences?

EXERCISE

I

Change the following sentences to their natural order.

Tell what part of the sentence receives less emphasis in each case:

1. In the elder days of art
   Builders wrought with greatest care.
2. From every mountain side
   Let freedom ring.
3. A mile or so away,
   On a little mound, Napoleon
   Stood on our storming day.
4. Swift to the breach his comrades fly.
5. Thus dwelt together in love these simple Acadian farmers.
6. On them shall light at midnight
   A strange and sudden fear.

II

Rewrite the following sentences in a transposed order.

What parts of each sentence now receive greater emphasis?

1. The rifle went, "Ping!"
2. The captain commanded, "Halt!"
3. The scout crept through the grass to peer over the bank of the river.
4. The boys ran away, shouting and leaping in glee.
5. The mother said, "Hark!" to her excited children.

6. A plashy tramp caught the sensitive ear of Ichabod just at this moment.
7. Ernest cried, "Mother, oh, Mother!"
8. The dead lay beneath in the churchyard.

42

TROUBLESOME TRANSPOSITIONS

Some sentences that are out of their natural order are likely to give trouble if one is not watchful. The following are examples:

1. Here come the boys.
2. There go the soldiers.
3. Where have the children gone?

Because the subject in such sentences follows the verb, or a part of it, one is likely to use the singular verb to harmonize with **here, there, where.**

EXERCISE

Read these sentences aloud when you are sure you have the right forms. Give reasons for choosing the verb form used in each case:

1. There (was, were) two men in the wagon.
2. When (have, has) those boys proved untrue?
3. Here (are, is) the sheep that ran away.
4. Where (were, was) they when we called?
5. There (is, are) many people who have never attended school.
6. Here (come, comes) the man we wished to see.
7. How (does, do) the woodmen handle the heavy logs?
8. Where (has, have) the girls gone?

9. Who (was, were) the men we saw just now?
10. What (is, are) the three largest cities of the United States?

43

THE SIMPLE SENTENCE IN USE

To express a thought concisely, plainly, vividly, strongly, the simple sentence is generally best.

For this reason it is often used in the following ways:

a. As the topic sentence of the paragraph:

1. Both horse and rider went "flying light."
2. The small birds were taking their farewell banquets.
3. The night, like most nights of the winter season in the hill country, was clear, crisp, and sparkling with stars.
4. The sun gradually wheeled his broad disk down into the west.
5. She was very pretty, exceedingly pretty.

EXERCISE

Find three other topic sentences that are simple in structure.

b. When the action pictured is tense or exciting:

Observe how Victor Hugo employs almost exclusively the simple sentence in these paragraphs from his *Capture of a Wild Cannon*:

They must check this mad monster. They must seize this flash of lightning. They must overthrow this thunderbolt.

The gunner held his handspike in rest. The cannon seemed to perceive him, and without taking the trouble to turn itself, backed upon him with the quickness of an

ax-stroke. The gunner, if driven back against the side, was lost. The crew uttered a simultaneous cry.

But the old passenger, until now immovable, made a spring more rapid than all those wild whirls. He seized a bale of merchandise, and at the risk of being crushed, succeeded in flinging it between the wheels of the carronade.

The bale had the effect of a plug. A pebble may stop a log, a tree branch may turn an avalanche. The gunner, in his turn, seizing this terrible chance, plunged his iron bar between the spokes of one of the hind wheels. The cannon was stopped.

It was ended. The man had conquered. The pigmy has taken the thunderbolt prisoner.

EXERCISE

Find and copy some paragraph which pictures some exciting action largely in simple sentences, as in the foregoing selection.

c. In most questions.

Clearness would demand that we ask one thing at a time, and that we ask questions in simple form. Notice the questions in this selection from *John Halifax, Gentleman*:

He drew up his broad shoulders, and planted on the pavement a firmer foot, as if he knew he had the whole world before him — would meet it single-handed, and without fear.

"What have you worked at lately?"

"Anything I could get, for I have never learned a trade."

"Would you like to learn one?"

He hesitated a moment, as if weighing his speech.

"Once I thought I should like to be what my father was."

"What was he?"

"A scholar and a gentleman."

"Then perhaps," I said, "you would not like to follow a trade?"

"Yes, I should. What would it matter to me?"

EXERCISE

Find in your reader or other book five questions that are simple sentences.

d. In most exclamations and commands:

Bah! make your cast! Don't trifle with your lasso! I challenge you, Señor Greaser!—*From "Don Fulano," by Winthrop.*

Give the word! Steer us in then small and great!

"Captains, give the sailor place!"

—*From "Hervé Riel," by Browning.*

EXERCISE

Find five exclamations or commands that are simple sentences.

e. And in all plain writings, especially where a simple explanation is being made, the simple sentence is commonly found. Notice that all but the second sentence in this paragraph are simple:

Both horse and rider went "flying light." The rider's dress was thin and he was encumbered with no waste of cloth. His horse was stripped of all unneccessary weight, too. He wore light shoes or none at all. The little flat mail pockets strapped under the rider's thigh would each hold about the bulk of a child's primer.—*From "The Pony Rider," by Mark Twain.*

EXERCISE

Find another paragraph in which most of the sentences are simple.

There are other kinds of sentences also, which may be used to vary and to enrich language structure.

44

THE COMPOUND SENTENCE

Frequently a writer brings together in one sentence two or more simple or other sentences closely related in thought; as,

1. The school bell rang, and I could not get away.
2. The wind was blowing a smacking breeze, and we were going at a great rate through the water.
3. Words are not dead; they are living things.
4. Hurry to school, or you'll rue it.
5. How old are you, and what's your name?

The compound sentence, as may be readily seen in these examples, is but two or more sentences put together because of a close thought relationship. Sometimes, as in most of these, they are connected by a conjunction; at other times, as in sentence 3, there is no conjunction, but the semicolon is generally used to separate them.

EXERCISES

I

Find in other books five compound sentences each made of two simple propositions.

Find two each made of three simple propositions.

II

Compose ten compound sentences each made of two or more simple propositions.

45

COMPOUND ELEMENTS OF THE SENTENCE

It very frequently happens that one wishes to say several things of the subject, or say one thing of several subjects. For instance, one might have these thoughts in mind:

1. The boy went to the barn.
2. The boy saddled the horse.
3. The boy drove the cows to the pasture.

Or, perhaps one might wish to say:

1. The men danced.
2. The women danced.
3. The children danced.

Sentences like these are usually shortened thus:

1. The boy went to the barn, saddled the horse, and drove the cows to the pasture.
2. The men, the women, and the children danced.

In sentence 1 we have a **compound predicate.**
In sentence 2 we have a **compound subject.**

EXERCISES

I

1. Find in your readers a simple sentence containing a compound subject.
2. Find one containing a compound predicate.
3. Compose three simple sentences, one with a compound subject, one with a compound predicate, one with subject and predicate both compound.

II

By using compound elements, condense each of the following groups of sentences into one sentence:

1. We went over the bridge. We went down the lane. We went through the meadow.

2. The boys enjoyed the camping trip. The girls enjoyed the camping trip. The parents enjoyed the camping trip.

3. He lifted his wounded companion in his arms. He carried him to the cabin. He laid the sufferer on the cot. He dressed the wound carefully.

4. The day was blustery. The day was cold. The day was generally disagreeable.

5. The people shouted. The people waved their arms. The people tried in every to way express their joy.

6. He was an industrious man. He was honest. He was intelligent.

7. It was a merry chase the children had. They chased down the lane. They chased through the orchard. They chased over the fields. They chased up the hillsides.

46

PRINCIPAL AND SUBORDINATE CLAUSES

In the compound sentence, two or more thoughts are expressed, one thought being as important as the other.

For example:

The men worked in the field, and the women worked at home.

The compound sentence consists of two or more

clauses of equal rank, each of which by itself would make a sentence. Such clauses are said to be principal clauses.

A clause is a group of related words within a sentence containing a subject and a predicate.

The principal clause is one that does not depend on the rest of the sentence for its meaning. It might be used alone to make a sentence. The principal clause is not used as a part of speech.

SUBORDINATE CLAUSES

Not all clauses, however, by themselves will make sentences. Notice the following:

Whom we saw.
When we were in the city.
If he could study harder.

Clauses of this kind are called **subordinate clauses.** Such a clause contains a subject and a predicate, but alone does not make a sentence.

The **subordinate clause** is a clause used in a sentence as a noun, as an adjective, or as an adverb.

For example:

1. **That he will go** is certain.
2. The boy **whom we saw** was John.
3. They went **before the sun rose.**

Notice that the subordinate clause in Sentence 1 is used as subject of the sentence, as a noun.

What is the use of the subordinate clause in Sentence 2?

What use has the subordinate clause in Sentence 3?

47

THE COMPLEX SENTENCE

Sentences that contain both a principal and a subordinate clause are called **complex sentences.**

EXERCISES

I

Which are the principal, which the subordinate clauses in these sentences? Tell what purpose each subordinate clause fills in each sentence:

1. I serve him who possesses the ring on thy finger.
2. As the line tightened, the trout leaped out of the water.
3. As he approached the stream, his heart began to thump.
4. Then she pushed up her cuffs as though she were going to fight for the champion's belt.
5. The swift phantom of the desert was gone before we could get out heads out of the window.
6. The goods that were not sold were packed away.
7. When I had eaten my dinner, I went out for a walk.
8. John prepared his lesson before he came to school.
9. After school was out, he went to play.
10. I couldn't be angry with him if I tried.
11. While the band was playing, the soldiers rested.
12. He remained until the guests had gone.
13. He has lived there ever since he was born.
14. We found him in the house that he formerly occupied
15. I know that you will not forsake me.

II

Compose five complex sentences each containing one principal and one subordinate clause. Tell what part each subordinate clause performs in your sentences.

III

Find five complex sentences in some selection of literature. Choose those that contain but one principal and one subordinate clause. Tell what each subordinate clause does in the sentences.

48

THE COMPLEX SENTENCE IN USE

Very frequently it becomes necessary to use one thought to make another thought clearer. One may desire to add an explanation, to tell where or when an event occurred, to give a reason, or otherwise to make plainer the principal thought in the sentence. In such cases, the complex sentence serves one well.

1. The man, who, by the way, was an old soldier, came limping up to the general's tent.
2. Wherever he went, his faithful dog followed him.
3. When we were in Boston, we visited Bunker Hill.
4. Smoke rises because it is lighter than air.
5. If he were here, I should not need to go.

Which is the principal thought expressed in each of the foregoing sentences? What purpose in the sentence has the thought in the subordinate clause?

EXERCISES

I

Compose sentences containing dependent clauses as follows:

1. One that tells where something occurred.
2. One that tells when a thing happened.
3. One that gives a reason.
4. One that explains some noun or pronoun.
5. One that tells how some act was performed.

II

Compose sentences containing dependent clauses each introduced by one of the following connectives: **who, that, which, when, since, because, for, if, unless, whose.**

49

SENTENCE VARIETY

Examine closely the sentences in the following paragraphs. Which are simple? Which complex? Which compound? Which contain compound elements? Describe the sentences both as to use and structure; as, simple declarative, etc.:

Then Gluck warmed a plate and sharpened a knife. "I don't care if I do get beaten for it," thought he. Just as he had cut a large slice out of the mutton, there came a tremendous rap at the door. The old gentleman jumped off the hob as if it had suddenly become inconveniently warm. Gluck fitted the slice into the mutton

again, with desperate efforts at exactitude, and ran to open the door. — *From "The King of the Golden River," by Ruskin.*

It is in vain, sir, to extenuate the matter. Gentlemen may cry, "Peace! peace!" but there is no peace. The war is actually begun. The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!—*Patrick Henry.*

In the construction of the paragraph, as the foregoing examples illustrate, the author generally uses sentences of different kinds — simple, complex, and compound — as his need requires. This gives variety and makes for smoothness and effectiveness.

50

SENTENCE MONOTONY

Sentence monotony is a common fault in the composition of unskillful writers and speakers. The same structure or form of the sentence is used again and again till it becomes tiresome.

The following selection illustrates a common form of sentence monotony:

It was a cold winter day, and the ground was covered with ice. A poor old woman stood at the corner, and she was afraid to cross the street, and so she waited for a long time. The busy people took no notice of her, and the wagons and cars went hurrying by so fast that she was afraid to try to cross.

And then there came down the street some schoolboys. They were shouting and dashing along. And then one of the boys happened to see the old woman. She was still standing there waiting and trembling. And this boy stopped and said that he would help her along. And then she thanked him, and he took hold of her arm and led her safely across the street.—*From a Fourth Grade Composition.*

EXERCISES

I

Suppose you were the teacher, how would you correct the monotony of the foregoing composition? Rewrite it as you would wish the pupil to rewrite it. Add some touches of conversation to brighten it if you desire.

II

Turn to some composition of your own, a story or a paragraph of description, and study the sentences you have used. Correct any sentence monotony you may discover.

III

Take some book written for little folk. Find in it some selection where the sentences are all of the same structure. Rewrite the selection, giving greater sentence variety, and note the effect.

IV

By combining the following sentences into sentences of different structure, make a clear, smooth paragraph of them. Supply conjunctions when needed:

Things went on in this manner for a long time. At last came a very wet summer. Everything went wrong in the country round. The hay had hardly been got in. The hay-stacks were floated bodily down to the sea by inundation. The vines were cut to pieces by the hail. The corn was all killed by a black blight. Only in Treasure Valley, as usual, all was safe. It had rain when there was rain nowhere else. It had sun when there was sun nowhere else. Everybody came to buy corn at the farm. They went away pouring maledictions on the Black Brothers. They asked what they liked. They got it except from the poor people. They could only beg. Several of them were starved at their very door. They were not given the slighest regard or notice.

When you have made your arrangement of the paragraph, your teacher will find and read it as Ruskin wrote it. See *The King of the Golden River*.

51

SENTENCE CONCISENESS

Another common fault in writing and speaking is the use of too many words. Keep this suggestion in mind:

Every word in a sentence should carry meaning.

EXERCISES

I

Examine the following sentences. Rewrite them, omitting all unnecessary words and otherwise changing them to make them more concise:

1. The horse that was lame plodded on as if he were in pain.
2. James Watt, who was the man that invented the engine that runs by steam, did a great service for mankind.
3. Do not pray that you may have lives that are easier; pray to be men who are stronger.
4. Benjamin West was a painter, and he was a native of Philadelphia.
5. We were taking a ramble in the woods, and we found a number of pieces of flint which had been used by the Indians, who made arrow heads from them.

II

Make the following groups of simple sentences more concise by combining them into compound or complex sentences:

1. The hunter had a good supply of provisions.
   They had plenty of ammunition, too.
   They pitched camp near the best hunting grounds.
   It was their plan to remain there all winter.
2. Every morning the boy would rise early.
   He would eat his breakfast hurriedly.
   Then he would run to his cave in the rocks.
   Here he would play all day long.
3. There was a quiet in the air.
   The weather was sultry and oppressive.
   The dark clouds hung gloomily over the sky.
   They seemed to be ready to break into rain.

III

The following sentences are taken from compositions by grade pupils. What words in them carry

little or no meaning? Make the sentences as concise as you can without changing or omitting any thought:

1. Again we ran as fast as our legs could carry us and when we reached the place where the fire was, the fire department was already there.

2. The police automobile, which is called the "Greyhound," came down the street with four officers in it and it was going very fast.

3. The horse ran down the street and some men who were also going down the street saw the runaway and caught the horse and held it till the boy came.

4. There was once a tramp who came to our house and he wanted to know if we would give him some money so that he could buy something to eat.

5. One day a delivery boy was taking his route when the horses got frightened by an automobile and ran away and upset the wagon and lost everything he had in it and broke the wagon and the harness.

6. One night as we were eating supper my mother looked out of the window and saw that a barn was on fire, and of course we all ran down to see it, but we found it so hot we had to keep quite a distance away. We watched it from across the street and from there we could get a good view of the flames as they rose up very high in the air.

7. After you go through the part of the camp that is called Lower Bingham, then you go across a bridge, and then travel about a half a mile farther up the canyon and at this place you come to the larger town where you find the great copper mountains.

8. The policemen in great cities have a great many different signals by which they can communicate one with another when the occasion comes that they need to do so.

IV

Reduce the following telegram to one of ten words. Be careful that the meaning is all kept, and kept clear:

Our train has been delayed. We may reach home tomorrow at about three o'clock. Meet us at the station.

Compose another ten-word telegram in which every word carries all the meaning possible.

V

Reduce the following to a night letter of fifty words:

St. Paul, Minn., June 20, 1913.

Mr. E. N. Wilson,
Victor, Idaho.

We have decided to make a trip to the Yellowstone Park. There are ten in our party; men and boys. We desire to go by team from Victor, Idaho, by way of Jackson Hole, and return by way of Gardiner, Montana. Can you meet us with three teams including supply wagon, four extra saddle horses, and complete outfit at Victor on July first? What will be your charges? How long will trip require? Answer by night letter at our expense.

F. J. Haynes.

Compose another night letter in which every word carries full meaning.

SENTENCE CLEARNESS

Sentences should be so constructed that there can be no mistake as to their meaning.

Clearness is the first quality to seek in sentences.

52

A MASTER IN CLEARNESS

If you would know what a perfectly clear sentence is, read the writings and speeches of Abraham Lincoln. Lowell said of him, "When Lincoln speaks, it seems as if the people were thinking out loud."

Read the following letter from this famous man to note how crystal clear are his sentences:

Washington, Aug. 22, 1862.

I would save the Union. I would save it the shortest way under the Constitution. The sooner the national authority can be restored, the nearer the Union will be "the Union as it was." If there be those who would not save the Union unless they could at the same time save slavery, I do not agree with them. If there be those who would not save the Union unless they could at the same time destroy slavery, I do not agree with them. My paramount object in this struggle is to save the Union, and is not either to save or to destroy slavery. If I could save the Union without freeing any slave, I would do it; and if I could save it by freeing all the slaves, I would do it; and if I could save it by freeing some and leaving others alone, I would also do that. What I do about slavery and

ABRAHAM LINCOLN—*Daniel Chester French*

the colored race, I do because I believe it helps to save the Union; and what I forbear I forbear because I do not believe it would help to save the Union.—*From a letter to Horace Greeley.*

The following letter, too, is most beautiful in its clearness and in its wealth of feeling. It needs no explanation.

November 21, 1864.

Dear Madam: I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless must be any words of mine which should attempt to beguile you from a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of a Republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,

Abraham Lincoln.

To Mrs. Bixby,
Boston, Massachusetts.

What in these extracts from Lincoln's writings makes them so clear?

53

LINCOLN'S CHIEF TEXTBOOK

The Bible possesses, above all other books, the quality of simplicity and sentence clearness. Study these sentences from it:

Go to the ant, thou sluggard; consider her ways and be wise.

The Lord is my shepherd; I shall not want.

As ye would that men should do to you, do ye even so to them.

Neither do I condemn thee; go and sin no more.

Read the story of Ruth, and observe how clearly and simply that charming tale is told.

The Bible was one of Lincoln's first few textbooks; As a boy, he almost learned it by heart. From it undoubtedly he gained much of his power to say things with such wonderful simplicity and clearness. But he added to the help it gave him much careful study and practice, as these words from him show:

54

HOW LINCOLN STUDIED

The Rev. J. P. Gulliver once asked Lincoln how he had got this unusual power of "putting things" so clearly. "It must," suggested the gentleman, "have been a matter of education. No man has it by nature alone. What has your education been?"

"Well," replied Lincoln, "as to education, the newspapers are correct. I never went to school more than six months in my life. But, as you say, this must be a product of culture in some form. I have been putting the question you ask me to myself while you have been talking. I say this, that among my earliest recollections I remember how, when a mere child, I used to get irritated when anybody talked to me in a way I could not understand. I don't think I ever got angry at anything else in

my life. But that always disturbed my temper, and has ever since. I can remember going into my little bedroom, after hearing the neighbors talk of an evening with my father, and spending no small part of the night waking up and trying to make out what was the exact meaning of some of their dark sayings. I could not sleep, though I often tried to, when I got on such a hunt after an idea, until I had caught it; and when I had got it, I was not satisfied till I had repeated it over and over, until I had put it in language plain enough, as I thought, for any boy I knew to comprehend. This was a kind of passion with me, and it has stuck by me, for I am never easy now, when I am handling a thought, till I have bounded it north, and bounded it south, and bounded it east, and bounded it west. Perhaps that accounts for the characteristic you observe in my speeches, though I never put the two things together before."

1. When have you ever, like Lincoln, been annoyed because some one failed to make his thoughts clear?
2. What have you ever done of your own accord to try to acquire the power to say things clearly?
3. Bring to class three sentences, or a paragraph, wherein the writer has made his thoughts especially clear.
4. Write a brief business letter stating very clearly some bit of business you wish to transact.
5. Why is clearness essential particularly in business letters?

55

HOW TO MAKE CLEAR SENTENCES

GENERAL SUGGESTIONS

To know one's subject well is the first step towards clear expression. **Clear thought, more than anything else, makes for clear sentences.** It

might almost be said that when the thought is clear the sentence will take care of itself; but this is not quite true; for expression always clarifies our thoughts. We may know a thing very well, but we know it better when we have expressed it well.

Have you never heard some one say: "Oh, I know it well enough, but I can not tell it?" When did Lincoln feel that he knew a thought well enough?

56
SPECIAL SUGGESTIONS

a. Tell one thing at a time and tell it well. See that each sentence has its subject and predicate clearly given.

b. Be watchful that words and groups of words which modify nouns and verbs do not get out of place.

Notice the black-type expressions in these sentences. What may the sentences mean?

1. I **only** saw three cows.
2. The boy was traveling along the road driving some sheep **on horseback.**
3. **Being ill,** the doctor was sent for by the man.
4. He needs spectacles **that cannot see clearly.**
5. I saw three boys making a garden **with straw hats.**
6. I was so embarrassed I wished I could drop through the floor **a hundred times.**
7. Have you a **fresh** box of apples?
8. The prunes were packed in small wooden boxes **which we ate.**
9. Lost: a dog belonging to Mr. K. Smith, **with a brass collar on his neck.**
10. Wanted: an office boy; apply to Henry Mason **with a good character.**

EXERCISES

I

Make the foregoing sentences clear by rearranging their parts.

II

Find in a newspaper or elsewhere such errors as those just given. Restate the sentences so that they will be perfectly clear.

III

Write clearly five "lost," "found," or "wanted" advertisements.

c. Make sure that your pronouns refer clearly to the right noun.

In indirect discourse, as already suggested, it is difficult to keep the pronouns clear. (See page 155.)

Make the following sentences clear:

1. John's father died before he was born.
2. The girl told her mother she would go and get her bonnet.
3. After the lady had shown her the room prepared for her use, she retired.
4. The man told his hired man to saddle his horse and take him to the field.
5. The farmer went to his neighbor to tell him that his cattle were in his fields.

d. See that your words give exactly the meaning you intend.

Tell what meanings may be taken from these sentences:

1. He jumped in the creek.
2. I feel good to-day.

3. A row of trees stood on either side of the street.
4. I regret that I cannot except your invitation.
5. The man is stopping at the Grand Hotel.

What is the correct use of **in, good, either, except, stopping?**

57

CONNECTIVES

Connect carefully the different parts of your sentence. Study the proper use of conjunctions.

There are not many of these little words, but they are an important part of speech.

And is the commonest. Indeed, as has been already suggested, **and** is too commonly used by most people. **And** is properly used to connect words or groups of words of equal rank; as,

We went through the woods and over the river.

But is rightly used to express a contrast of thought; as,

I should be glad to go, but I have an engagement.

Other important connectives are **therefore, because, if, for, since, unless, whether, so, which, that, who, when, as, as if, so that, than.**

Study their proper use in the following sentences:

1. He had no invitation; therefore he remained at home.
2. He went because he felt it his duty, not because he desired to go.
3. If all people were honest, there would be small need for jails.
4. Since you have come, I need not make the trip.
5. Do not go unless you wish to do so.

6. I do not know whether or not mother will consent.
7. Coal, which contains much carbon, is largely used for fuel.
8. This is the horse that won the race.
9. He is a boy who deserves respect.
10. I shall go when the train arrives.
11. Do as I do.
12. You look as if you were cold
13. He is no better than you or I.

EXERCISES

I

Compose other sentences using each of the connectives given.

II

Find in selections from literature, ten of the different connectives just given properly used.

III

Fill the following blanks with the connectives you think proper.

1. The two young Cratchits crammed spoons into their mouths,—— they should shriek for goose —— their turn came to be helped.
2. Gluck was so perfectly paralyzed by the singular appearance of his visitor —— he remained fixed without uttering a word —— the old gentleman turned round to look after his fly-away cloak.
3. —— he approached the village, he met a number of people,—— none he knew.

4. This is the forest primeval; —— —— are the hearts —— beneath it

Leaped like the roe, —— he hears in the woodland the voice of the huntsman?

58

CORRELATIVES

Conjunctions that go in pairs are called **correlatives.** They are frequently used to tie the different parts of a sentence together, especially if the sentence be long; as,

When the crops have been gathered, and the wood has been hauled and cut, and the other preparations for winter are made, **then** the farmer can feel at ease.

These are the principal correlatives:

although — yet	where — there
either — or	neither — nor
both — and	not only — but *or* but also
when — then	as — so

EXERCISES

I

Compose sentences in which each pair given is correctly used.

Be careful to use the right forms together.

For the sake of clearness, the correlatives are generally used before the same parts of speech; as,

It was **not only with** pleasure **but with** profit that we made the journey.

Either the father or the son will go.

II

Find and copy three sentences each of which contains a pair of correlatives.

59

PUNCTUATION AND ARRANGEMENT

GENERAL SUGGESTIONS

Proper punctuation is another helpful means of keeping the sentence clear.

This suggestion, however, should be borne in mind: **Do not make your sentences depend too much on punctuation for their meaning. Punctuation marks are mainly to help the reader group the parts of the sentence rightly and readily.**

They aid the eye, just as do the spaces between words and the indentation of the paragraph, to keep the various parts of the composition clear and in order.

Courtesy to the reader demands neatness and accuracy of form. Our pages should be inviting, should have margins, as in books. Our paragraphs should be indented properly; our words should be properly capitalized and marked and separated from each other; and our sentences should be punctuated correctly.

PUNCTUATION MARKS

You have already been given the common rules for punctuation.

A NEW VIEW

You will now be able to see the marks of punctuation from another viewpoint — that of the chief purpose of each.

60

TERMINAL MARKS

The period, the interrogation mark, and the exclamation point are used mainly to close the sentence. This is their principal purpose. In most places they mark a full stop, an end of the written expression of some assertion or question or exclamation or command.

EXERCISE

Bring to class sentences illustrating all the uses of the period, the interrogation mark, the exclamation point.

61

THE COMMA

The comma may be called the "short stop." It marks the shortest pause in the sentence that is indicated by any punctuation mark. The following are its principal uses:

1. To set off a term of address: John, come here.
2. To separate words in a series: Apples, peaches, pears.
3. To precede informal quotations: The man said, "I will go."
4. To set off explanatory or parenthetical expres-

sions: Franklin, the boy printer, lived in Boston. The diamond, which is pure carbon, is very valuable.

5. To set off independent or loosely connected parts of the sentence: Oh, I see you. Indeed, is that true? You, too, may learn what sorrow means. The sun having risen, the soldiers took up their march. Yes, I saw you. No, I think not.

Find other sentences to illustrate each of the five uses of the comma given here.

62

THE SEMICOLON

The semicolon is a kind of a short period which has this for its principal use:

It separates a series of clauses parallel in structure, or closely connected as in a sequence of acts.

Notice the following:

Life is very much like a mirror: if you smile upon it, it smiles back again on you; but if you frown, you get the same look in return.

He had a very large nose, slightly brass-colored; his cheeks were very round and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last four-and-forty hours; his eyes twinkled merrily through long, silky eye-lashes; his mustache curled twice round like a corkscrew on each side of his mouth; and his hair, a curious mixture of pepper-and-salt color, descended far over his shoulders.—*From "The King of the Golden River," by Ruskin.*

He assisted the farmers occasionally in the lighter labors of their farms; helped to make hay; mended the

fences; took the horses to water; drove the cows to pasture; and cut wood for the winter fire.— *From "The Legend of Sleepy Hollow," by Irving.*

Some writers, in a sentence like the last, where there are no commas in the parts separated by semicolons, would use commas, instead of the semicolons used here.

EXERCISES

Find three sentences in which the semicolon is rightly used.

63

THE COLON

The colon may be called the mark of anticipation. It indicates that something further is to be said.

Notice that it is so used after a formal greeting in letters; as,

Dear Sir: Dear Madam:

It also follows a formal introduction to a quotation; as,

These are the words of Longfellow: "Life is real, life is earnest."

In a sentence, such as the following, where the second clause by inference is called for and there is no connective, the colon is used:

A false friend is like a shadow: he stays with you only when the sun shines.

Find five sentences in which the colon is used.

64

PARENTHESES

Parentheses are much less frequently used now than of old. The practice to-day is not to encumber our sentences with such remarks as call for them. Following are examples of their use:

The man (he was John's father, by the way) came to visit us.

Whereupon the audience (assisted, I am glad to say, by Pepper) cried, "Hear! hear!"

Find three sentences in which parentheses are used.

THE DASH

The principal use of the dash is to indicate an abrupt break or unexpected turn in the thought of the sentence:

Have you ever seen — but of course you have.

Find three sentences in which the dash is used.

QUOTATION MARKS

Quotation marks have been reviewed so frequently in your various lessons that you need no further word here except this:

Sometimes one is obliged to use a quotation within a quotation—what then? How shall the sentence be punctuated to show it? The following examples of such sentences give the answer:

"I found the line in Lowell's *Vision of Sir Launfal,*"

said Mary; "it reads, 'Now the heart is so full that a drop o'erfills it.' "

"We believe with Longfellow," said the speaker, "that we should 'act, act in the living present.' "

EXERCISES

I

Make a rule for punctuating a quotation within a quotation. Prove your rule by finding a sentence so punctuated by some reputable writer.

II

Compose five sentences wherein single quotation marks should be used.

65

GENERAL EXERCISE

Justify the punctuation marks used in the following selections, by giving the rules that they illustrate:

1. Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course,— and in truth it was something very like it in that house. Mrs. Cratchit made the gravy (ready beforehand) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple-sauce; Martha dusted up the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and, mounting guard upon their posts, crammed spoons into their

mouths, lest they should shriek for goose before their turn came to be helped.

2. My Friends: No one not in my position, can appreciate my feeling of sadness at this parting.

3. What is this that ye do, my children? What madness has seized you?

Lo! where the crucified Christ from His cross is gazing upon you!

See! in those sorrowful eyes what meekness and holy compassion!

Hark! how those lips still repeat the prayer, "O Father, forgive them!"

4. Is the torrent in spate? He must ford it or swim.
Has the rain wrecked the road? He must climb by the cliff.
Does the tempest cry "Halt"? What are tempests to him?
The service admits not a "but," nor an "if."

5. Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?"

6. Happily for Patrasche — or unhappily — he was very strong; he came of an iron race, long born and bred to such cruel travail; so that he did not die, but managed to drag on a wretched existence under the brutal burdens, the scarifying lashes, the hunger, the thirst, the blows, the curses, and the exhaustion which are the only wages the Flemings repay the most patient and laborious of all their four-footed victims.

HOMES AND HOME-MAKING

The work of the world has for its main object the making of better homes and the providing of those who live in them with the necessaries, and comforts, and luxuries, and pleasures, of life. In the business of home-making, practically every worker in the world is directly or indirectly engaged. It is a business of vital importance to every man and woman, every boy and girl — this work of making better and more beautiful homes.

66

PICTURESQUE HOMES

Prepare to describe clearly and interestingly some kind of home that has interested you.

The following topics will suggest some picture:

1. The Eskimo Home.
2. The Wigwam.
3. A Negro Cabin.
4. A Tent Home.
5. The Home of the Cliff Dwellers.
6. Adobe Homes of Pueblo Indians.
7. A Ranch Cabin.
8. A Strange Home Near the Mines, Smelters, or Railroad Stations.
9. A Plantation Home.
10. Pioneer Homes.

11. A Modern Residence.
12. An Apartment House.
13. The Home of Soldiers.
14. The Sheep Herder's Home in the Desert.
15. A Home on the Water.
16. The Trapper's Home.

Plan your little talk to cover two or three main points; as, the home in its surroundings; an inside view; the inmates.

PARAGRAPHS TO STUDY

The following pictures will be suggestive and helpful. Study them:

JAPANESE HOMES*

All the buildings are beautifully made. The Japanese are skillful mechanics, and their houses are as delicately constructed as a piece of fine furniture. The roof is first built upon the ground and then taken apart and set up in its place. The walls are of wood so fitted into grooves that they can be slid back and forth, turning several rooms into one. In many of the houses the outer walls are of boards made into sections so that they can be taken away during the daytime and the whole house be open. The best rooms face the garden, which is often at the back of the house.

Before entering the homes of our Japanese friends, we take off our shoes and leave them outside. The floors are so polished that we can almost see ourselves in them. Most of them are carpeted with straw mats about an inch thick, a yard wide, and two yards in length; and the size of

*From Carpenter's *How the World is Housed.* Copyright, 1911, by Frank G. Carpenter. Used by permission of the American Book Company, publishers.

each room is known by the number of mats it takes to cover it. These mats are so fine and white that no one would think of treading upon them in heavy boots. The Japanese always leave their shoes outside the houses and walk about in bare feet or in the mitten-like stockings they usually wear. They sleep on the floor, and at their meals sit upon cushions before tables not quite a foot high. They have no heavy furniture, such as large tables and chairs, and therefore the thick mats last a long time.

1. How does the author make the reader know he is viewing the house from different viewpoints?

2. In what ways does he bring the pictures vividly before the reader?

OTHER DESCRIPTIONS OF HOMES

A more literary description of a home may be found in Irving's *Legend of Sleepy Hollow*. Read the description of the Van Tassel home.

What other effective descriptions of homes do you know? Find some well-written picture of a home, and be prepared to read it.

67

THE EXPLANATORY PARAGRAPH

Such paragraphs as the ones given from Carpenter are **explanatory paragraphs.**

The explanatory paragraph, as its name implies, gives explanation or information.

Because it instructs one, however, it need not be dry and uninteresting. If it is so, people will not read what the writer has to say.

HOW TO ENLIVEN THE EXPLANATORY PARAGRAPH

Study again the suggestions and explanatory paragraphs given on pages 42–44.

The following points, offered there with illustrations, should be kept in mind:

1. See things clearly. Picture them vividly.
2. Make things real to your reader. Take him with you in imagination as you write.
3. Use conversation occasionally to give life touches to your descriptions.
4. Make plain your pictures by apt comparisons with well-known things.
5. Make clear sentences.

To these suggestions may now be added this remark: Use some of the qualities of the narrative and the descriptive paragraphs. Touches of conversation, of anecdote, and word picturing help an explanatory paragraph.

Read some of the delightful travel sketches of Mark Twain, for example, and note how he mingles freely his stories and word pictures and explanations.

68

WORK OF THE HOME

ORAL DISCUSSIONS

Choose among these vital topics the one that you think needs discussion, and be ready to tell what you think about it:

1. How energy is wasted in poorly arranged kitchens. The ideal kitchen.

2. What it costs to keep an insanitary home. How homes may be made more sanitary.

3. Food wastes. The cost of carelessness and of poor cooking.

4. How to keep the outside of the home tidy and beautiful. Why it pays to do so.

5. Yards and out-buildings. How to keep them in sanitary and presentable condition.

6. How to make money by careful feeding of stock. Proper arrangement of the barnyard.

7. The living room. What can be done to make it more inviting in appearance and spirit?

8. Bedrooms. How to keep them airy and tidy.

9. Saving energy in the laundry.

10. Costly methods in sweeping and dusting.

Before you can discuss any of the foregoing topics intelligently you will need to study and talk with others about them.

These topics may be discussed in the form of debates. Take some lively question and thresh it out. The following should challenge your interest; if not, choose some other question related to home-making:

1. Resolved, that the wastes of the barnyard are greater than those of the kitchen.

2. Resolved, that carelessness is the most costly luxury of the home.

3. Resolved, that every schoolboy and schoolgirl should be a producer.

69

COOKS AND COOKING

Even the poets appreciate good cooking. This verse from one of them is worth memorizing:

We may live without poetry, music, and art;
We may live without conscience, and live without heart;
We may live without friends; we may live without books;
But civilized man cannot live without cooks.

— *From "Lucile," by Owen Meredith.*

THE EXPERIENCE OF BEING A COOK

Do you know how to cook?

Tell of some of your interesting experiences learning the art — your kitchen mishaps, or camp troubles, or other experiences.

The following story from *Little Women* will call some lively experience to mind.

Jo, one of the "Little Women," as you may remember, had invited Laurie, her boy chum, to dine with them. Her mother was to be away from home and the task of preparing the dinner fell to Jo. Then began the troubles:

TROUBLES OF A YOUNG COOK*

Putting on a big apron she fell to work, and got the dishes ready for washing when she discovered the fire was out.

"Here's a sweet prospect!" muttered Jo, slamming the stove door open, and poking vigorously among the cinders

Having rekindled the fire, she thought she would go to market while the water heated. The walk revived her spirits; and flattering herself that she had made some good bargains, she trudged home again, after buying a very young lobster, some very old asparagus, and two boxes of acid strawberries. By the time she got cleared up, the dinner arrived, and the stove was red-hot. Hannah had left a pan of bread to rise, Meg had worked it up early, set it on the hearth for a second rising, and forgotten it. Meg was entertaining Sallie Gardiner in the parlor, when the door flew open, and a floury, crocky, flushed, and disheveled figure appeared, demanding tartly —

"I say, isn't bread 'riz' enough when it runs over the pans?"

Sallie began to laugh; but Meg nodded, and lifted her eyebrows as high as they could go, which caused the apparition to vanish and put the sour bread into the oven without delay.

Language cannot describe the anxieties, experiences, and exertions which Jo underwent that morning; and the dinner she served up became a standing joke. Fearing to ask any more advice, she did her best alone, and discovered that it takes something more than energy and good will to be a cook. She boiled the asparagus for an hour, and was grieved to find the heads cooked off and the stalks harder than ever. The bread burnt black; for the salad dressing so aggravated her that she let everything else go till she had convinced herself that she could not make it fit to eat. The lobster was a scarlet mystery to her, but she hammered and poked till it was unshelled, and its meager proportions concealed in a grove of lettuce leaves. The potatoes had to be hurried, not to keep the asparagus waiting, and they were not done at last. The

blanc-mange was lumpy, and the strawberries not as ripe as they looked.

"Well, they can eat beef and bread and butter, if they are hungry; only it's mortifying to have to spend your whole morning for nothing," thought Jo, as she rang the bell half an hour later than usual, and stood, hot, tired, and dispirited, surveying the feast.

Poor Jo would gladly have gone under the table, as one thing after another was tasted and left; while Amy giggled, Meg looked distressed, Miss Crocker pursed up her lips, and Laurie talked and laughed with all his might to give a cheerful tone to the festive scene. Jo's one strong point was the fruit, for she had sugared it well, and had a pitcher of rich cream to eat with it. Her hot cheeks cooled a trifle, and she drew a long breath, as the pretty glass plates went round and everyone looked graciously at the little rosy islands floating in a sea of cream. Miss Crocker tasted first, made a wry face, and drank some water hastily. Jo, who had refused, thinking there might not be enough, glanced at Laurie, but he was eating away manfully though there was a slight pucker about his mouth, and he kept his eye fixed on his plate. Amy, who was fond of delicate fare, took a heaping spoonful, choked, hid her face in her napkin, and left the table precipitately.

"Oh, what is it?" exclaimed Jo tremblingly.

"Salt instead of sugar, and the cream is sour," replied Meg with a tragic gesture.

Jo uttered a groan and fell back in her chair; she turned scarlet, and was on the verge of crying, when she met Laurie's eyes, which would look merry in spite of her heroic efforts; the comical side of the affair suddenly struck her, and she laughed till the tears ran down her cheeks. So did every one else, even "Croaker," as the girls called the

old lady; and the unfortunate dinner ended gayly with bread and butter, olives, and fun.—*Louisa M. Alcott.*

1. What picture comes most vividly to your mind as you read of Jo's cooking troubles?
2. What is the first problem to be solved in getting a meal?
3. Why did Sally laugh at Jo's question about the bread?
4. What lesson did Jo learn from her experience?
5. What cooking experience is suggested to you by the story?
6. What other sketch of cooking troubles do you recall from stories you have read?

MISSING LEAVES FROM THE COOK BOOK

Under some such suggestive general title as the foregoing, let each pupil write and bring to class some amusing mishap or experience at cooking. Take any happy experience that has occurred during candy pulls, picnics, camping, bonfire fun, or in the kitchen. Tell the story in the spirit of fun.

70

COOKING AS AN ART

KITCHEN TOPICS

Prepare to give a clear oral explanation, or write an explanatory paragraph, on any one of the following topics. Take one group at a time.

I

Tell how to make:

1. Bread light and brown and wholesome.
2. Some good kind of rolls or biscuits.
3. Muffins or gems.
4. A cake you like.
5. Your favorite pie.

6. A savory pudding.
7. A delicious fruit salad.
8. Buns or other little cakes.
9. Fudge or other candy.

II

Tell how best to cook:

1. Meats of some kind — beef, mutton, pork, etc.
2. Chicken, turkey, or other fowl.
3. Some kind of wild game.
4. Fish — trout, salmon, cod, or other kind.
5. Potatoes, cabbage, or another vegetable.
6. Fruits: how to preserve or bottle them.
7. How to make good butter.

III

Tell how to —

1. Set the table.
2. Serve a simple dinner.
3. Clear the table.
4. Wash the dishes in a sanitary way.
5. Tidy the kitchen.
6. Care for table linen.

IV

1. Name some simple refreshments suitable for a birthday or other party. How would you prepare and serve them.

2. What kind of lunch is best for school? for workmen? How can it be prepared and kept good?

3. If you were going on a picnic, what kind of

lunch would be most wholesome and refreshing? How could it be prepared and carried?

4. Suppose you were going for a week's camping trip, what food supply would be proper for four?

5. What are the best ways of keeping perishable foods, such as meats, milk, butter, eggs, and fruits, clean and wholesome?

V

WRITTEN EXERCISES

Write an order for supplies for a camping trip.

Discuss the following topics orally in class, then choose one of these or some similar topic and write an essay on it:

1. Clean foods and health.
2. Dangers of dirty hands and unclean mouths.
3. Flies as man's enemy.
4. What boys and girls can do to help mother keep things cleanly.

71

HOW HOMES ARE SUPPLIED WITH FOOD

What is the most interesting process you know connected with producing or preparing foods? Prepare to explain the process to your classmates.

SUBJECTS FOR TALKS

From the following general and special subjects, select one about which you have a good deal of first-hand information. Outline the subject and be ready to give a talk of from five to ten minutes:

1. The Dairy.

Describe dairies you have seen — tell of the dairyman's work. Explain the processes of butter and cheese making, kinds of cows, their care, etc.

2. The Ranch.

Give a word picture of some ranch. Explain the cowboy's work — herding, breaking horses, the round-up, trailing and shipping cattle, etc.

3. Hog Raising.

Tell of the process of producing good pork. Killing and preparation of pork for the table. A visit to the stockyards and packing-houses.

4. Sheep Herding.

Explain the shearing, dipping, and other work with sheep. Describe the sheep camps, winter and summer. Tell of coyote and other troubles.

5. The Honey Bee.

Explain the processes of honey production, the work of the bee, taking honey from the hives, preparing and shipping. Swarming bees. Bee troubles. Wild bees.

6. Fruit Growing.

Select some kind of fruit — apples, peaches, prunes, cherries, oranges, figs, bananas, grapes, or others. Describe step by step the various processes of production till the fruit is ready for the table. Old-time apple bees, experiences gathering wild fruits, would enliven your stories.

7. Sugar Stories.

Beet sugar, cane sugar, maple sugar. Choose one of these three and tell the story of its production. Take your readers on an imaginary visit to a sugar factory or a maple sugar camp. Enliven your talk with stories of

candy making and other fun, if you wish. Or if you can do so, describe the workings of a candy factory.

8. Poultry.

Tell of the raising of chickens, turkeys, or other fowl. Speak of the hatching of chickens by hens or incubators, of the food, the care, the enemies.

9. Fishermen's Work.

Describe the catching and preparing of various kinds of fish — salmon, cod, trout, or others. Picture the fishermen at their work, the fish hatcheries. Tell of the oystermen and others.

10. The Garden.

Tell how to grow good vegetables of various kinds. Explain how to raise potatoes, beans, peas, tomatoes. Describe the process of canning vegetables. Tell of trips to the market, of fun in the melon patch, of other experiences in gardening.

11. Forest Foods.

A description of trees that bear nuts, of nutting parties, of gathering wild fruits, tales of earlier days in the forest when the Indians roamed the woods. The story of the pine nut, and other forest stories.

12. Hunting.

Procuring wild game for food. Experiences in shooting prairie chickens, sage hens, and other wild fowl. Hunting squirrels, rabbits, the 'possum. Hunting deer, antelope, elk, and other big game. Early-day tales of the buffalo hunt. Indian hunters.

13. Salt.

Take your hearers on a visit to the salt works, salt lakes, or salt mines; describe and explain the processes involved in this industry.

14. Coal Mining.

Coal mining is not a food subject, yet is closely connected with food topics. Explain the processes connected with supplying our homes with fuel. Take the reader into the mine and show him the workings of it. Tell stories of the dangers and of the heriosm sometimes displayed in the face of them.

15. Wood and Lumber.

This subject, too, is closely connected with the home and with food preparation. Tell of experiences in woodhauling. Describe the process of charcoal burning. Describe the lumber camp, the sawmill, logging in its various phases, the forester in his work, forest fires.

PLANNING THE TALKS

a. Do not attempt too large a subject.

Choose rather some phase of the general topic. Each of the subjects suggested is so rich in material that it may be readily divided into several very interesting sub-topics, each of which would require five to ten minutes to deal with properly. For example:

The Dairy:

1. The Ideal Dairy: How constructed and kept.
2. Milch Cows: The best breeds and their care.
3. Milk: The best methods of milking and caring for milk.
4. How good butter is made.
5. The making of cheese.

If each of these various sub-topics were chosen by a different pupil, the whole subject might be interestingly presented. The other general subjects may likewise be readily subdivided.

b. Make an outline to guide you.

To present any subject clearly and in an orderly way, one should outline it beforehand. The outline should be both definite and suggestive. It may well consist of the topics of each paragraph one would make in writing the subject, and such other hints as may be helpful.

For illustration and suggestion, study the following:

FROM APPLE BLOSSOMS TO APPLE PIE

1. "Have you seen an apple orchard in the spring?"
Quote from the poem, and picture for your hearers the orchard in bloom.

2. The codlin moth seems to like the apple blossoms as well as we do.
Tell of destructive work of the moth and other insects.

3. Spraying the most effective means of fighting pests.
Describe the process.

4. Orchards should be kept clean of weed enemies.
Tell of cultivation processes.

5. Gathering the apple harvest a pleasant, though not altogether an easy, task. Tell of the work.

6. Packing of apples requires care in handling and sorting.
Describe the packing process.

7. All the troubles of producing forgotten in the joys of eating. Appreciate the apple. Quotation from John Burroughs' essay, *The Apple.*

THE SHEEP RANCH

72

THE FARM

WRITTEN EXERCISES

From the following suggestive lines, choose one and write an attractive sketch of description, incidents, and explanation reflecting the spirit and experiences of farm life.

1. In meadowland with the haymakers.
2. The harvest home; threshing time.
3. From corn-planting time to husking bees.
4. Leaves from a farm boy's diary.
5. Scraps from a farm girl's scrap-book.
6. Fun in the country.
7. Down on the old plantation.
8. A reunion at the old farm homestead.
9. Memories of orchard and woodland.
10. Streamside stories.
11. A summer boarder's sketch book.
12. Rambles around the ranch.

The foregoing sketches should be worked out as a series of descriptions, or stories, or both intermingled. In their finished form they should be illustrated with drawings, clippings, and other pictures.

HOME PLEASURES

73

SONGS OF THE HOME

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home.
A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.

Sing all of this world-loved song.

What other songs of home do you know and love? Give your favorite stanza from any of them. Either sing or recite it.

The following are full of love of home: *The Old Oaken Bucket; My Old Kentucky Home; I Remember, I Remember.* What similar poems do you recall?

POET PICTURES OF HOME

Another beautiful home poem is *The Cotter's Saturday Night,* by Robert Burns. The following is one picture from it. Try to see it as you read:

At length his lonely cot appears in view,
Beneath the shelter of an aged tree;
Th' expectant wee things toddlin', stacher through
To meet their Dad, wi' flichterin', noise and glee.

His wee bit ingle blinkin' bonilie,
His clean hearthstane, his thrifty wifie's smile,
The lisping infant prattling on his knee,
Does a' his weary kiaugh and care beguile
An' makes him quite forget his labor and his toil.

Some of the Scotch words used by the poet you must understand to get the pictures clearly.

Stacher means stagger. You have watched the baby toddling excitedly to meet some one.

Flichterin' means fluttering.

Ingle means fire. Have you seen the "ingle blinkin' bonilie" (prettily)?

Kiaugh is another word for anxiety. It is **kiaugh** that writes wrinkles on father's brow ofttimes.

Suppose you were an artist illustrating this poem. Describe the picture you would paint for this stanza. You will enjoy the home pictures in the other stanzas of this famous poem also.

74

WORD PICTURES AND POEMS OF HOME

Follow the suggestions these topics bring; express in verse or prose some home picture you see, or some feeling inspired by your recollections of home:

1. Around the Hearthstone.
2. Thanksgiving Day at Home.
3. Kitchen Memories.
4. Childhood Games.
5. The Cottage Picture.
6. Mother Love.
7. Father.
8. Christmas Morning.
9. Baby Days.
10. Memories of Childhood.

WHERE EVERYONE HELPS

75

WHAT BOYS AND GIRLS CAN DO

When John Howard Payne wrote *Home, Sweet Home,* he had in mind a happy home. What does most to make such a home? What can boys and girls best do to bring to their homes the spirit that will make them remember it always as the "dearest spot on earth"?

EXERCISE

Think on the following suggestions. Express yourself as you feel, by developing a paragraph or more on any topic given:

1. That home is happiest where everyone helps.
2. One way boys and girls can lighten the labors of the home.
3. Be ashamed to go to sleep till you have done some helpful act.
4. Scattering sunshine in the home; the best way to do it.
5. Saving all the politeness, with the pies for company.
6. How singing and work harmonize.
7. Home duties that belong to boys and girls.
8. Humor as a leaven to home drudgery: how can it be cultivated?
9. Home peacemakers: getting cross one at a time.
10. Pleasant surprises for father and mother. Illustrate your thoughts if you can with incidents of life you have observed.

76

HOME ENTERTAINMENT

Be prepared to talk for about two minutes on any of the following topics:

1. The kind of fireside fun I like best.
2. A jolly game for a home social.
3. The best home songs I know. Why I like them.
4. A wholesome funny story for meal time.
5. Oral reading in the home; poems and stories worth while.
6. The evening at home I remember best.
7. Being neighborly in our pastimes.
8. Corn popping and candy pulls.
9. A home party described.
10. A good story for the fireside.

77

HOME READING

Be ready to talk on the following topics:

1. My favorite book.

Tell something of its contents, and why you enjoy it.

2. My favorite poem.

Give several choice parts, or all of it, expressively.

3. My favorite author.

Tell what he or she has written you most enjoy.

4. My favorite drama.

Tell in brief the story, or describe the play as you saw it.

SOME BOOKS EVERY BOY AND GIRL OF THE GRADES SHOULD KNOW

Which of the following books have you read? Be ready to tell the beginning of the story — enough of it to interest your classmates in the book, or discuss the story with them:

Little Women — Alcott.
The Hoosier Schoolboy — Eggleston.
Prince and Pauper — Twain.
The Birds' Christmas Carol — Wiggin.
Helen's Babies — Habberton.
The Little Shepherd of Kingdom Come — Fox.
The Page Story Book — Page.
The Story of Siegfried — Baldwin.
The Talisman — Scott.
The Deerslayer — Cooper.
Pilgrim's Progress — Bunyan.
Robinson Crusoe — Defoe.
The Story of My Life — Helen Keller.

The Making of an American — Riis.
Up from Slavery — Washington.
The Story of a Bad Boy — Aldrich.
Autobiography — Franklin.
The Boys' Life of Lincoln — Nicolay.
Lobo, Rag and Vixen — Seton.
Hero Tales from American History — Lodge and Roosevelt.
The Jungle Books — Kipling.
A Christmas Carol — Dickens.
The Alhambra — Irving.
Tales from Shakespeare — Lamb.

78

AMATEUR ACTORS

Discuss the following suggestions and work out any of them that you like:

DRAMATIZING STORIES

Dramatize for some other grade or other people, some well-known story; as,

1. Rip Van Winkle.
2. The King of the Golden River.
3. The Birds' Christmas Carol.

First change the story to a drama. How many acts would there be? How many scenes in each? What part of the story would be presented in each scene?

When the general play has been decided on, let

committees of the class be appointed to work out the various scenes, speeches, directions, etc.

CHANGING A STORY TO THE DRAMATIC FORM

For example, take *Rip Van Winkle.*

ACT ONE

Scene: The Village.

(*Children playing on the green at various games, laughing and romping and scolding one another at times. Rip Van Winkle enters.*)

Gretel: Oh, see, here comes jolly old Rip Van Winkle.

Children (*in chorus*)*:* Hooray! let's make him join the fun.

(*Children break from games and cluster about Rip Van Winkle, tugging at his clothes and clambering on his back with shouts.*)

Rip: Ho! ho! you young rascals. Better you stop dis nonsense or I von't gif you someding.

Have the children reply.

Continue the scene by having Rip join in some jolly game and end it with his telling the children a story of the lost Hendrick Hudson and his crew. Have Dame Van Winkle come in and get her lazy husband.

What would Act Two present? Work it out with spirit. Do likewise with the other scenes in the play. When the play is ready, practice it till it runs smoothly and realistically. It will give excellent entertainment. No pleasure is richer than that which we create for ourselves.

If you prefer, take some other story than the one suggested. Select one that has interesting characters, much action, and several good dramatic situations in it.

79

SHORTER PLAYS

If desired, the class may be divided into several groups, and each group may choose some interesting short story to write in form of a play and dramatize for the rest of the class. Such stories as these will serve well:

1. William Tell.
2. The Miraculous Pitcher.
3. Old Pipes and the Dryad.
4. The Pied Piper of Hamelin.
5. Joseph and his Brethren. (Genesis 43, 44, 45).
6. Proserpina.
7. The Story of Balder.
8. How Tom Sawyer Whitewashed the Fence.
9. Gareth and Lynette.
10. Hetty Marvin.

A SERIES OF PLAYS

Another interesting exercise is to take some series of stories relating to a famous character; as:

1. The Ballads of Robin Hood; 2. The Tales of ths Table Round; 3. The Stories of Siegfried; 4. The Legende of Hiawatha.

The class might be divided into several groups and each group prepare one story of the series to present. In this way the whole story, or a good part of it, may be given.

80

WRITING PLAYS

THE SPRING FESTIVAL

The Spring Festival may be participated in by the whole school, each grade giving a part. Some

schools have thus given it as an outdoor performance. Or, the springtime play can be presented by one grade.

In such a play the following characters might be represented:

SUGGESTED CHARACTERS

King Winter and his attendants:
Jack Frost, the North Wind, the Snowflakes.
The Goddess of Spring with her herald and maids:
March, April, and May.
Spring's Messengers:
The Birds.
The Flowers.
Animals, such as the rabbit, the squirrel, and others.
The Children.

SUGGESTIVE OUTLINE OF PLAY

ACT ONE: FAREWELL TO KING WINTER

1. Let the boys and girls in a song or conversation express their longing for the springtime.
2. The dance of the Fairy Snowflakes.
3. King Winter commands them all to leave.
4. Jack Frost hides and remains behind to play his tricks.
5. Song of the Wintry Winds.

ACT TWO: THE COMING OF SPRING

1. The first messengers. The March Winds, the crows, the wild geese, might herald the news.
2. Return of the Birds: their chorus.
3. Awakening of the Flowers. Jack Frost in mischief. Chased by the Sunshine and the South Wind. North Wind

and Snowflakes in contest with the Sunshine and South Wind. Cold driven away.

4. Song of the Streams.
5. Dance of the Leaves and Flowers.
6. Welcoming chorus to the Goddess of Spring.

ACT THREE

1. The children's welcome to springtime.
2. Games on the green.
3. The crowning of the Queen of the May.
4. Dance about the May-pole.
5. Closing chorus.

ANOTHER SUGGESTION

FROLICS IN FAIRYLAND

About this subject can be woven a delightful entertainment full of springtime spirit. It might be created especially for the children of the lower grades and presented to them or by them.

In this play the fairies, the brownies, the elves, the goblins, the witches, and like characters may have a part.

The boys and girls may also have a part.

There are many interesting ways in which such a play can be worked out. Keep it bright, and fill it with songs and interesting speeches and action. Keep it moving.

81

THE WORKING VOCABULARY

How many words do you use? What number of words do you use every day? Do you have difficulty in finding the right word just when you need it?

To be effective in the use of language, one must have ready command of a large and living vocabulary.

It is not enough merely to know many words. Many people have a rich reading vocabulary. They understand thousands of different words in books; but when it comes to using those words in speech and in writing, they fail. The words will not leap to the tongue or to the fingers at the command of thought. The vocabulary of such persons is more like a mob than an army. It is not organized, drilled, ready for action.

Not the words we merely know, but those we can use readily, correctly, constitute our working vocabulary.

Is your vocabulary rich and choice? What are you doing every day to enrich and refine it? Too many people allow themselves to drift into careless habits of speech. Too few take proper pride in their mother tongue. This lack of care and pride is debasing our beautiful language—robbing it of its richness and power.

A WORD ON SLANG

The worst of our language faults is the widespread habit of using flippant and slovenly slang.

Slang may seem a very picturesque and very clever means of expressing one's self. It may even at times serve a good purpose; it is certainly one source from which new forms are added to our growing language. For these reasons, we cannot condemn with sweeping severity the use of slang and say, as some are inclined to do, that it is coarse, vulgar, and utterly useless. At the same time, we find very little good use for slang.

Our chief objection to the habit of using slang lies not in the fact that it is flippant and crude—it is generally all that and more—but rather in the fact that it cheapens and weakens our language. Slang is a robber. It steals from us the power to use the really choice and effective words that are ours by right.

Let a person once fall into the "slang habit," and he may one day discover that his power to choose and to use the fitting word when occasion demands it has gone from him. Boys and girls can no more sow wild oats of slang in their language, and hope to reap a rich vocabulary of good expressions to last them all through life, than they can sow wild oats of sin and shame in youth and hope to come into manhood clean and pure and strong for the battles of life.

82

OVERCOMING THE SLANG HABIT

GENERAL SUGGESTIONS

Overcoming the slang habit is a struggle each must undertake for himself. If you have proper pride in your mother tongue, your birthright from your race, you will fight the slang habit. If you have respect for yourself, you will not advertise a looseness and carelessness of thought by using crude and flippant expressions. Nothing reveals the real man more quickly and more surely than does his speech.

If you would rid your language of weeds, grow flowers. Slang is the worst of language weeds. Strive every day to uproot it and find choice, yet just as effective, expressions with which to supplant the slang that leaps to your lips. This may at first seem difficult; but it can be done if you are in earnest. The habit of using the fitting, the live, the proper expressions will grow to power within you.

EXERCISES

I

Fill these blanks with well-chosen expressions. Use no slang:

1. We had a —— time at the party. The refreshments were ——; and the games were ever so ——.
2. Tom is a —— player. You should have seen him

—— the ball yesterday. He —— the pitcher's curves every time, and made several —— hits.

3. This ice cream is ——. I never have tasted better. These grapes are ——.

4. —— ——, boys, or you will be too late.

5. How are you to-day? —— ——, thank you.

6. It was a —— day; I think I never felt the heat so ——.

7. A —— wind was blowing; we suffered greatly from the cold.

8. Isn't this a —— day? It makes one glad to be alive.

9. The man had a —— face. He was really ——.

10. She wore a —— dress; her hat too was very ——.

11. Did you see the play? Wasn't it ——. I think I never saw anything so ——.

12. Oh, such a —— —— crowd there was at the circus! But everybody seemed to be having a —— time.

83

ENRICHING THE VOCABULARY

I

Write a list of five or more expressions to suggest:

1. The movements or sounds of water; as, **splashing.**
2. The mountains; as, **craggy.**
3. The songs of various birds; as, **trill.**
4. The different kinds of heat; as, **sultry.**
5. The different kinds of cold; as, **biting.**
6. The flowers you know best; as, **golden-petaled.**
7. The movements of a horse; as, **gallop.**
8. The movement of a squirrel; as, **frisk.**
9. The different ways people walk; as, **trudge.**
10. The laughter of various persons; as, **rippling.**

II

DESCRIPTIVE WORDS

Choose five or more words that may aptly describe each of the following names, as—

Eyes: dark, merry, thoughtful, sharp, gentle, roguish.

mouth	dress	tree	storm	work
hair	manner	fruit	prairie	play
form	voice	child	valley	entertainment
complexion	music	pupil	mountain	studies

III

SYNONYMS

For each of the following words give one or more **synonyms** (see the dictionary for the meaning of the word **synonym** if you do not know it):

adversary	fruitful	clear
alter	force	obtain
ancient	generally	permit
ask	handsome	pleasant
battle	help	politeness
blunder	heroism	prohibit
commander	ignorant	prompt
conversation	increase	stream
defend	language	tall
event	liberty	street

IV

ANTONYMS

Give the **antonym,** or word that is of opposite meaning, to each of the following:

noble	excitable	contented
arrogant	interesting	sorrow
huge	boisterous	dangerous
sunny	elegant	difficult
accommodating	uncouth	anxious
talkative	high-minded	wholesome
merciful	lively	massive
fretful	sympathy	peaceful

84

EXACTNESS OF MEANING

I

Synonyms do not often express exactly the same meaning. Each word has a special shade of meaning of its own. To use words accurately, artistically, one must know their exact meanings.

Explain the meanings of the words in the following groups. Use your dictionary to help you. Illustrate the use by making sentences in which each word is used properly:

1. Gale, blast, gust, zephyr, hurricane, tempest, tornado.
2. Nice, fine, beautiful, gorgeous, delicious, grand, splendid, wonderful.
3. Dandy, fierce, swell, mighty, awful.
4. Sauntered, trudged, strode, limped, strutted, tripped, plodded.
5. Screamed, shouted, yelled, hallooed, called, exclaimed.
6. Castle, mansion, cottage, hut, cabin, hovel.

7. Flock, covey, brood, litter, school, herd, drove, pack, swarm, bunch, gang.
8. Funny, odd, comical, humorous, laughable, queer, witty.
9. Ran, bounded, leaped, dashed, chased, fled, sped.
10. Work, labor, task, toil, drudgery, effort, struggle.
11. Job, position, place, appointment, occupation, profession.
12. Surprised, astonished, perplexed, annoyed, shocked.

II

Give as many different words as you can for each of the following words. Explain the shade of meaning conveyed by each word that you give:

boy	woman	dog
girl	children	story
man	horse	said
animal	food	clothing

85

CHOICE OF WORDS

LEARN, TEACH

The boy would **learn** rapidly if he would study
Teach me how to bake a loaf of bread.

What is the correct use of these words? Find them correctly used elsewhere, and bring the sentences to class.

Choose the word you think proper for each of the following blanks and tell why you use it:

1. Will you —— me to play?
2. I think I can —— easily.
3. My sister —— me to sew.
4. Have you ever tried to —— a dog tricks?
5. Who —— the birds to sing?

WITHOUT, UNLESS

He will not go **unless** you accompany him.

Why will he not go **without** me?

Note that **unless** connects two clauses; it is therefore a conjunction. **Without** is a preposition.

He went **without** bread. He will starve **unless** he gets some.

Find or compose five other sentences in which these words are properly used.

LOVE, LIKE

Love means to have affection for; **like** means to be pleased with. Which word is proper in each of the following sentences? Why?

1. Do you —— tomatoes?
2. Shouldn't you —— to take a walk?
3. Every true patriot —— his country.
4. We all —— our baby sister.
5. I —— strawberries and cream.

Which word, **love** or **like**, would be proper with the following?

candy	mother	the flag
pictures	to study	peace
truth	fishing	Fido

Use these words with **love** or **like** in sentences.

DISCOVER, INVENT

To discover is to find something already in existence; **to invent** is to make or create something new.

Columbus **discovered** America.

James Watt **invented** the steam engine.

Find these words used correctly elsewhere.

MEND, FIX

To mend is to repair; as, Will you **mend** my shoes?

To fix is to fasten; as, We shall **fix** a bracket on the wall.

Use these words in several sentences of your own.

STOP, STAY

To stop means to cease to move; as, The fox **stopped** and looked about.

To stay means to remain; as, We **stayed** over night.

Compose three sentences using **stay**, three using **stop**, correctly.

OTHER CONFUSING WORDS

Other pairs of words that often give trouble are the following:

1. **Drive, ride.** See the dictionary for exact meanings.

2. **Party, person.** Party is correctly used to mean several persons gathered for a common purpose; as, A **party** of surveyors, a hunting **party**. **Party** may also be used to mean one person in a legal contract; as, John Smith, **party** of the first part.

3. **Transpire, happen.** To **transpire** is to leak out, to become known; as, It finally **transpired** that he was guilty.

4. **Except, accept.** See the dictionary for exact meanings.

5. **Brothers, brethren.** **Brothers** is proper when

brothers in blood are spoken of; **brethren,** when members of the same society or religious organization are meant.

6. **Less, fewer.** Use **less** to refer to quantity; as, This bucket contains **less** water than that. **Fewer** should be used with things that can be counted; as, There are **fewer** pages in this book than that.

7. **Healthy, healthful.** The word **healthy** is properly used when referring to things that have health; **healthful** refers to things that produce or aid health. Persons and animals may be **healthy;** a climate may be **healthful.**

8. **Propose, purpose. Propose** means to offer a proposition. It is not properly used to mean **purpose** or **intend.**

9. **Mad, angry. Mad** is used correctly in the sense of "insane." It should not be used to refer to mere anger.

10. **Character, reputation.** "**Character,**" says some one, "is what we are; **reputation** is what people think we are."

EXERCISES

After studying carefully the foregoing words, choose the words you think proper for the following sentences, and justify your choice:

1. I should like to take a (ride, drive) if I were sure I could (drive, ride) the team.

2. He is a (person, party) who always has a cheery word to say.

3. I should be glad to (except, accept) your invitation, but I have already (excepted, accepted) one for the same evening.

4. "My (brothers, brethren) and sisters," began the preacher.

5. There were (less, fewer) pupils in school to-day than yesterday.

6. The climate was (unhealthy, unhealthful).

7. I (propose, purpose) to do the thing well.

8. The man was so (angry, mad) that he could hardly restrain himself from striking his oppressor.

9. If he does that foolish thing, his (reputation, character) will be ruined.

10. It (happened, transpired) three days ago.

Compose sentences in which the twenty words just given are correctly used.

86

TROUBLESOME VERB FORMS

REVIEW

I

Give the four forms of each of the following: **lie, lay, sit, set, rise, raise.**

What is the proper use of each of these verbs? Illustrate the correct use by composing oral sentences containing each verb in its four different forms; as, He lies down. The boy lay down. He is lying down. He has lain down.

II

Fill each of the following blanks with the proper form of one of the verbs given, and give reasons for your choice:

LIE, LAY

1. Where did you —— the hoe?
2. The boy is —— on the lawn.
3. The man has —— down to rest.
4. I wish you would —— down and sleep awhile.
5. There were three cows —— in the corral.

SIT, SET

1. —— the bucket on the bench and —— down.
2. Where does he —— in school?
3. He has —— the hens.
4. The girls were —— on the lawn reading.
5. They have been —— out roses.

RISE, RAISE

1. Set the bread to ——.
2. —— the wounded man from the ground, they carried him home.
3. The —— sun woke us from our heavy sleep.
4. —— the flag and sing your glad songs.
5. The mountain —— abruptly.

MAY, CAN

1. I am not sure that I —— go. I haven't mother's permission.
2. He says he —— do the problem if he tries.
3. "Can I go to the theatre?" asked Harry.
   "Yes, you ——," replied his mother, "but you —— not."
4. I think you —— go if you will do your work well before leaving.

MIGHT, COULD

Remember that **may** expresses permission or probability; that **can** implies ability or possibility. The same distinction should be made between **might** and **could**. Note:

I asked father if I **might** go.
The men tried, but **could** not lift the box.

1. I would do the work if I ——, but it is impossible.
2. The girls asked their teacher if they —— have a holiday.
3. What wonders we would perform if we ——!
4. Have you asked the principal if we —— go?
5. He —— succeed if he —— spend more time at his work.

87

TROUBLESOME PREPOSITIONS

BETWEEN, AMONG

Between is used when two are spoken of; **among,** when more than two are meant.

1. He divided the apples —— the five boys.
2. The house stood —— the trees.
3. The estate was divided —— the brother and the sister.
4. There was war —— the various Indian tribes.

Compose oral sentences to illustrate the correct use of these words.

IN, INTO

Into is used when there is an idea of motion; as, We went **into** the house. **In** is used to imply

that one thing is within another; as, He is **in** the house.

1. The man lives —— Boston.
2. He fell —— a well.
3. You will find my hat —— the hall.
4. He dropped his cane —— the water.
5. We stepped —— the automobile.

Compose oral sentences to illustrate the use of these words.

88

OTHER TROUBLESOME FORMS

SOME, SOMETHING, SOMEWHAT

Some is an adjective; **something** is a noun; **somewhat** is usually an adverb:

1. I saw **some** horses in the field. **Some** modifies horses.

2. Thank you, I feel **somewhat** rested. **Somewhat** modifies rested.

3. "**Something** attempted, **something** done,
Has earned a night's repose."

1. The girl looks —— like her aunt.
2. I should like —— of those applies.
3. He was given —— to eat.
4. He seems —— tired after the journey.
5. I am afraid the boy was angered —— by our teasing.

LIKE, AS

The word **like** is frequently used wrongly in place of **as**. Remember that **like** is not a conjunction. It should not be used to connect clauses. The

proper use of these words is shown in the following sentences:

1. Do **as** your father tells you.
2. He looks **like** his uncle Charles.
3. I feel **as** if I could fly.
4. He acted **like** a gentleman.
5. It looks **as** if it might storm.

Compose five sentences using **like**, five using **as**, correctly.

WORDS TO STUDY

When are the following words correctly used? Illustrate by giving sentences:

flee, fly, flow	most, almost
their, they're, there	good, well
two, to, too	heir, air

89

WORD FAMILIES

Certain words may be grouped into families because they have the same word root or stem or prefix. For example:

Autobiography, autograph, automobile, autocrat.

"Auto" means "self." Define each of the given words. What meaning common to all has each?

EXERCISES

I

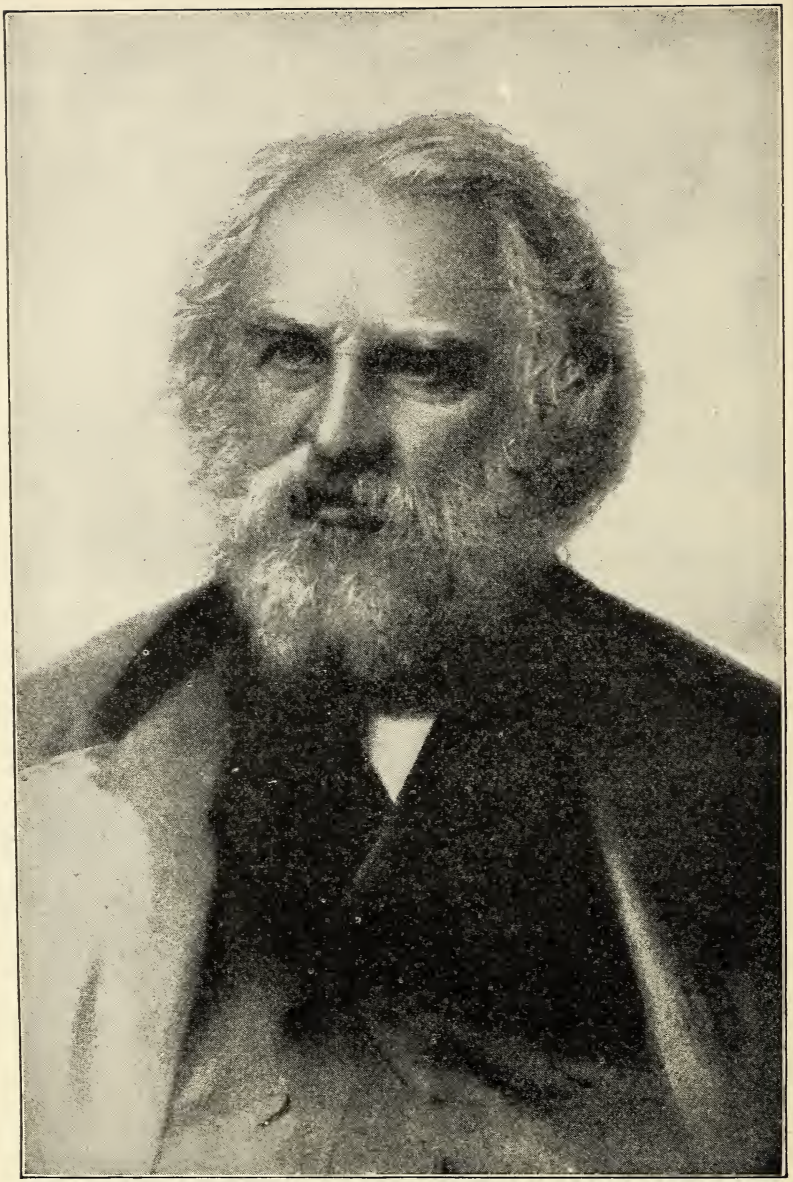
From each of the following common stems, make as many different words as you can:

meter (measure)
aud (hear)
cent (hundred)
dom (home)
brev (short)
phon (sound)
capit (head)
fin (end)
sol (alone)
graphy (writing)
logy (knowledge)
dict (speak)
ann (year)
sacr (holy)
serv (serve)
sect (cut)
rupt (break)
pend (hang)
struct (build)
migr (move)

Give all of the words you can with each of the following prefixes:

ad (to)
ab (from)
bene (well)
contra (against)
con, com (with)
dis (not)
in, im (not)
inter (between)
mis (wrong)
pre (before)
re (again)
semi (half)
sub (under)
super (over)
trans (across)

Give ten other prefixes with all the words you can that contain them.



HENRY WADSWORTH LONGFELLOW

THE POET AND HIS ART

90

OLD TALES OF THE FIRST POET

I

Among the sagas, or ancient tales of the Northland, there is a story which tells how the first poet was created. The gods, to celebrate a victory they had won, were called together by the All-Father, and it was decided to commemorate the event by creating a man. Each god was to bring some gift. As the man was made, one god gave him light to see clearly; another added the quality of sweetness to his nature; another gave him skill in music; another gave him love and sympathy for all things; a fifth god gave him power over words; and, one after another, each god bestowed upon the newly created being some wondrous gift.

When this man walked among men, it was observed that he spoke as never man spoke before. While he talked, his listeners could hear through his words the babble of the brooks, the twitter of the birds among the trees, the sighing of the breezes, the clang and crash of battle, the breaking of the angry waves upon the rocky shore, the merry laughter of children at play, and the wooing words of the lover. All the music of man and nature, indeed, came at the call of his wonderful voice, and thus he became the first poet.

II

ANOTHER OLD TALE

In the following poem by Lowell is found another story suggestive of the one just given:

THE SHEPHERD OF KING ADMETUS*

There came a youth upon the earth,
  Some thousand years ago,
Whose slender hands were nothing worth,
  Whether to plough, or reap, or sow.

Upon an empty tortoise-shell
  He stretched some chords, and drew
Music that made men's bosoms swell
  Fearless, or brimmed their eyes with dew.

Then King Admetus, one who had
  Pure taste by right divine,
Decreed his singing not too bad
  To hear between the cups of wine.

And so, well pleased with being soothed
  Into a sweet half-sleep,
Three times his kingly beard he smoothed,
  And made him viceroy o'er his sheep.

His words were simple words enough,
  And yet he used them so
That what in other mouths was rough
  In his seemed musical and low.

*Used by special permission of Houghton Mifflin and Company, authorized publishers.

Men called him but a shiftless youth,
In whom no good they saw;
And yet, unwittingly, in truth,
They made his careless words their law.

They knew not how he learned at all,
For idly, hour by hour,
He sat and watched the dead leaves fall,
Or mused upon a common flower.

It seemed the loveliness of things
Did teach him all their use,
For in mere weeds, and stones, and springs,
He found a healing power profuse.

Men granted that his speech was wise,
But, when a glance they caught
Of his slim grace and woman's eyes,
They laughed, and called him good-for-naught.

Yet after he was dead and gone,
And e'en his memory dim,
Earth seemed more sweet to live upon,
More full of love because of him.

And day by day more holy grew
Each spot where he had trod,
And after-poets only knew
Their first-born brother was a god.

— *James Russell Lowell.*

STUDY OF THE POEM

1. Give the meaning of each of the following expressions:

a. "Whose slender hands were nothing worth,
Whether to plough, or reap, or sow."

b. "Music that made men's bosoms swell
Fearless, or brimmed their eyes with dew."

c. "Pure taste by right divine."

d. "Made him viceroy o'er his sheep."

e. The eighth stanza.

2. Why are practical-minded people inclined to make light of the poet and his work?

3. What is the chief good that the poet performs for people?

4. Where does the poet go for his inspiration?

5. What poet has made "earth more sweet to live upon" for you? How?

6. If you were to illustrate this poem, which stanza would you choose to picture? Recite it.

7. Read the poem aloud and listen to its music.

91

ILLUSTRATIONS OF THE POET'S ART

These tales of the first poet are purely fanciful, of course, and yet what a wonderful truth they carry! Poets have just such power as that suggested. Through their words one can hear the songs of the birds. Listen:

"Summer is coming, summer is coming —
I know it, I know it, I know it.
Light again, leaf again, life again, love again."
Yes, my wild little Poet.

Sing the new year in under the blue.
Last year you sang it as gladly.
"New, new, new, new!" Is it then *so* new
That you should carol so madly?

— *Alfred Tennyson.*

We hear, too, the wailing winds.

But the wind without was eager and sharp;
Of Sir Launfal's gray hair it makes a harp
And rattles and rings the icy strings,
Singing in dreary monotone
A Christmas carol of its own.

— *James Russell Lowell.*

What is brought out clearly in the following lines?

I bubble into eddying bays,
I babble on the pebbles.

* * * * *

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

— *Alfred Tennyson.*

What may be heard in these lines?

I wield the flail of the lashing hail,
And whiten the green plains under;
And then again I dissolve it in rain,
And laugh as I pass in thunder.

— *Percy Bysshe Shelley.*

Read the following aloud. What does the poet try to make us hear and feel?

Oh the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang and clash and roar!
What a horror they outpour
On the bosom of the palpitating air!

— *Edgar Allen Poe.*

What words in the following two passages suggest the rage of the battle?

> And underneath the cloud, or in it, raged
> A furious battle, and men yelled, and
> Swords shocked upon swords and shields.
>
> — *Edward Rowland Sill.*

> And the rockets' red glare, the bombs bursting in air,
> Gave proof through the night that our flag was still there.
>
> — *Francis Scott Key.*

What does the poet try to bring to our minds in the following lines? Which words by their sound bring the picture intended?

> When the frost is on the punkin and the fodder's in the shock,
> And you hear the kyouck and gobble of the struttin' turkey cock,
> And the clackin' of the guineas an' the cluckin' of the hens,
> And the rooster's hallylooyer as he tiptoes on the fence —
> Oh, it's then's the time's a feller's a-feelin' at his best.
>
> — *James Whitcomb Riley.*

EXERCISE

Find in various selections of verse and prose other lines in which the writer suggests:

1. The song of the birds.
2. The sound of the wind.
3. The music of the water.
4. The noise of a battle or other struggle.

5. The gallop of a horse.
6. The expression of sorrow.
7. The ringing of bells.
8. The lullaby song of a mother.

Copy the lines you find, and notice especially the words the writer uses to suggest the various meanings.

92

THE WORDS OF AUTHORS

Not a little of the author's power comes from his ability to find the right words to express the exact shade of meaning he has in mind. Just as the skillful painter can choose and blend his delicate colors, so the artist-writer finds and puts together his chosen words. Notice how fitting are the words in the expressions:

A tart temper never mellows with age.
— *Washington Irving.*

The little bird sits at his door in the sun
Atilt like a blossom among the leaves.
— *James Russell Lowell.*

The breezes fell as crisp as steel.
— *Edmund Clarence Stedman.*

There is a variety in our orchards called the winesap, a doubly liquid name. — *John Burroughs.*

Fezziwig called out . . . . in that rich, jovial, comfortable, oily voice of his.
— *Charles Dickens.*

Then from a neighboring thicket the mocking bird,
wildest of singers,
Swinging aloft on a willow spray that hung o'er the
water,
Shook from his little throat such floods of delirious
music
That the whole air and the woods and the waves seemed
silent to listen.

— *Henry Wadsworth Longfellow.*

EXERCISES

1. Read the foregoing passages aloud. Point out the well-chosen words.

2. Find in the work of various authors expressions which contain some distinctively well-chosen words. Copy five such lines, underlining the words you think especially effective.

93

SOUND AND SENSE

The sounds of many words we use are full of suggestion.

Read the following aloud, and tell what you hear as they are enunciated distinctly:

whizz	boom	growl
sound	murmur	thunder
shriek	bell	rattle
yell	pop	ticking
shout	rushing	crack

Tell what feeling comes with each of the following words:

smooth	gentle	wild
rough	rude	tame
hard	merry	calm
soft	sorry	soothing

The names of animals and birds and reptiles are often very suggestive; pronounce these distinctly:

donkey	duck	frog
killdeer	whippoorwill	snake
bobwhite	chickadee	chanticleer

Some authors give very suggestive names to their characters; pronounce these:

Scrooge	Gobbo
Fezziwig	Golightly
Ichabod Crane	Becky Sharp
Sergeant Buzfuz	Blood-and-Thunder

What sort of character does each name suggest?

How do the names fit the characters so far as you know them?

EXERCISE

1. Find five more words like those in the first group.
2. Find five like those of the second group.
3. Find five other names of animals or birds, where the sound suggests some characteristic of the creature.
4. Find five fictitious names of persons which suggest the character.

94

LINE INSTRUMENTATION

Very often the author brings together in a line a succession of sounds which suggest the meaning. This is what Professor S. H. Clark calls "line instrumentation."

Read the following extracts from various poems, and tell what the writer intends to bring to the reader by the sounds and rhythm of each line:

What, wouldst thou have a serpent sting thee twice?

— *William Shakespeare.*

I sprang to the stirrup and Joris and he,
I galloped, Dirck galloped, we galloped all three.
— *Robert Browning.*

As the rattle and the rhyme of the tenor drummer's time
Filled all the hungry hearts of us with melody sublime.
— *James Whitcomb Riley.*

Low stir of leaves and dip of oars
And lapsing waves on quiet shores.
— *John Greenleaf Whittier.*

Blow, bugle, blow, set the wild echoes flying;
Blow, bugle; answer, echoes, dying, dying, dying.
— *Alfred Tennyson.*

He has sounded forth the trumpet that shall never call retreat. — *Julia Ward Howe.*

The terrible grumble and rumble and roar
Telling the battle was on once more.
— *Thomas Buchanan Read.*

EXERCISE

Find five different lines in various selections in which the author tries to reflect the meaning by the sounds he brings together. Copy the lines and be ready to read them expressively.

95

EXERCISES IN ENUNCIATION

To be effective in speech or reading, one must pronounce words properly and enunciate the various sounds in them clearly and distinctly. Many persons are so careless in this matter that not only is it difficult to understand what they say, but much of the meaning and beauty of what they speak and read is lost through faulty enunciation.

I

The following groups of words illustrate sounds and words that are especially troublesome. Make sure of the sounds, and then drill on the words till you can say them properly:

1. Singing, drinking, walking, pudding, running.
2. Thing, everything, nothing, anything, something.
3. Studying, carrying, hurrying, marrying, journeying.
4. Government, settlement, president, superintendent, different.
5. Children, brethren, hundred, Mildred.
6. Cranberry, grocery, creamery, celery, refinery.
7. Window, widow, fellow, mellow, yellow, hollow, follow.
8. Oil, spoil, toil, broil, boiler, rejoice, boy, toy, joy.
9. Golden, olden, glory, roll, toll, store, more, roar.
10. New, stupid, Tuesday, you, nuisance, due, tune.
11. South, mouth, drouth, about, our, mouse, house.
12. Horse, corn, born, form, storm, horn.
13. Soon, moon, room, smooth, root, roof, soot.
14. Earth, her, earn, germ, verse, first, birth, dirt
15. Sorrow, to-morrow, borrow, song, long, cloth, dog.
16. Ask, grass, mask, task, pass, after, dance.
17. Air, fair, there, chair, hair, bear, dare, rare.
18. Arm, aunt, alms, calf, half, can't, calm.
19. Play, day, gay, say, hay, way, date, fame.

II

Practice also on the following pairs of words:

1. Celery, salary.
2. Affect, effect.
3. Accept, except.
4. Less, lest.
5. Specific, pacific.
6. Just, jest.
7. Guitar, catarrh.
8. Lose, loose.
9. Finely, finally.
10. Robin, robbing.
11. Cloths, clothes.
12. Formally, formerly.

Increase this list by adding other pairs of words commonly confused in pronunciation.

III

Much faulty enunciation is caused by the speaker's failing to make his consonants clear. Practice on words like the following:

1. Sleep, sleek, sleet, sleeve.
2. Twelfth, breadth, length, sect, depth, strength, width.
3. Particularly, especially, peculiarly, undoubtedly, certainly.
4. Just, worst, crust, finest, youngest, greatest, breakfast.
5. Kindness, goodness, helpless, thoughtless, careless.
6. Give me, let me, was he, I don't know, don't you.
7. Whittle, whistle, wheel, white, when, whether, which.
8. Would you, could you, did you, can you, had you.
9. Occupied, occurred, accuracy, occasion, opposite.
10. This one, that one, which one, let her go, let him do it.

IV

Many words are pronounced carelessly. Make sure of the following. Increase the list by adding others that give trouble, and practice them also:

partner	geography	can	grandma
burst	history	get	handkerchief
creek	spelling	because	kettle
drowned	writing	was	potato
asked	reading	for	tomato
chimney	arithmetic	or	to-morrow
always	physiology	nor	America
catch	poetry	of	jewelry
barrel	library	and	really
cellar	literature	them	usually
climbed	adjective	grandpa	formerly

96

READING LITERATURE ALOUD

Because of the close relation of the sound of words to their sense, because of the rhythmic harmonies, literature yields its best only when properly read aloud. "The ear," say the French, "is the pathway to the human heart." The appeal of the poet is always through "a concord of sweet sounds." If we would attune our hearts to his feelings, we must hear the music of his words.

For thousands of years, literature was spoken, not written. It was recited by the old bards and minstrels and troubadours to the accompaniment of the lyre or the harp. In these days of the printing press, most of our reading is silent reading. This is good so far as it goes; but if we would get the richest that literature has to offer, we must take the advice Longfellow gives us in *The Day is Done:*

Then read from the treasured volume
The poem of thy choice,
And lend to the rhyme of the poet
The beauty of thy voice.

And the night shall be filled with music,
And the cares, that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

A RECITAL OF FAVORITE SELECTIONS

Of all the poems and other pieces of literature you have read, which has pleased or inspired you most? Make your choice of some short poem, or stanza, or paragraph, and be prepared to recite or read it for your classmates.

97

COMPOSING POETRY

To choose and to compose his words so that they bring pictures of life to the listener, is the work of the poet. To do this he must see clearly, feel keenly, select his words most carefully, and then set them to the harmonies of rhythm.

Composing poetry is a wonderful art. Have you ever tried it? Have you ever felt the thrill of pleasure that comes from creating a choice line or finding the happy word, or composing the stanza that satisfies the feeling?

You have feelings and thoughts you would like to express beautifully. Every day they come to you as they have come to the poets. Do you not thrill with the glory of a gorgeous sunset, or delight

in the velvety beauty of a rose, or pause to feel the wonder of the snowstorm? Have you not heard the music of the winds, the clap and rumble of the thunder, the wild, liquid trill of the meadow-lark, the song of the stream?

That is the reason why you can enjoy the poet's wonderful interpretation of these things. But why should we always wait for the poet to open our eyes to the wonders of the world about us? Why not sometimes try to be poets ourselves and help others to see and feel the things that thrill us? It is possible that you may create a really beautiful poem. At any rate, to try to do so will help you to see more beauty and meaning in life, and in the poems through which the masters have thrilled the hearts of men.

TWO YOUNG POETS

The following poem was produced by a boy in the eighth grade. Does he make us see the pictures that he saw and thrill us with his feeling? He was making abalone shell hatpins and brooches when he composed it:

THE ABALONE SHELL

Oh, to be back in my beautiful home,
Where once I lived 'neath the sparkling foam
Of the bright, blue waves that soothed and combed
The moss, that grew in dull green domes
Around my feet.

As the ages passed, I loosened my hold
And was borne up by the briny cold water

That swished and tore
Upon the beach with a mighty roar—
The breakers.

As the tide receded, I was left on the shore,
Picked up and piled with hundreds more
In the rear of the famous shell-store
Of Santa Barbara.

And as they ground my coarse coat away,
My beauties revealed to the bright light of day,
Then I was cut into ornaments rare—
Rings and brooches and pins for the hair,
To deck my fair lady.

— *Robert Collier.*

The following poem was written by a girl in the seventh grade:

A WESTERN SUNSET

All things are wrapped in silence
The sun is setting low;
The river, hills, and valley
Reflect the gorgeous glow.

The sky is crimson, pink, and gold,
With blue and purple shades,—
All blend in one great flaming mass
Till light of evening fades.

The lake—a sheet of moving gold—
Reflects the flaming sky;
The hoary crags, so brown and bare,
Echo the sea gull's cry.

The ripples from the water's edge
Laugh and play with glee,
While slowly from the mountain ridge
Night comes, unwillingly.

— *Isabel Bacon.*

98

WRITING POETRY

I

Try to express yourself in verse. Let these suggestions help you think of some beautiful thought or feeling you wish to express. Set that feeling to the music of some rhythmic measure, and produce a poem.

FALL PICTURES

Suggest the richness, the color, the wealth of harvest time; or,

Take the soberer feeling—the falling leaves, the fading flowers, the birds' farewell.

WINTRY WINDS

Make us feel the crispness and vigor of the season, the fireside cheer.

Take the sleighbells and the snow sports.

MOUNTAIN SCENES

The craggy steeps and rugged slopes.

The canyon wilds, the pines, the sagebrush.

PRAIRIES WIDE

The grassy hills and winding streams.

The meadowy stretches.

IN THE WOODS

THE BIRDS

Take a bird that you love, and picture it. Make your words and lines suggest its spirit.

THE OCEAN

Make us see and feel the rolling, foam-capped waves.

THE WOODS

Among the trees, the wildwood. Sing a nutting song, a swing song, or something else.

THE CITY

The life and spirit and tense struggle of the city. Picture the policeman, the fireman, the newsboy, or others.

OCCUPATIONS

Some hearty laborer at his task — the farmer, the smith, the miller, the cobbler, the lumberman, the nurse, the cook, or some other.

BOYHOOD AND GIRLHOOD

Give us a romping picture. Write a song of playtime, a game song, a nonsense rhyme.

OUR COUNTRY

Sing of its spirit, of our flag, of some hero or heroine.

SCHOOL SONGS

Compose some song expressive of the spirit of your school, your class.

II

NONSENSE RHYMES

Your verse work need not all be of a serious sort. Let some of it be lightsome, merry, or rollicking, if you will. Try some of the following exercises:

MOTHER GOOSE UP-TO-DATE

Let each pupil contribute some merry Mother Goose melody. The following example came from grade pupils

Little Bob Warner
Sat in a corner,
Trying to do a sum;
His face showed despair,
As he scratched his brown hair,
To make the right answer come.

NONSENSE ALPHABETS

Try to create a nonsense alphabet on the birds, the flowers, or the animals, or you may even make one on your schoolmates, if you will be careful not to say unkind or hurtful things. For example:

A stands for Alice, a shy little elf,
Who works her arithmetic all by herself.
B stands for Bobby, the boy who plays tricks;
If Teacher should catch him, she'd take down her stick.

III

OTHER JINGLES

Merry school songs, spring songs, songs of play, rhymes for games, acrostics, jingles that joke, and

ONE MISTY, MOISTY MORNING

other jolly verses may be created. The best of your results may be used in various ways.

A FURTHER SUGGESTION

There are many beautiful subjects on which verse can be written. Try several of those suggested, or others you like better. Do not try to make your poems too long. The best songs are generally only from two to four stanzas in length. Express your feelings in your own way.

Write your poems neatly. What is the rule for capitalizing the lines?

99

THE MUSIC OF VERSE

One of the principal characteristics of verse is its rhythm, or musical movement. Prose has rhythm, too; but the rhythm of prose differs from that of verse. Prose rhythm is freer, more irregular. The rhythm of verse is measured. Prose has a movement much like that of the mountain stream. Now it glides, now it leaps, now it ripples, now it eddies. One can hardly anticipate what next it may do. The music of verse is more like the regular cadence of the waves of lake or ocean on the shore.

The word **verse** means **turning**. At the end of each line the writer turns to the next line. The lines are definite, regular. They move forward in a

kind of wavelike motion, each line containing a certain number of metrical feet. Observe:

Tell me | not in | mourn ful | num bers,
Life is | but an | emp ty | dream.

Each foot, as you observe, contains a certain number of syllables, one of which is accented, or stressed. In the foregoing example, the first syllable in each foot is stressed. This is called falling rhythm. Sometimes the last syllable receives the accent. This is called rising rhythm. Note:

He clasps | the crag | with crook | ed hands
The smith | a might | y man | is he

Some lines of verse contain two unstressed syllables with one that is stressed. Note:

Bird of the | wil der ness
Blithe some and | cum ber less.

But our love | it was strong | er by far | than the love
Of those | who were old | er than we

Many varieties of verse result from the effort of the artist-writer to find the verse music that best blends with his thought and feeling. Various names are applied to the different kinds of verse. It is not essential to the present purpose that you learn these names now. It is necessary, however, that your ear be trained to hear the harmonies of verse and prose. This will help you greatly both in reading and in composing.

EXERCISES

I

Take a stanza from *The Shepherd of King Admetus*. Scan the lines, that is, mark the syllables that are stressed; then divide the lines into metrical feet. Note that a foot ordinarily contains one stressed and one or two unstressed syllables. It always contains one stressed syllable.

II

Find, in various poems that you know, five different lines of verse, each of which is constructed unlike the others. Try to get those that show different emotions; as, sorrow, joy, heroism.

III

Divide the following lines into metrical feet and mark the stressed syllable in each foot:

1. When Freedom from her mountain height,
   Unfurled her standard to the air
   She tore the azure robe of night
   And set the stars of glory there.

2. Twilight and firelight
   Shadows come and go;
   Merry chime of sleighbells,
   Tinkling through the snow.

3. 'Twas the night before Christmas, when all through the house
   Not a creature was stirring, not even a mouse.

4. How do you like to go up in a swing,
   Up in the air so blue?
   Oh, I do think it the pleasantest thing
   That ever a child can do.

THE NEWSPAPER

100

HOW NEWSPAPERS ARE PUBLISHED

What do you know about the making of the newspaper?

Every day or so newspapers are dropped at our doors, or brought by the mails, their pages covered with news from all over the world.

1. How are they filled with news so quickly?
2. How is the news gathered and written?
3. How are the editorials that fill part of the paper produced?
4. How are the advertisements produced?
5. How is the newspaper printed?
6. How are the papers sold and distributed?

Be prepared to talk briefly on any of the foregoing questions, or to give some interesting experience you know in connection with any of them. If possible, a class visit to some newspaper should be arranged before the points suggested are discussed.

101

THE WORK OF THE REPORTERS

The reporters are the news-gatherers and news-writers. In the smallest communities where newspapers are published, the editor is generally his own

reporter; but in the larger cities there are many of these news men. Every large paper has its staff of them constantly at work gathering and writing up the news. The reporter's business is to find news and to tell it. He must learn how to think and to write quickly, for news is not news if it be allowed to grow old.

What do you know of the work of the reporter? Tell what you can of his labors.

WRITING NEWS

To write an interesting news item is not an easy task. It takes skill and practice to tell such a story well. But some suggestions and study of news writing will help you get that skill more quickly.

What? Where? When? Why?— these words in bold type were hanging on the wall of a certain reporters' room which the author visited recently. The words aroused his curiosity; he inquired of the city editor, who was kindly explaining the workings of the newspaper, what they meant.

"Oh, that," said he, "is our way to tell our reporters what we expect of them. We want them to make those points clear in their news stories. A news article should tell all of these things: What happened? Where? When? What caused it?"

"What do you regard as a well-written news story?" asked the author.

"One that moves briskly, that is told in clear, simple, and vivid language," replied the editor. "We want plain but effective words and sen-

tences; and more, we insist that our reporters give the story in a nutshell in the first paragraph. Details of interest may follow, but the opening paragraph should contain crisply, concisely, the full story."

"Why is that?"

"For two reasons," he replied. "In the first place, it is good composition to give your readers a general view of your subject at the outset. In the second place, if it should happen, as it often does, that the space is needed for other or more important news, we can begin at the end of the story and cut it down paragraph by paragraph till we come to the very first paragraph, and still we have our story in a nutshell.

"If you would care to see what we newspaper men regard as one of the best news stories ever written, here it is. This is taken from the Associated Press. Test it from all the points suggested, or from any other, and you will agree that the reporter who did this article made an almost perfect piece of news composition."

The story referred to by the editor is reprinted on the following pages.

102

A WELL-WRITTEN NEWS STORY

NIAGARA'S GREAT ICE BRIDGE BREAKS

Goes Down River Carrying With It Two Men and a Woman To Their Death

FOUR OTHERS BARELY ESCAPE

Burrell Heacock Loses His Life Trying To Save Eldridge Stanton And Wife

Niagara Falls, N. Y., Feb. 4. —The great ice bridge that has choked the river channel between the cataract and the upper steel arch bridge below the falls for the last three weeks broke from its mooring at noon to-day and went down the river, taking with it to their death a man and woman said to be Mr. and Mrs. Eldridge Stanton of Toronto, Canada, and Burrell Heacock, seventeen years old, of Cleveland, Ohio.

Four other persons were on the ice at the time but managed to get ashore in safety.

The bridge was considered safe. For weeks the great fields of ice had been coming down the river, piling up against the barrier until it was sixty to eighty feet thick, and, under the influence of mere zero weather, the great mass had become anchored firmly to the shore. The jam was about one thousand feet wide, and in some places a quarter of a mile in breadth.

Hero Sleeps in Whirlpool

For weeks it had offered safe passage to parties and to-day an immense crowd of excursionists came to view the winter wonder of the river. Had the accident happened an hour later, hundreds would have lost their lives, for the crowd was moving into Prospect Park in the elevators that run down the cliffs for the purpose of venturing out upon the ice.

Somewhere deep in the great whirlpool to-night sleeps the man partly identified as Mr. Stanton, who twice put aside chances of rescue in order to remain with his terror-stricken wife, and who, in the shadow of death — just at the break in the rapids — spurned assistance for himself and attempted to bind about the woman's body a rope dangling from the lower steel arch bridge.

Gives Life for Others

The lad, Burrell Heacock, was of the same mold. Had he not turned back on the ice to give assistance to the man, he, too, might have made the shore.

On the bridge, where it tore from the shore, besides these three were Monroe Gilbert of this city; Ignatius Roth of Cleveland, Heacock's companion; William Hill, an old river man; William Lablond, river man; and an unidentified Italian.

Hill's shack was nearest to the American shore. When he heard the grinding and crushing of the ice, he ran at top speed toward the Canadian shore, calling to the others to follow him. Lablond gave them warning that safety lay

in that direction. Gilbert and the Italian followed their lead, but the others became confused. By the time they had regained their composure, the bridge was moving fast down the river.

Woman's Strength Spent

The man and the woman started first toward the American shore, but they were stopped by a lane of open water. Back they ran again toward the Canadian side, turned about and made for the American side. When hardly more than fifty yards from the rocky shore, the woman fell on her face, utterly spent.

"I can't go on; I can't go on," she cried, "let us die here."

All the time the great field of ice went on, breasting the terrible outrush of the Niagara Falls Power Company's tunnel outflow, the mightiest current in all the river, without being broken. As the woman fell, the man strove to get her to her feet again and tried to drag her along the ice, calling to Roth and Heacock for assistance. Heacock turned back to the couple and helped support the woman. The act cost him his life.

Roth Struggles Over Ice

Roth struggled along over the hummocks of ice, gaining close to the open stretch of water at the Canadian end of the jam. There were men on the shore ready to give him assistance. Lablond, Hill, William Cook, and Superintendent Harry King of the Ontario Power Company were on the shore. They were stationed at the bottom of the cliff just at the foot of Eastwood Street, Niagara Falls, Ont. Roth was afraid to trust himself in the icy waters.

Boy Dragged Ashore

Lablond jumped out to the field of ice with a rope, and half carried, half dragged the boy ashore.

The men then made an effort to reach the other three on the ice floe, but at a point about six hundred feet below the steel arch bridge the ice bridge broke into two great fields. One section anchored near the hydraulic powerhouse.

The moving floe with the three helpless beings passed slowly down the river.

Meantime Niagara Falls firemen were sent to the lower steel arch bridge and there took station with a rope. Canadian firemen had two ropes down the cantilever bridge, which is about three hundred yards above the other structure.

Ice Floe Breaks in Two

A quarter of a mile from the whirlpool rapids, the floe on which the three were borne broke into two sections, the man and the woman on one, Heacock on the other.

Heacock saw the ropes dangling from the bridge and made ready to catch one. Coolly he took off his overcoat and poised himself on a tossing floe. In his course there dangled one rope and a second was moved toward him. He caught that held by Pat Kelly, an Ontario police officer, and about twenty railroad men, and jumped free of the ice.

The sag of the rope led him into the chilly water up to his waist and he was battered frightfully by three successive floes of jutting ice.

Not content with the efforts of the men above to draw him up, he tried to assist himself hand over

hand. The ice ducking had sapped his strength. He stopped trying to pull himself up and hung limp on the rope, which spun him around like a top. Kelly and his men pulled steadily. Ten feet, twenty feet, twenty-five feet, up he came. The great crowd on the bridge cheered.

Death of a Brave Boy

The boy hung on, trying always to get himself or his leg wound around the rope. Then his hands began to slip. He sought to get hold of the rope with his teeth, but could not. Finally, just as he was about sixty feet clear of the water, his head fell back. He was utterly spent. He lost his grip and plunged far down into the stream. When he came up his face turned toward the great wave and he feebly moved his arms into the breast stroke.

The rush of water was too much for him and he was sent racing on into the seething waters. For half a minute he was in view and then he disappeared in the spume.

Heacock's failure was witnessed by the man on the other ice floe. The woman apparently dared not look. The man appeared calm as he in turn prepared to make a play against death.

As the couple swung under the cantilever bridge the man grasped a rope and tried to put it about the woman's waist. The force of the current was too much and the rope parted.

Last Chance is Lost

There was still another chance—the rope that was dropped from the lower steel arch bridge by the Niagara Avenue firemen. As the floe went into a swift drift the man caught it, and hung on. He was given slack and tried to wind the rope about the woman's waist. He fumbled as though his hands were numb.

When he could not tie the rope about the woman, he let it go.

Apparently there was no thought of himself. He raised the woman to her feet, kissed her, and clasped her in his arms. The woman made as if to cross herself, then sank to her knees. The man knelt beside her, his arms clasped close about her.

The ice held intact until it struck the great wave. There it was shivered and the gallant man and the woman at his side disappeared from view.

STUDY OF THE NEWS STORY

I

1. What does the first paragraph of the foregoing story bring to the reader?

2. What detail does the second paragraph add to the story? the third paragraph? the fourth? the fifth? the sixth? the seventh? the eighth? the ninth? the tenth?

3. What picture is presented in each of the succeeding paragraphs?

4. What feelings are inspired by the story?

5. In what ways was splendid heroism shown?

6. What shows the heartfelt sympathy of the people who saw the tragedy?
7. What kind of paragraph does the reporter use throughout?
8. What do you notice about the simplicity of words he chooses?

You will be interested to know that the writer of this story is W. C. Meldrum, editor of *The Niagara Falls Cataract Journal*, and a correspondent of the Associated Press.

II

OTHER NEWS ITEMS

Find in some newspaper an item of three or four paragraphs which meets the requirements made by the city editor quoted.

1. Make sure that it tells its story in the first paragraph.
2. Make sure that the language is clear and simple.
3. Make sure that the story moves.

Give the topic of each paragraph.

III

MAKING NEWSPAPERS

No exercise in language work is more interesting and richer in returns than that of making a newspaper. There are several ways in which a class or school may readily work out this suggestion. As a preliminary exercise, let all become reporters.

103

WRITING NEWS STORIES

I

All accounts of things that have happened are known to the newspaper man as "stories."

Think of something you have experienced that would make an interesting news story. It may be

some school event or some unusual happening in your community. Get something unusual.

Write your news story simply and vividly.

Try, as suggested, to give the gist of the happening in the first paragraph. Add two or three or more paragraphs of detail.

Remember the "what, where, when, why" suggestions. Read your results; then try again.

II

ACTING AS REPORTER

Interview some one who has a news story. It may be teacher, classmate, parent, neighbor, acquaintance, or even business man or official. Get the details of some bit of news as clearly as you can.

Write your news story in a clear and interesting style.

III

A SCHOOL PAPER

Produce a paper giving the news of your school or of the schools of your district.

Let the pupils of the class be divided into groups of two, three, or more each, and let each group be given a certain part of the reporting to do. One group, for example, might report the news of the teachers; others might take certain grades; still others take the high school, if you have one. Thus all would be given special fields of work.

The paper, on a certain day, might be published in manuscript and read.

IV

A TOWN EDITION

If you live in a town or a city, you may try reporting the news of the community. The pupils again may be divided into groups and each group be given its special field, or "run," as the newspaper men sometimes term it. One group could take business news; another, official news; another, the police and fire department; another, society; another, the schools; and so on. Let the news be gathered and written, and the best of it published in a manuscript edition of your paper.

V

A SCHOOL-CITY PAPER

Make your school into a city with streets named, business districts, residence portion, etc.

Publish a paper in manuscript. Let the various pupils of the class play the part of reporters again; but assign them to special departments. Give attention to all these departments:

Foreign News (let this be the town news).
State News (the school as a whole).
Local News (your classroom).
Sporting Page (athletics, plays, games).
Theaters (your entertainments, etc.).
Society (gather this from all the grades).

WHAT TO WRITE ABOUT

One thing you should aim to do is to keep your news notes about things you know well—things

close to your lives—rather than about things too far removed from you.

These topics should prove suggestive of things to write about as news stories from your own lives:

1. A playground mishap.
2. A special program by some class.
3. A party at home given by some pupil.
4. A bit of excitement in the neighborhood.
5. A school contest.
6. An exciting game.
7. A school scare.
8. An interesting exercise.
9. Why Tom came late.
10. News notes from the various teachers.
11. Jottings about boys and girls in school.
12. Saturday news notes.
13. News from other schools.
14. Town excitement as experienced by boys and girls.

A FURTHER SUGGESTION

It is possible that if your news reporting is skillfully done, some of the best of it may be welcomed by local papers. Or there may be ways of your printing an edition or more of your paper later, after the other phases of newspaper work have been studied and practiced.

104
THE EDITORIAL

The editorial is a discussion, generally of current problems or current events.

It is the work of the editor to help direct or shape

public opinion and to interpret for the people the things that are going on. He is, in a way, the voice of his paper, giving opinions on this or that, trying to lead people to think his way about certain subjects.

Such work may seem far removed from your lives. Perhaps you feel that you have no opinions to express. But this is certain, young people are constantly expressing their opinions, and most vigorously, too, sometimes, especially if they feel that their rights are being trampled on. Have you never heard rather warm discussions and debates on the playground and elsewhere among boys and girls?

I

SUBJECTS FOR YOUNG EDITORS

What questions of the day are you especially interested in? There are many vital subjects. We hear much now about the **high cost of living.** What have you to say on this question? Is it too deep for you to solve? Then put it in this form:

What can boys and girls do to help reduce the high cost of living?

Write an editorial on the subject.

II

SUGGESTIONS ON WRITING EDITORIALS

The chief aims of the editorial are to convince and to persuade people. To do this, it must—

1. Be clear and to the point.
2. Be so brief as not to tire the reader's patience.
3. Stir the reader to thought or action.

An effective editorial generally begins with a sentence that challenges the reader's attention. Then clearly, logically, it develops its points. The close is usually some sentence that reinforces the main thought, leaving the reader stimulated to further thought or action.

The following editorial is illustrative of one way of dealing with a subject that is close to the lives of boys and girls:

PUBLIC PLAYGROUNDS

Should children be provided with public playgrounds?

All right-thinking people agree that children should play, and most children are given ample time to indulge in pastimes. But where and how do they play? Are not most of their leisure hours spent in haphazard romping through the fields, over vacant lots, around the streets, or loitering about other public places?

What are the results?

Investigators have found that about one third of the accidents to children occur while they are playing on the streets. The records, too, of cities where playgrounds have been established prove that street accidents can be lessened from fifty to seventy-five per cent. by giving children suitable, well-equipped, and well-supervised playgrounds.

The moral cost, too, of our neglect to provide such wholesome places of amusement for the young far outweighs the physical cost. Most of the sins for which we pay so dearly spring out of misguided pleasure-seeking. The street corner is one of the nests in which evil is hatched. If we would break up these breeding places of sin, we must provide something better.

A CITY PLAYGROUND

Boys and girls want to do right, and they will do it if they are given the right environment and direction. It is one of their natural rights to have good places in which to play.

This right was recently recognized in a certain city when the children petitioned the city officials for the establishment of public playgrounds. Said the mayor:

"For the first time in the history of the city, the boys have exercised their right and have come to the city hall to make demands for what they want. You have done right. City officials are your servants as well as the servants of the poeple who vote for them. Cities would be better if the boys and girls took more interest in them. . . . You may all want more than I can give you. But I will promise you on my word of honor, as a captive of war, that you shall have at least two public playgrounds, and a swimming pool — possibly two."

Then hundreds of voices joined in a cheer for the mayor and public playgrounds.

III

OTHER SUBJECTS FOR YOUNG CITIZENS

Why should not boys and girls take part in the affairs of their city and county? A good many vital problems might be better solved if the young citizens would help solve them. The following topics suggest a few of the things on which young citizens should be thinking and expressing their opinions. Choose, from these or other topics, one on which you have something worth saying,

and write a convincing editorial expressing your views, or discuss any of these questions orally in class, then write on the one on which you feel most strongly:

1. A Square Deal on the Playground.
2. How Pupils Rob One Another of Their Rights.
3. Schoolroom Wastes as Public Graft.
4. What it Costs to Smoke Cigarettes.
5. The Real Coward.
6. Knighthood in the Twentieth Century.
7. Overdressing.
8. The Labor Question with Boys and Girls.
9. The Cost of Disorder.
10. The Pleasure of Courtesy.
11. Personal Cleanliness: Why it Pays.
12. Wasting Life.
13. The Spendthrift.
14. How to Increase One's Earning Capacity.
15. Why Some Boys and Girls Succeed.
16. Regularity as a Time-Saver.
17. The Rights of Pupils.
18. The Rights of the Teacher.
19. Every Boy and Girl a Producer.
20. Dangers of Being Unclean.
21. How to Spend a Holiday.
22. What Every Pupil Can Do to Help Make School Better.

Find in some newspaper or magazine an editorial of one or two paragraphs. Select one that makes its point clearly and concisely.

105

DEBATES

Many of the questions discussed in editorials are open questions; they have two sides. Such questions would often make opportunity for interesting debates.

Take questions like the following:

1. Resolved, that disorder is a greater barrier to success than irregularity.
2. Resolved, that the cost of living is doubled by preventable waste of food, clothing, time, and other things.
3. Resolved, that wealth is responsible for more failures than poverty.
4. Resolved, that life in the country is preferable to that in the city.
5. Resolved, that every grammar-grade boy or girl who is physically able, should be self-supporting.
6. Resolved, that carelessness is the most costly of habits.
7. Resolved, that every boy and girl should learn to produce something worth while.
8. Resolved, that the recreation one creates for one's self is more enjoyable and more profitable than that which is provided by others.
9. Resolved, that uncleanliness is the greatest foe to health.
10. Resolved, that ability to speak effectively is more important than ability to express thoughts effectively in writing.

SUGGESTIONS

It will be well at times for you to debate a question, and then write an editorial on whichever side you desire.

Make an outline of the points that may be made on both sides of the question. Prepare both to present the points on the side you choose and to answer the arguments those on the other side may make.

106

A STATE-DAY EDITION

Many newspapers get out special editions in honor of certain holidays or of certain occasions. As a final issue of your school paper, plan to have an edition in honor of the state in which you live.

There are many good results to come from such an effort:

1. It will increase your love for your state.
2. It will open your minds to the beauties and the resources of the land in which you live.
3. It will help others to appreciate your state.
4. It will give you greater skill in writing.

I

PLANNING THE EDITION

There are many ways of working out such an issue. The following is only suggestive.

Your main object here is not to write a newspaper, but to reflect your state at its best. You will need therefore to produce:

1. Brief articles picturing in an attractive way the

scenic beauties. Do not attempt too large a subject. See suggestions on the descriptive paragraph, pages 52–55.

a. The natural wonders, mountains, lakes, and other natural attractions.

b. The resorts, parks, and other pleasure places.

2. Articles explaining in an attractive way the various resources:

a. The farms, the orchards, the live stock.

b. The mines—coal, gold, silver, etc.

c. The manufactories—lumber mills, flour mills, and others.

3. Bits of the history of your state:

a. Picturesque stories, Indians, pioneers.

b. Prominent men and women who have made the state.

c. Chief events in building the state.

4. Stories (fiction):

a. Created tales reflecting the spirit of the state. Take picturesque characters and create stories about them.

See suggestions in the succeeding chapter on Writing Stories.

5. Poems: Write songs and other poems in praise of the state in which you live.

6. Articles concerning the schools and other public buildings. Choose one whose story you know and tell the history of it.

II

A SUGGESTION

There are two ways by which all this may be accomplished:

1. Make the work competitive. If there be time, each pupil may try to produce something under each of

the five heads given. Then the two or three best productions from each subject group may be selected by disinterested judges to comprise the final paper.

2. The pupils may be assigned various parts; as,—

a. Several literary writers may be selected by teacher or pupils, to write the stories and songs.

b. Others may be assigned special articles to prepare. One pupil may write up the sheep industry, another the cattle, another horses, or farming, or fruit growing. This will give opportunity to select those who know most about certain things, to write on them.

c. Still others may picture the scenic wonders.

d. Others may tell the historical tales.

III

FURTHER SUGGESTIONS

Discuss and decide on a plan you like. It may be well to elect an editorial staff to manage the work, to get into shape the various articles produced, to write the advertisements, to design an art cover, etc.

You will need:

An editor-in-chief.

A literary editor or two.

Editors for the various departments; as, agriculture, mining, stock-raising, commerce, manufacturing, education.

Historical editors.

An artist or two.

A business manager or two.

You may think of other needs.

The foregoing plan is only suggestive; it should be modified to suit the conditions of the school. For a rural school it may be

better to try only a few of the various phases of the work. The editorial staff will be smaller. Work out the suggestions to fit your conditions.

IV

ILLUSTRATIONS

By using drawings, initial letter work, attractively sketched titles, kodak photographs, clippings, and other pictures, you can make your edition very attractive.

107

A STATE–DAY PROGRAM

To enjoy your work to the fullest extent, as well as to pay honor to your state, a program or other celebration should be planned. Use your own writings for this program:

1. Your songs set to music.
2. Your stories. (Select one or two of the very best to be read.)
3. Your most effective articles on various topics.
4. Your best historical tales.
5. Your editorials or addresses.

OTHER SPECIAL EDITIONS

If time permits, other special editions of the paper may be produced during the year. The following are offered as suggestive:

1. A Christmas number.
2. A patriotic number in February.
3. A vacation number.

Or you may have other occasions that you would like to remember.

WRITING STORIES

108

THE FICTITIOUS STORY

Most of the books read to-day contain fictitious stories. Some of these are partly true to fact, some are wholly fanciful. All of them aim to reflect, in a realistic way, the life that they portray, whether it be real or imaginary.

Creative story-telling is one of the great arts. It requires artistic skill to develop an interesting story in a convincing, true-to-life style. Something of the story-teller's genius seems necessary to do it well; yet everyone can by study and practice develop skill in story-telling.

ESSENTIALS OF AN EFFECTIVE STORY

I

Every story must have characters. These characters, to hold the attention of the reader, must be distinctive, picturesque, in some way. It is not enough that they be merely men and women, unless they are to play the minor parts or make a kind of human background for the principal characters.

II

The characters in the story should reveal human qualities. Sometimes animals are used as characters,

but these generally are personified, or made to act and talk like persons. Even imaginary beings are often the characters of a story; but they, too, are given human qualities. We could hardly understand and sympathize with their struggles were not this so.

III

The story must have a plot. Some one has said that it takes two things to make a story—people and trouble. And this is largely true. It is the trouble element that makes the plot. Mere action is not sufficient. For instance, one might say:

The farmer arose at six, dressed himself, washed his face, ate his breakfast, milked the cows, and drove them to the pasture.

Such a sequence of action has no center of interest, no plot. But let something unusual occur. Let the farmer's horse run away with him, the cows stray into a neighbor's cornfield, a quarrel result, or some other unexpected thing happen, and the story immediately possesses the interest element. It is the extraordinary event thrown into the ordinary currents of life that causes the story.

EXERCISE

Think of the stories that have held your interest. Be ready to give the plot of one of them. What was the chief cause of the sequence of actions that made the story? Who were the distinctive characters of the story? What were the opposing forces? Write a brief synopsis of the story.

IV

Every story has three essential parts:

1. The introduction, in which the situation is stated.
2. The struggle between the opposing forces.
3. The resolution of the difficulties.

In the drama, or acted story, these parts are presented in the form of acts. The first act generally introduces the characters and reveals the problem or difficulty to be solved. Then comes the struggle, the developing of the plot, which continues, in the most effective plots, to grow more complicated till, near the close of the play, by some sudden stroke of fortune the knotty problem is untied, or cut, and the play ends.

Think of some play you have seen, and tell what parts of the story each act gave to the audience.

The narrated story is like the acted story in these three essential parts. It can be changed to the dramatic form by omitting the descriptions and explanations and changing the form to dialogue; some of the explanatory matter has, of course, to be put into the dialogue.

109

DRAMATIZING STORIES

I

Take any of the following well-known stories, or some other classic short story you know well, and outline it as a drama, (1) making a list of the

characters, and (2) planning each act, by giving a brief synopsis of it:

King Robert of Sicily.
Cinderella.
Old Pipes and the Dryad.
The Birds' Christmas Carol.
The Courtship of Miles Standish.
The Legend of Sleepy Hollow.

Why would the last story be difficult to give in the form of a play?

II

Choose some plan that you like for a play and after working out the dramatization in full, present it, if you desire, for the entertainment of yourself and others.

110

CREATIVE WORK

I

STORIES FROM EXPERIENCE

Think over the experiences of your life. What event has occurred in it which would make the basis for an interesting story? In every life there are to be found the materials for a good story when one learns how to look for them.

What is the most dramatic situation that has come within your experience? What caused it?

What is the most picturesque character you know well? What event in his or her life might make an interesting story?

Choose some character you would like to portray in action, or some interesting incident out of your

experience, and develop a story from it. You need not confine yourself entirely to facts; but be true to the life you try to reflect.

The following titles are offered as suggestive:

1. A Campfire Tale.
2. Capturing a Ghost.
3. A Humble Hero.
4. The Turning Point.
5. Aunt Becky's Romance.
6. The Deserted Cabin.
7. The Runaway.
8. A Schoolgirl Scare.
9. A Fairy Tale of To-day.
10. A Dog Story.
11. Lost.
12. The Haunted House.
13. A Boy Prank.
14. A Sailor's Yarn.
15. A Cowboy Story.

Use any of the foregoing titles or another more fitting to the story that these may call to your mind.

II

HISTORICAL STORIES

By talking with your parents, grandparents, or others, discover, if you can, some tale connected with the history of your community which has a dramatic situation in it. Get the facts and the spirit of the story well in mind, and then try to present it vividly, truthfully.

What are the picturesque characters of your locality? What have been their struggles? How

have they met and mastered them? Join your classmates in a hunt for these charming old-time tales. Perhaps you would enjoy a friendly contest in the telling of them.

You may even wish to work out a dramatization of some of the best that are produced.

Use any of the following suggestive topics or similar ones:

1. Grandma's Wedding Ring.
2. The Best Story I Know of Early Days.
3. A Strange Friend in Need.
4. A Real Indian Story.
5. The Stolen Child.
6. Grandfather's Favorite Tale.
7. A Thrilling Moment in the Old Trapper's Life.
8. How the Battle was Won.
9. The Old Settler's Story.

III

REVIEW

Review the suggestions given in the sections on "How to Tell a Story" and "How Stories Are Constructed."

Study again these topics:

1. Choosing a title.
2. Beginning the story.
3. How to make the story move.
4. The choice of words.
5. The use of conversation.

TRAVELERS' SKETCH BOOKS

What is the most interesting trip you have ever taken? This question was put to a certain eighth-grade class not long since, with the result that the pupils reported journeys to half of the states of the union, trips to Yellowstone, the Yosemite, the Grand Canyon of the Colorado, the Columbia River, and many other interesting places.

A HUT IN THE BLACK FOREST OF AUSTRIA

111

TRAVEL TALKS AND SKETCHES

SUGGESTIVE TOPICS

Let the following topics suggest something to you in the way of travel experiences on which you might talk or write a series of little sketches:

1. Vacation Rambles.
2. A Camping Trip.
3. The Roundup.
4. Canyon Scenes.
5. A Prairie Journey.
6. A Railroad Trip.
7. Boating on the River.
8. By the Seashore.
9. Pen Sketches of the Mountains.
10. Among the Pines.
11. Ranch Experiences.
12. Snapshots of a Great City.
13. Rambles Around Home.
14. In a Mining Camp.
15. Summer on a Farm.

Using as guides the suggestions just given, select the most interesting travel experience you have had.

I

Prepare a five-minute talk on some charming incident or scene you remember well.

Take your hearers with you.

Help them to see and enjoy what you liked.

If you wish, use pictures or maps or blackboard drawings to illustrate and explain.

II

Write a series of little sketches of the incidents and scenes of the journey.

Plan your sketches.

Leave out unnecessary introductions.

Do not attempt to tell everything.

Choose a few things which stand out. Write on each of these.

For illustration, should you have as a general subject, "The Yellowstone Park," you could not well tell everything about this wonderland. Rather would you choose some distinctive features; as,

1. Watching "Old Faithful" Play.
2. Where Wild Bears are Tame.
3. The Painted Canyon.
4. A Fishing Experience.
5. Tourist Troubles.

Each of these little subjects could be developed by itself, and then all be brought together in a little booklet under some general title; as, In the Land of Yellow Rocks.

The booklet could easily be illustrated in various ways and be made very attractive.

Let each select such a general subject as those suggested and write several little sketches under appropriate sub-titles, then develop the travel sketch book as suggested, with illustrations.

112

LETTERS OF TRAVEL

Perhaps you have some friend to whom you would like to write a real letter of travel, or it may be you can arrange a correspondence with some other schools in other states, or even in your own state, and share experiences with them.

113

THE DIARY OF TRAVEL

Still another interesting form of travel expression is the diary. In a chatty style, you can relate your daily experiences and describe the new sights as they come. This form becomes delightfully realistic if it be actually kept during the trip. It is possible you have such a diary; it may be you can retouch it and use for this exercise.

114

BUSINESS CORRESPONDENCE

In arranging your trips, certain business must be done. You must choose your route of travel; if by rail or steamer, you must purchase your ticket and order a berth reserved; you are often obliged to write or wire for hotel accommodations, and other items of business are constantly coming up in the course of your journey.

EXERCISES

I

Write a telegram of ten words asking that a room or a berth be reserved for you.

ALONG THE TRAIL

II

Write a night letter of fifty words to some friend who is to meet you. Appoint the time and place and give such other instructions as you may think necessary.

III

Write a real letter to some steamship or railroad company asking for circulars or illustrated pamphlets with which it advertises its routes and the trips to be taken over them. You will find many of these pamphlets advertised in the various magazines. The companies are usually very glad to have requests which help to spread their advertising material. Some of the pamphlets may cost a few cents in stamps, but such are usually beautifully illustrated and well worth the cost.

LETTER DICTATION

In the transaction of business to-day, a great many, perhaps most, letters are dictated orally to stenographers. Usually these stenographers take the letter first in shorthand and then transcribe it on the typewriter; sometimes they take the dictation and typewrite it at the same time.

Have you ever dictated a letter thus, or typewritten one from dictation? It is an interesting exercise. You might arrange to try it among yourselves. If you have a stenographer in your class, he or she might take your dictated correspondence. If not, the class may be divided into pairs. One of each pair might dictate a letter to the other, then in turn take the part of the stenographer and write a dictated letter.

It will be interesting to read the results.

You may find it rather difficult to dictate a good business letter.

But to be effective in the business of to-day, we should learn how to give orally, or to write without recopying, a letter that is at once—

Clear, Concise, Courteous, Correct.

Keep these four **C's** of business correspondence in mind.

RECREATION

115

FAVORITE PASTIMES

Name your favorite pastimes. What are some of the most entrancing wholesome pleasures for boys and girls?

Prepare a talk of about two minutes on any of the following topics or other topics that they may suggest:

1. Qualities that Win in Baseball.
2. What Brings Success in Fishing.
3. How to Choose a Camping Place and Set up a Tent.
4. The Kind of Chums I Like for Outdoor Trips.
5. Breaking a Horse.
6. Hints to the Swimmer.
7. The Best Games to Play on the Green.
8. Gun Sense: How I Learned It.
9. How to Play Tennis.
10. Basketball: How to Play the Game.
11. What to Watch for as You Walk in the Woods.
12. The Book or Books that Have Given me Pleasure.
13. The Best Fun among the Hills.
14. Hunting with a Kodak.
15. Sights Through a Field Glass.
16. Advice on Sailing or Rowing.
17. The Fun a Bicycle Brings.

SURF BATHING IN FLORIDA

18. Motorcycles; How to Ride and Care for Them.
19. Driving an Automobile.
20. Fireside Fun: A Good Game to Play.
21. What it Takes to Win in Track Contests.
22. Winter Sports—How to Coast; How to Skate.

Make your hearers understand and appreciate the game or pastime that you enjoy.

116

HOURS OF LEISURE

What is your "hobby"? Most wide-awake boys and girls find some work or play that has an absorbing interest. They like to hunt, or fish, or play baseball or other games, or do fancy work, or read, or play a musical instrument, or follow some other leisure-hour occupation. Every spare moment finds them at their chosen recreations.

It is excellent to have a "hobby" if it is a good one, and if we do not let it wholly absorb us. There is much to be learned, as well as much rich enjoyment to be got, from such pastimes. Every boy or girl should take interest or pride in some wholesome avocation.

Tell your classmates of some pleasurable pastime you like to follow.

Study the following general titles and suggestions that accompany them. Choose one of the subjects given and develop it according to the suggestions that follow:

1. **Kodaking.** The parts of a kodak. Experiences of

a beginner taking pictures. How to get a good picture. Snapshots. My best pictures.

2. **Fishing.** A fisherman's advice. A fisherman s luck. Fish stories.

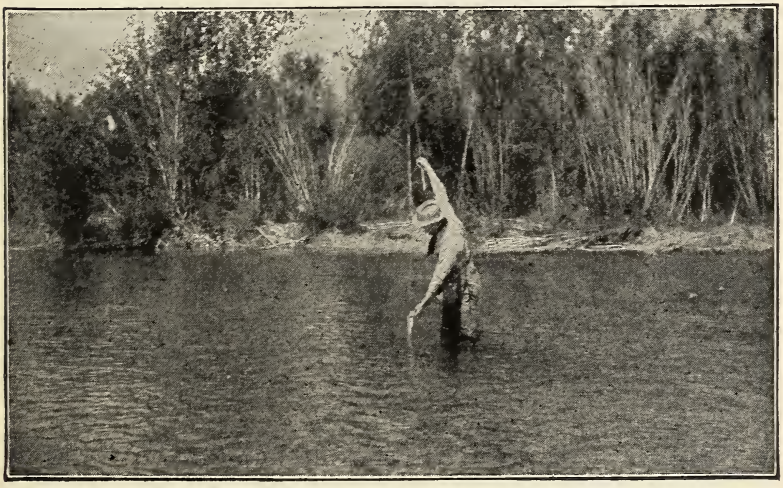
3. **Hunting.** How to handle and care for a gun. Learning to shoot. Experiences hunting rabbits, ducks, quail, chickens, and other game.

4. **Trapping.** Various kinds of traps. How to set and bait them. Trapper's luck. Experiences at trapping. Old trapper tales.

5. **Gardening.** How to prepare for gardening. Seeds and seed time. Garden enemies. Experiences raising flowers, vegetables. Marketing the product.

6. **Raising Chickens.** The chicken coop. How to raise chickens. Hatching by hen or by incubator. Chicken enemies. Experiences with chickens.

7. **Bee Culture.** The bee colony. The hive. A swarm



SUCCESS IN FISHING

of bees. Making honey. The beeman's work. Wild bees.

8. **Cooking.** Preparing a meal. A loaf of good bread. Cooking meats. Cooking vegetables. How to make good pastries. Cooking mishaps.

9. **Insect Study.** Insect life. The ant and his ways. A collection of butterflies. Insect cocoons. Insect enemies. Insect friends.

10. **Bird Ways.** Birds I know best. Birds' nests and eggs. Enemies of the birds. Birds as friends and helpers. Bird wisdom.

11. **Wood Work.** The tools of the woodworker. Making furniture of various kinds. Carpenter's advice.

12. **Needlework.** Work of the seamstress. Fancy stitches. Art needlework.

13. **Relic Gathering.** A collection of Indian relics. Pioneer relics. The story of some interesting heirloom.

14. **Camping.** Attractive places for camping. Where to pitch a tent. How to arrange a comfortable camp. Camp rules. Around the campfire.

15. **Music.** Explanation of some favorite instrument. Learning to play. Music worth while. Stories of the master musicians.

16. **The Drama.** Plays that I like. Story of my favorite drama. Amateur actors and their fun. Some fun I have had "playing show."

17. **Athletics.** My favorite game. How to play it. Exciting incidents during the game. The qualities that win the game. My experiences in athletics.

18. **Inventions.** Explain the aeroplane, the phonograph, the telephone, or some other interesting invention you know well. Tell of the experiences of the inventors and others in connection with it.

AN OPEN CAMP IN THE ADIRONDACKS

19. **Machinery.** The engineer and his work. Explain the engine or other machinery you know well. Give some story or stories of the machinist or engineer.

20. **Boats and Boating.** How to build and sail a boat of some kind. Experiences on the water. Boating on lake or river or ocean.

21. **Books and Reading.** Books that have interested me most. My favorite author and his works. Synopsis of the story I like best.

22. **Art Work.** What great artist do you know most about? What are his productions you know best? What masterpieces in painting and sculpture have interested you most?

23. **Riding and Driving.** Tell of your experiences with horses. Give some little sketches of your drives or rides. What bits of excitement have you had during such pastimes? If you prefer, speak of your automobile or motorcycle experiences, or of your bicycle rambles.

24. **Writing Stories and Poems.** What poems or stories have you written? Bring together a selection of your best and make a booklet of them.

117

LEISURE-HOUR BOOKS

When you have selected your leisure hour subject from those just offered, or from others you may prefer, plan a series of little sketches to be written up in form of a leisure-hour book.

If your subject be kodaking, you might take some general title; as,

Then write on several such topics; as, The kodak itself; Experiences of a beginner; Advice that has been paid for; My best pictures; Kodak stories.

Each of these little topics may be developed separately, then all be brought together and illustrated with pictures you have taken. An art cover may be designed for the booklet.

This exercise will take some time to prepare well. Write up one part at a time. When you have your article complete, make a little booklet of it. Design an art cover; illustrate the article with pictures or drawings.

REVIEW

Review the suggestions already given you on narrative, descriptive, and explanatory paragraphs. You will no doubt need all these different kinds of paragraphs, woven together, to make your article bright and interesting. Take pride in your work.

CLOSING EXERCISES

PARTING WORDS

Choice expressions of thought and feeling are most appropriate for the exercises that mark the close of the happy days in the common schools. Such times call for song and speech and story. They offer an excellent opportunity for pupils to reflect their best in language work. You should prepare for such occasions by beginning early on some such plan as follows:

118

SONGS

Let every pupil try to create a class song or other poem to reflect the spirit of the occasion. These songs should not all be in the same strain. Let some be merry, some suggest the feelings of parting, others give in stirring rhythm the class ideals or mottoes.

Work on these suggestions:

1. Think of the feeling or sentiment you wish to express.
2. Strike the keynote of your song in some line full of spirit and music.
3. Create two or three verses around this central thought.

Of all the songs produced, select several of the choicest, either by vote of the class or by submitting the songs to disinterested judges.

The songs chosen may then be set to fitting music and used as part of the closing exercises or on any other occasion that calls for school songs. **Each graduating class should compose some good songs for its school to sing and enjoy.** In this way many delightful songs may be gradually created to inspire the school and keep its ideals in memory.

119

ADDRESSES

The preparation of addresses is another excellent exercise for all. Every pupil should try to produce a speech of about five hundred words. One or more of the best of these may be given during the closing exercises. Plan a competitive exercise if you desire to decide who shall represent your class.

SUGGESTIONS AS TO SPEECH-MAKING

Remember that here, as in the editorial, **it is not length but strength that counts most.** To make one good point well, is better than to make ten poorly.

A. **Choose a subject that is fitting and within your power to handle skillfully.** Many speakers fail here. Either they attempt too much, or they take that which is beyond their experience. Often they resort to books for something to say. It is far better to think one's own thoughts, to discover in one's

own life some thought or truth or message worth while, and develop that, than it is to follow slavishly the ideas, and imitate the words, of others, however wise and beautiful they may be. Some schoolboy and schoolgirl speeches are so filled with quotations that they remind one of a string of pearls; but only the string belongs to the writer; the pearls belong to those who are quoted. There is no need of this. Of the hundreds — yes, thousands — of subjects that come within your experience, surely you can find some thought or message worthy of your effort, and develop it into a little speech that will hold the attention of your audience.

I

Think about the following suggestions: Choose among these topics or others suggested by them one on which you have something to say, and develop a short speech.

1. Qualities that Bring Success in the Schoolroom.
2. The Part of Young Citizens in their Communities.
3. The Value of Clean Sports.
4. Our Better Selves—Masters or Slaves?
5. Something Better than Money.
6. How Shall it be Spelled— *Service* or *Serve Us?*
7. Habits that are Friends.
8. True Knights of To-day.
9. The Fifth Commandment.
10. What Education Should Mean to our Homes.
11. The Cost of Carelessness.
12. How to Become Good-looking.

13. Winners in the Game of Life.
14. How to Make Vacation Pay.
15. Hobbies Worth While to Boys and Girls.
16. The Pleasure and Profit in Good Books.
17. A Life Worth Emulating.
18. The Worth of Good Cheer.
19. Young Patriots: What Boys and Girls Can Do for their Country.

II

Sometimes the keynote of a good speech may be found in a quotation from some one else; as,

When you play, play hard; when you work, don't play at all.— *Theodore Roosevelt*

> Be clean, for the strength of the hunter
> Is known by the gloss of his hide.
> — *Rudyard Kipling.*

> Act, act in the living present.
> — *Henry Wadsworth Longfellow.*

Every right action and true thought sets the seal of its beauty on person and face.— *John Ruskin.*

> It is not work that kills man; it is worry.
> — *Henry Ward Beecher.*

A man's a man for a' that.— *Robert Burns.*

Take any subject suggested by the topics or quotations given and develop a speech with the subject you choose as the center.

B. **Use clear, simple, yet forceful language.** Many speakers make another mistake of thinking that high-sounding words are necessary in the making

of an effective speech. They are far from the truth: clear and simple language is the most forceful.

In his humorous discussion of oratory, Mr. Dooley makes some shrewd observations about speakers who get their thoughts entangled in a mass of high-flown phrases about the birds and the flowers, the stars and stripes, etc. The genial Irishman thinks there should be a law against wrapping up second-hand oratory in the American flag. He has little use for the high-flown language that beclouds one's thought.

"No, sir," he concludes his talk to Mr. Hennessy, "When a man has something to say and don't know how to say it, he says it pretty well. When he has something to say and knows how to say it, he makes a great speech."

Mark Twain I think it was, who suggested the essence of a good speech by saying, "A speaker should know what to say, how to say it, and when to quit."

There is little else of general advice to add to these pertinent remarks, except this:

Find new and interesting ways of putting old truths. Study to keep from using worn-out expressions. Be original.

C. **Give your speech life** by illustrating your points occasionally with a short story or incident, from your own experience, if you have one that is fitting. The story may be of a sober cast or humorous. A little humor brightens a speech, but it must

seem spontaneous, not far-fetched. Do not tell a story just for the story, but rather to brighten and enrich your thought.

D. **Close your speech at the right time.** Many a good talk has been spoiled by the speaker's dragging it out too long. Better far have your hearers say they wish you had said more than make them wish you would stop.

120

A PERFECT ADDRESS

All the qualities and more than we have suggested for the making of an effective speech are to be found in Abraham Lincoln's *Gettysburg Address.* You should learn it; and you should read the story that has been told of how it was created and delivered—*The Perfect Tribute,* by Mary Raymond Shipman Andrews.

THE GETTYSBURG ADDRESS

Four-score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate, we cannot

consecrate, we cannot hallow, this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.

1. What were the circumstances that made the occasion for this speech?
2. Tell in brief the story of the Battle of Gettysburg.
3. Why is the Battle of Gettysburg regarded as the most important battle of the Civil War?
4. What does President Lincoln refer to in the first sentence of his speech?
5. In what words does the President pay the highest tribute to those who fought at Gettysburg?
6. What great task remained before the nation at that time?
7. What is meant by the expression "that this nation, under God, shall have a new birth of freedom"?
8. Why is our nation spoken of as a "government of the people, by the people, for the people"?

INDEX

Numerals Refer to Pages