

ORAL AND  
WRITTEN  
ENGLISH



BOOK ONE

POTTER  
JESCHKE  
GILLET

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# ORAL AND WRITTEN ENGLISH

## BOOK ONE

BY

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## A TALK WITH THE PUPIL

Before you begin your first lesson in this book the authors wish to greet you as a new acquaintance whom they are glad to meet. They have good news to tell you. Unless they are much mistaken, the best of good times are ahead for you and them. Perhaps you have already looked at the first picture and wondered what would happen next in that wild mountain place. Nobody knows — yet; but the authors are planning to let you walk along that very path yourself so that you may see with your own eyes what the bear will do. Then you can tell your classmates. They in turn, and the authors too, will tell stories about meeting bears — true stories, some of them. And that will be only the beginning of the story-telling. It will keep on through the entire book.

Besides, there will be talking and talking about all sorts of things. Do you know how to make something very well? Should you like to explain it to the other pupils so that if they wish they can make it too? Do you know any new games that your classmates would like to hear about? What kind of animal should you like for your pet? Is it a dog, a cat, a little pony, or a useful cow? Will it not be pleasant, as you turn the pages of this book every day, to talk to the class about the things that interest you and to discuss with your classmates the new things that you learn?

You will also find it interesting to write stories, and explanations, and such clear descriptions of persons that the other pupils will guess who they are, and accounts of what you have done

and seen and heard, and to read these to the class. This book will give you many opportunities to write. Imagine the entire class busily at work, each pupil planning and writing a composition that he hopes his classmates will enjoy when they hear it read. It will be good fun to belong to a class that is doing this work.

Some of it, to be sure, will not be easy. But what of that? You already know that work, if it is the right kind of work, is often as pleasant as play. Think, for instance, of a group of boys making a skating rink. How they work all of a winter's day, shoveling snow, clearing and leveling the ground, hauling water. They like it. They like the hard work of making the rink as much as the fun of skating. They like both. So the authors think that you will like all the speaking and writing and studying that you will be asked to do, and that perhaps you will like the letter writing best of all, even though it means most careful work, since there must be no mistakes in the letters we send our friends.

Now, as you speak and write constantly, you can easily see that you will learn every day better ways of doing both. At first you may not notice much improvement; but in time you will, and this will please you more and more. In order to help you here, the authors have planned a series of drills. These consist of exercises in which you do over and over again the things you wish to do well—just as a boy practices throwing a ball until he can throw it very accurately indeed. These useful drills run through the book from beginning to end. You will find that most of them are as interesting as games—in fact, some of them are games. All of them are intended to make it easier for you to speak and to write the kind of English that sensible people use and like to have others use.

It is pleasant to think that all these enjoyable exercises in speaking and writing will prepare you well for the work you mean to do after schooldays are over. If you learn to use English correctly and with skill, it will help you wherever you go and whatever you do. It will help to make you a respected and successful man or woman.

Let us turn then, without further delay, to the first lesson of the year, and let the fun and the work begin together.

## TO THE TEACHER

This book, which is intended for use in Grades IV, V, and VI, is based on the principle that, if results of value are to be achieved in the teaching of English, children must enjoy their work. If pupils fail to have a good time with their work, if they do not like composition, something is fundamentally wrong. The remedy, however, lies not at all in making the work easier but in transforming it somehow so that the child will be eager to do it. In this the book must, in a large measure, help the teacher. It must help create the right conditions, must supply the real situations in which pupils face their work gladly, speak and write freely, self-forgettingly, and purposefully. As may be gathered from the preceding Talk with the Pupil, it is the hope of the authors that the present text will succeed in making oral and written composition a delight to children and a welcome task.

Many and various tests in different classrooms and school systems furnish ample ground for the confidence that these lessons will secure the results desired, if no more is done than to allow them to teach themselves. It is believed, therefore, that great hope may be entertained for exceptional results where teachers enter into the spirit of each lesson and add their thought, skill, and vitalizing force to the book's. In order that they may do so with the least expenditure of time and energy, the authors have provided the text with very numerous notes, which are printed in the back of the book.

Perhaps the least interesting and, as English has usually been taught, the least profitable side of the entire subject has been the correction of compositions. Here has been drudgery indeed, and in most instances drudgery without compensation. A better understanding of the whole English problem has enabled the newer education to effect a signal transformation. It means nothing more or less than *a change of critics*. Heretofore pupils have been little more than comparatively indifferent bystanders, as teachers corrected their compositions. Now they become the critics themselves, do the correcting themselves, themselves apply to the compositions the knowledge of sentence writing, paragraph writing, correct use, etc. that has been imparted to them for this very purpose. The Group Exercise in this text — a class exercise in correction — provides both the opportunity and the machinery for this significant pupil activity.

In the teaching of grammar no more is attempted than to enable the pupil to separate simple statements and questions into their large divisions (subject and predicate) and to make him acquainted with the characteristic function of each of the eight parts of speech. Even this minimum is incidental to the language work, is introduced for language purposes, and is presented by the simplest inductive development the authors could devise. According to the position here taken, all the technical grammar it is desirable for the child to have at this time is this general understanding of the structure of sentences and this preliminary bowing acquaintance with the parts of speech.

It is recommended that each pupil's compositions be preserved. Little booklets may be made of them, or they may be dated and kept in large envelopes. To the reasons for this that will readily occur to every teacher should be added the following: some of these compositions will be needed for measurements, as is noted



in the proper places in the text ; some of them should be passed on with the class to the next teacher ; still others should be used as models of excellence for the coming class, to supplement and, in a sense, to qualify the use of the literary selections in the text.

There is an abundance of oral work in the book, much written work, and a wide diversity of exercises, — including story-telling ; dramatization, oral and written ; studies of poems and of pictures ; work with the dictionary ; games ; word studies, including synonyms and exercises in variety of expression ; punctuation ; copying ; writing from dictation ; habit-forming, correct-usage drills ; giving directions ; writing letters, telegrams, advertisements, descriptions, reports, and explanations ; correction exercises ; elementary grammar ; additional and optional work ; etc., — thus supplying the teacher with a wealth of graded and teachable material.

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THE AUTHORS

# CONTENTS

## PART ONE

SECTION		PAGE
1.	Study of a Picture. "Meeting a Bear" . . . <i>Charles Copeland</i>	3
2.	Story-Telling. "Two True Stories about Meeting Bears" <i>William J. Long</i>	4
3.	Sentence Study . . . . .	6
4.	Study of a Poem. "The Blind Men and the Elephant" <i>John Godfrey Saxe</i>	8
5.	Writing Names of Persons . . . . .	11
6.	Study of a Fable. "The Two Goats" . . . . . <i>Aesop</i>	13
7.	Some Titles and Abbreviations . . . . .	15
8.	Correct Usage — <i>It is I, It is He</i> , etc. . . . .	16
9.	Story-Telling. "The Elves and the Shoemaker" <i>Jacob and Wilhelm Grimm</i>	17
10.	The Days of the Week . . . . .	19
11.	Study of a Poem. "A Boy's Song" . . . . . <i>James Hogg</i>	20
12.	The Months and the Holidays . . . . .	22
13.	Study of a Picture. "The Hidden Foe" . . . . . <i>Pierce</i>	24
14.	Writing Dates . . . . .	25
15.	Literature and Composition. "Playing Soldiers" <i>Hans Christian Andersen</i>	26
16.	Letter Writing. A Letter to Lily . . . . . <i>Charles Dickens</i>	28
17.	Letter Writing . . . . .	30
18.	A Story of a Man's Life. "Hans Christian Andersen" . . . . .	33
19.	Letter Writing . . . . .	35
20.	Some Common Abbreviations . . . . .	36
21.	Correct Usage — <i>May, Can</i> . . . . .	36
22.	Giving Directions . . . . .	38
23.	Study of a Poem. "Thanksgiving Day" <i>Lydia Maria Child</i>	39

SECTION	PAGE
24. Word Study . . . . .	40
25. Correct Usage — <i>Is, Are</i> . . . . .	41
26. Literature and Composition. "Jason and the Old Woman" <span style="float: right;"><i>Charles Kingsley</i></span>	43
27. Geographical Names and Abbreviations . . . . .	45
28. Letter Writing . . . . .	47
29. Correct Usage — <i>Was, Were</i> . . . . .	48
30. Study of a Picture. "Shoeing the Horse" . . . . <i>Landseer</i>	50
31. Study of a Poem. "The Village Blacksmith" <span style="float: right;"><i>Henry W. Longfellow</i></span>	52
32. Contractions — the Apostrophe . . . . .	54
33. Letter Writing . . . . .	55
34. Literature and Composition. "Fido's Little Friend" <span style="float: right;"><i>Eugene Field</i></span>	56
35. Making a Dictionary . . . . .	58
36. Paragraph Study. "The Fable of the Wind and the Sun" <span style="float: right;"><i>Æsop</i></span>	60
37. Correct Usage — <i>Does n't, Is n't</i> , etc. . . . .	61
38. Memory Selections . . . . .	62
39. Story-Telling. "How Two Squaws Saved Their Band" <span style="float: right;"><i>Mary Catherine Judd</i></span>	63
40. Letter Writing . . . . .	64
41. Study of a Poem. "Hiawatha, the Hunter" <span style="float: right;"><i>Henry W. Longfellow</i></span>	66
42. Writing <i>I</i> and <i>O</i> . . . . .	68
43. Correct Usage — <i>Have, Got</i> . . . . .	69
44. Story-Telling. "Two Stories about Iagoo" <span style="float: right;"><i>Mary Catherine Judd</i></span>	70
45. Titles of Books . . . . .	72
46. Study of a Picture. "Promenade of the Sea" . . <i>Walden</i>	73
47. Study of a Poem. "The Windmill" . <i>Henry W. Longfellow</i>	74
48. Letter Writing . . . . .	77
49. Some Capitals and Abbreviations . . . . .	77

# CONTENTS

xiii

SECTION	PAGE
50. The Use of the Dictionary . . . . .	78
51. Correct Usage — <i>Two, Too, To</i> . . . . .	79
52. Letter Writing . . . . .	79
53. Correct Usage — <i>There, Their</i> . . . . .	81
54. Study of a Picture. "The Escaped Cow" . . . . . <i>Dupré</i>	82
55. Dictionary Game . . . . .	84
56. Letter Writing . . . . .	84
57. Study of a Poem. "Robert of Lincoln" <span style="display: block; text-align: right;"><i>William Cullen Bryant</i></span>	85
58. Story-Telling. "Trying to Please Everybody" . . . . .	90
59. Words meaning One Person or Thing and Words meaning More than One . . . . .	90
60. Memory Selections "A Secret" . . . . . <i>Thomas Gainsborough</i> "Nobility" . . . . . <i>Alice Cary</i>	91 91
61. Correct Usage — Verb Forms, etc. . . . .	92
62. Literature and Composition. "The Man, his Son, and his Donkey" . . . . . <i>Æsop</i>	92
63. Writing Quotations . . . . .	94
64. Word Study . . . . .	96
65. Playing a Story. "The Discontented Blacksmith" <span style="display: block; text-align: right;"><i>M. F. Lansing</i></span>	96
66. The Apostrophe and Possession . . . . .	99
67. Literature and Composition. "The Wish of Midas" <span style="display: block; text-align: right;"><i>Nathaniel Hawthorne</i></span>	100
68. Letter Writing . . . . .	102
69. The Apostrophe and Possession . . . . .	104
70. Oral Composition. "Safety First" . . . . .	106
71. Words sometimes Mispronounced . . . . .	107
72. Business Forms . . . . .	108
73. The Comma . . . . .	108
74. Summary. What you should Now Know and be Able to Do . . . . .	109

## PART TWO

SECTION		PAGE
75.	Literature and Composition. "Theseus and Cercyon" <i>Charles Kingsley</i>	111
76.	Correct Usage — <i>This, These; That, Those</i> . . . . .	113
77.	Study of a Picture. "The Wounded Hound" . . . <i>Landseer</i>	114
78.	Story-Telling. "The Careless Hunter and the Heron" <i>William J. Long</i>	116
79.	Paragraph Study . . . . .	118
80.	Correct Usage — <i>Them</i> . . . . .	119
81.	A Story of a Man's Life. "Henry W. Longfellow" . . .	120
82.	Letter Writing. A Letter to Emily <i>Henry W. Longfellow</i>	122
83.	Study of a Poem. "The Children's Hour" <i>Henry W. Longfellow</i>	123
84.	Sentence Study . . . . .	126
85.	Correct Usage — <i>Unless, Without</i> . . . . .	128
86.	Literature and Composition. "The Blind Man and the Lame Man" . . . . . <i>Æsop</i>	129
87.	Writing Quotations . . . . .	130
88.	Letter Writing . . . . .	131
89.	Literature and Composition. "Mercury and the Woodman" <i>Æsop</i>	132
90.	Study of a Picture. "The Balloon" . . . . . <i>Dupré</i>	133
91.	Correct Usage — <i>Lie, Lay</i> . . . . .	134
92.	Literature and Composition. "Fable" <i>Ralph Waldo Emerson</i>	136
93.	Writing Quotations . . . . .	138
94.	Reporting What you See and Hear. "The Indian's Eye Training" . . . . . <i>Mary Catherine Judd</i>	139
95.	Titles of Books in Sentences . . . . .	141
96.	Giving Directions . . . . .	141
97.	Correct Usage — <i>Who, Whom</i> . . . . .	142
98.	Letter Writing . . . . .	143



SECTION	PAGE
99. Literature and Composition. "A Description of a Dog" <i>Dr. John Brown</i>	144
100. Expressing a Thought in Different Ways . . . . .	145
101. Study of a Picture. "Feeding her Birds" . . . . . <i>Millet</i>	146
102. Literature and Composition. "The Cratchits' Christmas Dinner" . . . . . <i>Charles Dickens</i>	148
103. The Comma in Address . . . . .	152
104. Correct Usage — <i>Teach, Learn</i> . . . . .	154
105. Letter Writing . . . . .	155
106. Use of Capitals . . . . .	155
107. Study of a Poem. "The Quest" . . . . . <i>Eudora S. Bumstead</i>	156
108. Correct Usage — <i>Sit, Set</i> . . . . .	159
109. Letter Writing . . . . .	160
110. Describing Persons and Things. "Using One's Eyes" <i>Arthur Conan Doyle</i>	160
111. A Biographical Study. "Abraham Lincoln's Boyhood" . . . . .	162
112. Correct Usage — <i>Is n't, Was n't, Are n't</i> , etc. . . . .	165
113. Word Study . . . . .	165
114. The Hyphen . . . . .	167
115. Letter Writing . . . . .	168
116. Correct Usage — <i>Lay, Laid</i> . . . . .	169
117. Study of a Picture. "A Lesson in Boatbuilding" <i>Bacon</i>	171
118. Literature and Composition. "Taming the Colt" <i>Louisa M. Alcott</i>	173
119. Literature and Composition. "Some English Sparrows and a Goose Feather" . . . . . <i>John Burroughs</i>	177
120. Letter Writing. A Letter to Ada . . . . . <i>Lewis Carroll</i>	178
121. Correct Usage — Verb Forms . . . . .	180
122. Study of a Poem. "Rain in Summer" <i>Henry W. Longfellow</i>	180
123. Oral and Written Composition . . . . .	183
124. The Comma after <i>Yes</i> and <i>No</i> . . . . .	184
125. Literature and Composition. "The Odd Visitor" <i>John Ruskin</i>	184

SECTION	PAGE
126. Writing Words in a Series . . . . .	186
127. Word Study . . . . .	187
128. Memory Selections . . . . .	188
129. Letter Writing . . . . .	188
130. Advertisements . . . . .	188
131. Correct Usage — <i>Its, It's; Whose, Who's</i> . . . . .	189
132. Literature and Composition. "Theseus and Medea" <span style="display: block; text-align: right;"><i>Charles Kingsley</i></span>	190
133. Expressing a Thought in Different Ways . . . . .	192
134. Study of a Poem. "Song" . . . . . <i>Robert Loveman</i>	193
135. Correct Usage — <i>Like, As, As If</i> . . . . .	194
136. Letter Writing . . . . .	195
137. Vocational Problems . . . . .	196
138. Story-Telling. "Sheik Chilli" . . . . . <i>M. F. Lansing</i>	196
139. Study of a Poem. "Dandelions" . . . . . <i>Helen Gray Cone</i>	198
140. Word Study . . . . .	199
141. Letter Writing . . . . .	200
142. Story-Telling. "Leaping Rock in the Pipestone Valley" <span style="display: block; text-align: right;"><i>Mary Catherine Judd</i></span>	201
143. Paragraph Study . . . . .	202
144. Kinds of Sentences . . . . .	203
145. A Biographical Study. "Louisa M. Alcott" . . . . .	204
146. Letter Writing . . . . .	206
147. Story-Telling. "Climbing to the Eagles' Nest" <span style="display: block; text-align: right;"><i>William J. Long</i></span>	207
148. Expressing a Thought in Different Ways . . . . .	210
149. Correct Usage — <i>Who, Which, That</i> . . . . .	211
150. Oral Composition. "The Cost of Idleness, Carelessness, and Wastefulness" . . . . .	212
151. Words sometimes Mispronounced . . . . .	214
152. Business Forms . . . . .	214
153. Summary. What you should Now Know and be Able to Do . . . . .	215

PART THREE

SECTION	PAGE
154. Study of a Poem. "The Sandpiper" . . . <i>Celia Thaxter</i>	217
155. Literature and Composition. "Learning to Fly" <span style="display: block; text-align: right;"><i>William J. Long</i></span>	220
156. Letter Writing . . . . .	223
157. Sentence Study . . . . .	224
158. Correct Usage — <i>No, Not, Never</i> . . . . .	226
159. Giving Directions . . . . .	228
160. Explaining Things. "Robinson Crusoe Making a Board" <span style="display: block; text-align: right;"><i>Daniel Defoe</i></span>	229
161. Word Study . . . . .	232
162. Sentence Study . . . . .	233
163. Letter Writing . . . . .	235
164. Memory Selection . . . . .	236
165. Study of a Poem. "The Flag Goes By" <span style="display: block; text-align: right;"><i>Henry Holcomb Bennett</i></span>	236
166. Sentence Study . . . . .	239
167. Literature and Composition. "Ichabod Crane" <span style="display: block; text-align: right;"><i>Washington Irving</i></span>	241
168. Sentence Study . . . . .	242
169. Literature and Composition. "Ichabod and the Headless Rider" . . . . . <i>Washington Irving</i>	243
170. Nouns . . . . .	247
171. Story-Telling. "The New Boy at Boarding School" . . .	250
172. Literature and Composition. "Ichabod on Horseback" <span style="display: block; text-align: right;"><i>Washington Irving</i></span>	250
173. Pronouns . . . . .	253
174. Correct Usage — Pronouns . . . . .	255
175. Literature and Composition. "Fortune and the Beggar" <span style="display: block; text-align: right;"><i>Kriloff</i></span>	256
176. Study of a Picture. "Portrait of a Child" . . . . <i>Cuyp</i>	258
177. Adjectives . . . . .	260

SECTION	PAGE
178. Choosing the Right Adjectives . . . . .	262
179. Game . . . . .	263
180. Study of a Poem. "A Sudden Shower" <i>James Whitcomb Riley</i>	264
181. Literature and Composition. "Arthur's First Night at Rugby" . . . . . <i>Thomas Hughes</i>	267
182. Correct Usage — Adjectives . . . . .	269
183. The Syllables <i>un, il, im, in, ir</i> , beginning Words . . . . .	270
184. Explanation. "How Burns are Cared for" <i>C. V. Gulick</i>	271
185. Making Reports . . . . .	273
186. Verbs . . . . .	274
187. Study of a Poem. "The Song of the Brook" <i>Alfred Tennyson</i>	277
188. Word Study . . . . .	280
189. Writing Telegrams . . . . .	281
190. A Biographical Study. "Washington Irving" . . . . .	283
191. Literature and Composition. "Rip Van Winkle and the Stranger, in the Catskills" . . . <i>Washington Irving</i>	287
192. Verb Phrases . . . . .	289
193. Correct Usage — Verb Forms . . . . .	290
194. Vocational Problems . . . . .	291
195. Study of a Picture. "The Pied Piper of Hamelin" <i>Kaulbach</i>	292
196. Correct Usage — Verb Forms . . . . .	294
197. Word Study . . . . .	294
198. Study of a Poem. "The Pied Piper of Hamelin" <i>Robert Browning</i>	295
199. Expressing a Thought in Different Ways . . . . .	300
200. Study of a Poem. "The Pied Piper of Hamelin" <i>Robert Browning</i>	300
201. The Syllable <i>less</i> at the End of Words . . . . .	303
202. Adverbs . . . . .	304
203. Choosing the Right Adverbs . . . . .	307
204. Correct Usage — <i>Well, Good</i> . . . . .	309

# CONTENTS

xix

SECTION	PAGE
205. Debate . . . . .	309
206. Prepositions . . . . .	310
207. Correct Usage — Pronouns With and Without Prepositions	312
208. Oral Composition. "The Money Value of an Education"	313
209. Conjunctions . . . . .	315
210. Comparing Things. "The Size of the Moon"	
<i>Sir Robert S. Ball</i>	316
211. Oral Composition. "Does it Pay to Have Good Roads?"	318
212. Interjections . . . . .	320
213. Explanation . . . . .	321
214. The Parts of Speech . . . . .	321
215. Formal Notes . . . . .	323
216. Word Study . . . . .	324
217. Words sometimes Mispronounced . . . . .	325
218. Summary. What you should Now Know and be Able to Do . . . . .	326
219. Summary of Rules for the Use of Capital Letters and Punctuation Marks . . . . .	327
NOTES TO THE TEACHER . . . . .	i
INDEX . . . . .	x



ORAL AND WRITTEN ENGLISH  
BOOK ONE









"THERE AT A TURN IN THE PATH, NOT TEN YARDS AHEAD,  
STOOD A HUGE BEAR"

# BOOK ONE

## PART ONE \*

### 1. Study of a Picture

Did you ever see a bear? Did he look like the one in the picture? If you were going along this mountain path and the big bear should suddenly come around the turn just a few yards ahead, what could you do? Bears can go easily and quickly over these rough mountain paths. If you turned and ran, he surely would follow. What could you do?

**Oral Exercise.** Suppose that you really were there and met the bear. Tell your classmates what you did. Tell them how you escaped. They will want to know exactly what happened and how it is that you are here to tell the story.

As you plan your story, perhaps the following questions will help you:

1. Where were you going when you met the bear on this lonely mountain path?

\* NOTE TO TEACHER. Before these lessons are begun pupils should read aloud the talk addressed to them on pages iii-v at the beginning of the book. See, at the beginning and at the back of the book, the suggestions for teachers.

2. Did you try to get away by climbing the steep slope on your left?
3. Did you jump into the swift stream on your right?
4. Were you so badly frightened that you could only stand and stare at him?
5. Where was your father? Had you run ahead, and was he behind you with a gun?

## 2. Story-Telling

### TWO TRUE STORIES ABOUT MEETING BEARS

#### I

One night I found out that a bear can be called, if one only knows how. It was in Canada, where I was camping on a wild forest river. At midnight I was at a little opening in the woods, watching some hares at play in the bright moonlight. Suddenly a strange cry sounded far back on the mountain. I listened. Then I imitated the cry, but there was no answer. A little later, however, when I tried the strange call again, it was answered at once, and close at hand. The creature was coming.

I stole out into the middle of the opening, and sat very still on a fallen log. Ten minutes passed in silence. Then a twig snapped behind me. I turned—and there was a bear, just coming into the opening. I shall not soon forget how he looked, standing there big and black in the moonlight; nor the growl, deep down in his throat, that grew deeper as he watched me. We looked straight into each other's eyes a short, doubtful moment. Then he drew silently back into the dense shadow, and disappeared.—WILLIAM J. LONG, "Ways of Wood Folk" (Adapted)

**Oral Exercise.** Tell this story about calling a bear. Tell it as if you were Mr. Long and had seen the bear in the Canadian woods. Or, if you wish, tell it as if you were the bear which heard Mr. Long's call. But first read it again and note what you wish to remember as you speak.

## II

The first bear I ever met was feeding peaceably on blueberries. He was just stuffing himself with the ripe fruit that dotted with blue the burned hillside, when I came round the turn of a deer path. There he was, the big, fierce beast—and my only weapon a trout-rod!

We saw each other at the same instant. I can hardly tell how startled we were. I felt scared; and in a moment it flashed upon me that he looked so, too. This gave me courage. It led me to act at once. I jumped forward, waving my arms, and threw my hat at him.

"Boo!" said I.

"Hoof, woof!" said the bear. And away he went up the hill in a desperate scramble, with loose stones rattling, and the bottoms of his feet showing constantly through the dirt and chips flung out behind him.—WILLIAM J. LONG, "Ways of Wood Folk" (Adapted)

**Oral Exercise.** 1. Must it not have been fun to see the bear run? You tell the story now, and do not forget the hillside dotted with blue and the funny things that the bear did. Other pupils will also tell the story until, at last, it is told very well. Perhaps some one will tell it as if he were the bear.

2. It may be that you have read or heard a bear story which your classmates do not know. They will be glad to hear you tell it, if you tell it well.

### 3. Sentence Study

When I look at the picture which faces page 3, I have a thought about the bear. I want you to know that thought. So I say:

The bear lives in the woods.

These words, that tell you my thought about the bear, make what we call a sentence. If you have a thought, and wish me to know what it is, you will use a sentence in telling it to me.

Perhaps you think, and say:

The bear is large and strong.

This group of words tells your thought. It is a sentence.

Other sentences that express still other thoughts about the bear are:

The bear has thick, black fur.

The bear is a clumsy animal.

The bear looked at me in great surprise.

Each of these sentences is a group of words expressing a complete thought.

**Oral Exercise.** 1. Look at the mountain stream in the picture. As you look, you are thinking something about this stream. Express your thought about it in a



sentence. Perhaps you have another thought about it. Express that in a sentence. Make a sentence about the narrow path on which the bear is standing.

2. Each of the following sentences expresses a complete thought about a hunter:

The hunter met the bear in the mountains.

Is the hunter a brave man?

Has the hunter his rifle under his arm?

The hunter looked at the swift stream.

Which of these four sentences begin with capital letters? Which ones end with periods? Why does the second sentence end with a question mark? Which of the four sentences ask something? With what kind of mark do they end? Which of the four sentences, instead of asking something, tell something? What kind of mark is at the end of each of these?

**Written Exercise.** Copy the four sentences about the hunter, taking care to begin each with a capital letter and to end each with the right kind of mark. In order to write our thoughts well we shall need to remember these little important points in sentence writing.

**Group Exercise.** Make sentences about being in the woods, about seeing birds and other animals there; or about a city park and the animals in cages. Your teacher will write each of your sentences on the board, but you must tell with what kind of letter to begin it and with what kind of mark to end it. Let some of the sentences ask questions.<sup>1</sup>

**Written Exercise.** 1. Write two sentences that tell something about a horse or a cow or a dog or a cat that you know.

2. Write two sentences that ask something about some animal in which you are interested.

3. Write two sentences that tell something about elephants.

4. Write two sentences that ask something about elephants.

5. Write a sentence that tells something about Christmas.

6. Write a sentence that asks something about your schoolhouse.

7. Write a sentence that asks something about a tree. Then change it to a sentence that tells something about a tree.

**A sentence is a group of words expressing a complete thought. Every sentence should begin with a capital letter.**

**A sentence that tells something should end with a period.**

**A sentence that asks something should end with a question mark.<sup>2</sup>**

#### 4. Study of a Poem

Did you ever have a dispute with a friend? You thought you were wholly in the right, and your friend thought he was. But it may be that you were both wrong—or partly wrong and only partly right. This sometimes happens. It happened in the story told in the following poem:

## THE BLIND MEN AND THE ELEPHANT

There were six men of Indostan,  
To learning much inclined,  
Who went to see the elephant  
(Though all of them were blind),  
That each by observation  
Might satisfy his mind.

The first approached the elephant  
And, happening to fall  
Against his broad and sturdy side,  
At once began to bawl :  
“ Oh, bless me ! but the elephant  
Is very like a wall ! ”

The second, feeling of the tusk,  
Cried : “ Ho ! what have we here,  
So very round, and smooth, and sharp ?  
To me 't is mighty clear  
This wonder of an elephant  
Is very like a spear ! ”

The third approached the animal  
And, happening to take  
The squirming trunk within his hands,  
Thus boldly up and spake :  
“ I see,” quoth he, “ the elephant  
Is very like a snake ! ”

The fourth reached out his eager hand  
And felt about the knee.

“What most this wondrous beast is like  
Is mighty plain,” quoth he ;  
“’T is clear enough the elephant  
Is very like a tree !”

The fifth, who chanced to touch the ear,  
Said : “ E’en the blindest man  
Can tell what this resembles most ;  
Deny the fact who can,  
This marvel of an elephant  
Is very like a fan !”

The sixth no sooner had begun  
About the beast to grope,  
Than, seizing on the swinging tail  
That fell within his scope,  
“ I see,” quoth he, “ the elephant  
Is very like a rope !”

And so these men of Indostan  
Disputed loud and long,  
Each in his own opinion  
Exceeding stiff and strong,  
Though each was partly in the right,  
And all were in the wrong !

JOHN GODFREY SAXE

**Oral Exercise.** 1. What does the first blind man say? Read only the words that he speaks. In the same way read the words spoken by the second blind man; those spoken by the third; by the fourth; by the fifth; by the sixth. State each blind man’s opinion in your own words.

2. Let six pupils represent the six blind men, and let each in turn read the words that are spoken by the one he represents. Let each try to read as he thinks his blind man talked. They were all sure they were right, you remember. Now let each pupil tell in his own words what his particular blind man thinks the elephant is, and give a reason for his opinion.

**Oral Dramatization.** 1. Let each pupil choose which blind man he will be, and decide what he will say to prove to the others that his idea of the elephant is the right one. Now let six pupils who have chosen the six parts play the story. Each blind man examines the imaginary elephant, and expresses in his own words what kind of thing he thinks it is. Each tries to make the other blind men see what he thinks the elephant is. Each says what the poem says, and much more, to prove to the others that he is right.<sup>3</sup>

2. Let another six play the story. Did they do it better? Did they talk more naturally?

**Oral Exercise.** Tell the story of the poem. Your classmates already know it, and will listen to see whether you leave out any important part.

### 5. Writing Names of Persons

We shall soon be learning to write letters to our friends. Let us make sure, first, that we know how to write their names correctly.

**Written Exercise.** 1. Copy the following sentences, noticing the use of capital letters:

My favorite poet is Henry Wadsworth Longfellow.  
Do you like Robert Louis Stevenson?  
My father prefers James Whitcomb Riley.

2. Write these three sentences from dictation.

**Oral Exercise.** 1. Compare the sentences you have just written with those in the book. Have you used capital letters where the book uses them? As you see, Longfellow's full name has three words in it, each of which begins with a capital letter. Is the same true of Stevenson's full name? How many words are there in Riley's full name? What kind of letter begins each of these three words?

2. Sometimes names are not written in full. Here is the name of Stevenson written in a different way:

R. L. Stevenson

Instead of the name *Robert*, what do we find? The first letter of a name is called the **initial**. What kind of letter is the initial that is used for *Robert*? Do you see other initials in the above name? What kind of punctuation mark follows each initial? Sometimes Stevenson signed short notes to his friends, R. L. S. What does each of these initials stand for?

Every word in a person's name should begin with a capital letter.

An initial used in place of a name should be a capital letter and should be followed by a period.

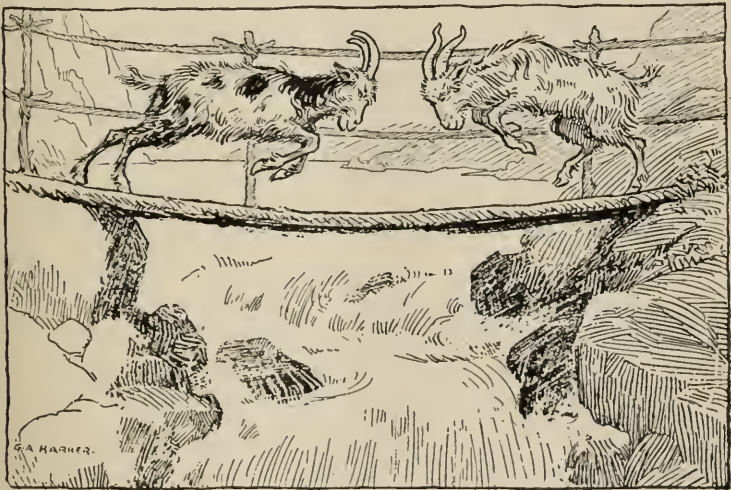
**Written Exercise.** 1. Write in full your father's name; your mother's; your own.

2. Write these same names, using initials in all but the last word of each name.

3. Write two sentences, each containing the full name of some famous man or woman. Let one of these sentences ask a question.

4. Write five sentences, each containing the name of some one you know — writing initials for all but the last word of the names. Let two of these sentences ask questions, and the other three make statements (that is, tell something).

### 6. Study of a Fable



### THE TWO GOATS

Two goats started at the same moment, from opposite ends, to cross a rude bridge that was wide enough for only one to cross at a time.



Meeting at the middle of the bridge, neither would give way to the other. They locked horns, and fought for the right of way, until both fell into the foaming stream below and were drowned. — ÆSOP

**Oral Dramatization.** 1. When the two goats meet at the middle of the bridge, what can you imagine the first goat saying? What might the second goat reply?

2. Let two boys take the parts of the two goats. Let them play at meeting at the middle of the bridge, disputing for the right of way. Let each boy give the best reason he can think of why the other should yield. Let the class decide by vote which boy gave the better reason.

3. Let two girls play the story. Which girl gives the better reason? Can any one in the class offer a reason that the players have not thought of? Have the girls played the story better than the boys?

**Oral Exercise.** Tell the fable of the two goats. Tell it as if you had been in a tree near by and had seen all that happened. Since your classmates already know what happened, they will be interested only in your way of telling it. Therefore speak your words distinctly, use the best English you can, and drop your voice and make a short stop at the end of every sentence.

**Written Exercise.** Write a fable like the one of the two goats. Until you read it to your classmates let no one but the teacher know what your story is. You could write about two automobiles meeting on a narrow road on each side of which there is a deep ditch; or about



two brothers who planned to write letters to a favorite uncle, neither of whom would permit the other to use the ink first. Perhaps you will think of something very interesting for your fable.

**Correction Exercise.**<sup>4</sup> Look your composition through and answer the following questions:

1. Does each sentence begin with a capital letter?
2. Does each sentence end with the proper punctuation mark—that is, either a period or a question mark?

## 7. Some Titles and Abbreviations

**Oral Exercise.** If you were to meet the father of your friend Tom Brown, how should you address him? What should you call Tom's mother? Do you call your teacher by name only, or do you put some *title* before the name? When you say Mr. Jones, Mrs. Black, and Miss Smith, what part of each of these groups of words is the name, and what part is the title?

The title *Mister* is never properly used without the name and is always written in the short form; for example, *Mr. Burbank*.

The title *Mrs.* (pronounced *mī's'iz*) is never used without the name; for example, *Mrs. Greene*.

Short forms, like *Mr.* and *Mrs.*, ending with a period are called abbreviations.

*Miss*, as a title, should never be used without the name. It is never shortened or abbreviated.

Titles and abbreviations of titles should always begin with capital letters.

**Written Exercise.** Write the names of ten persons whom you know, using the proper title with each. Write some names in full, and write others using initials except for the last word of each.

### 8. Correct Usage — *It is I, It is He, etc.*

**Oral Exercise.** 1. Repeat the following sentences containing correct forms until you can say these more easily and naturally than the incorrect forms that you sometimes hear:<sup>6</sup>

1. Who is it? It is I. Is it you? Yes, it's I.
2. It is truly I. It is not he, and it is not she.
3. Is that he hiding there? No, it is she. It's not he.
4. Was it you who sent me the letter? Yes, it was I.
5. Was it she who told you to write? Yes, it was she.
6. She told me to write. It was she who told me.
7. Both he and she told me to write. It was I who wrote.

2. Ask a classmate a question that calls for such an answer as "Yes, it was I," "No, it was not I," "Yes, it was he [or she, or we, or they]," or "No, it was not he [or she, or we, or they]." The preceding questions will help you. If your classmate answers correctly, he may question another pupil; and so on, until every one in the class has both asked and answered several questions of the kind described.

## 9. Story-Telling

## THE ELVES AND THE SHOEMAKER

There was once a shoemaker who was so poor that he had leather enough for only one pair of shoes. One evening he cut out the shoes which he intended to make the next morning, said his prayers, and fell asleep.

In the morning he was preparing to sit down to work, when he looked, and there stood the shoes all finished on his table.



He was so astonished that he did not know what to say. The shoes were most neatly made, and not a stitch was out of place.

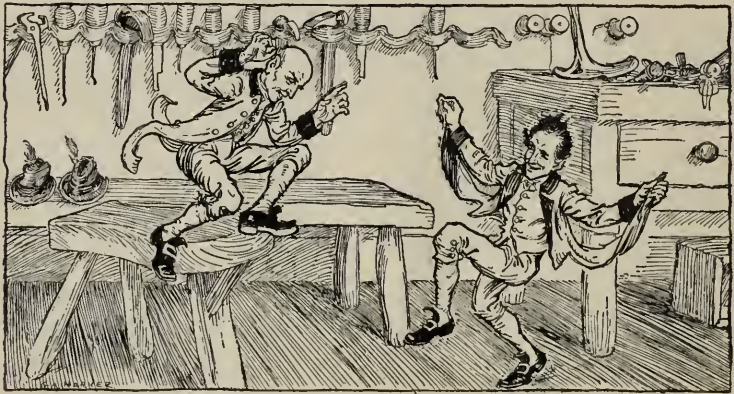
Very soon a customer came in and bought them. With this money the shoemaker was able to purchase leather for two pairs of shoes. He cut them out in the evening, and next day was about to go to work with fresh courage; but there was no need for him to work, for the two pairs of shoes stood beautifully finished on his table. Presently customers came in, who paid him so well that he was able to buy leather for four pairs of shoes. The following morning he found the four pairs finished,

and so it went on; what he busily cut out during the day was always finished during the night. Soon he had more than enough money for all his simple wants.

One evening, not long before Christmas, the shoemaker said to his wife, "What do you think of staying up to-night to see who it is that lends us this helping hand?"

"Let us do it," said she.

They lighted a candle and hid themselves in a corner of the room behind some clothes. At midnight came two little naked



men, who sat down at the shoemaker's table, took up the work which was cut out, and set to work so nimbly, stitching, sewing, and hammering with their little fingers, that the shoemaker could not take his eyes off them. They did not stop until everything was finished and the shoes stood ready on the table; then they ran quickly away.

The next day the wife said to her husband: "The little men have made us rich, and we must show them how grateful we are. They must be almost frozen, running about with nothing on. I'll tell you what we'll do: I will make them little shirts, and

coats, and vests, and trousers, and knit them stockings, and you shall make each of them a little pair of shoes."

The shoemaker was pleased with this plan, and on Christmas Eve, when everything was ready, they laid the presents on the table instead of the usual work, and then hid themselves.

At midnight the little men came bounding in, and were about to set to work; but there was no leather to be seen, only these charming little clothes. At first they were astonished, and then perfectly delighted. With the greatest speed they put them on, dancing and skipping about, and leaping over chairs and benches. At last they danced out at the door.

From this time on they came no more; but the grateful shoemaker and his wife prospered as long as they lived. — JACOB and WILHELM GRIMM (Adapted)

**Oral Exercise.** Read this story, noticing the points that you wish to remember; then tell the story as entertainingly and briefly as you can.<sup>7</sup> One of the boys may tell it as if he were the shoemaker, one of the girls as if she were the shoemaker's wife. Perhaps some one will tell it as if he were one of the elves.

### 10. The Days of the Week

**Written Exercise.** 1. Of course you can name the days of the week, but can you write them all correctly? Copy the following names and learn to spell them:

#### THE SEVEN DAYS OF THE WEEK

Sunday	Thursday
Monday	Friday
Tuesday	Saturday
Wednesday	

2. Write seven short sentences, each containing the name of one of the days of the week. Do not use the same name twice.

**Correction Exercise.** In the sentences which you have written have you spelled Tuesday, Wednesday, and the other names correctly? With what kind of letter does each name begin?

The names of the days of the week should begin with capital letters.

### 11. Study of a Poem

What boy or girl would not like to go into the woods and up the river, especially into the thick woods where the deepest shadows are and where the quiet, shining river pools are full of trout? Did you ever find a bird's nest with the little ones, "nestlings," in it? That's what boys like to do; and to go into the new-mown hay-fields in summer, and to watch the flying bees and to try to find their hives; and in the autumn to go nutting. If you have done or thought of doing these things, whether you are a boy or a girl, you will enjoy the rollicking poem which follows.

#### A BOY'S SONG

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





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

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

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

JAMES HOGG

**Oral Exercise.** 1. Read the poem aloud, and let your reading show that you enjoy it. Do you see the grouping of the lines, dividing the poem into four sections, or stanzas? Which stanza do you like best? What line in that stanza gives you the clearest and most interesting picture?

2. Does this song of the river and the woods and country life suggest any story to you or recall some pleasant time you once had? Perhaps you went to the woods for nuts, or into the fields for flowers, or to a park to study birds; or, it may be that you rode to a lake or river on a school picnic. Each pupil will probably remember something different. The others will wonder what *you* have to tell. Plan your story so that it will tell the interesting things you remember and omit the unimportant ones.

3. Recite from memory one or more stanzas of the poem, choosing for memorizing the ones you like best.<sup>8</sup>

## 12. The Months and the Holidays

Here are the names of the months of the year and the abbreviations that are in common use. We shall need to know how to write these correctly when we begin letter writing, a little later.

### THE TWELVE MONTHS      THEIR ABBREVIATIONS

January	Jan.
February	Feb.
March	Mar.



April	Apr.
May	
June	
July	
August	Aug.
September	Sept.
October ✓	Oct.
November	Nov.
December	Dec.

**Dictation Exercise.** 1. Study these names and abbreviations, noticing especially the spelling of *February*, and write them from dictation.

Here are the names of some of the holidays of the year:

New Year's Day	Independence Day
Lincoln's Birthday	Labor Day
Washington's Birthday	Thanksgiving Day
Decoration Day	Christmas

2. With what kind of letter does each word in the names of these holidays begin? Read this list over several times, noticing the spelling, the use of capitals, and exactly how each name is written; then write the list from dictation.

**Written Exercise.** 1. Write four short sentences, each containing the names of two holidays.

2. Write four short sentences, each containing both the name of a holiday and the name of one of the months.

The names of the months and their abbreviations and the names of the holidays should begin with capital letters.

## 13. Study of a Picture



After the painting by Pierce

**Oral Exercise.** 1. In the picture on this page do you see the church steeple? Do you think this young man and woman are going home from church? Why, then, does the young man carry a gun? Look at his clothes. At what time in the history of our country were such clothes worn?

Observe that the gun is cocked. Why? Does the man seem afraid? What does he see? Do the people behind him see it? Perhaps your teacher will tell you some of the exciting adventures which these early settlers had.

2. Can you think of a good name for the picture? Use that name for the title of your story of the picture, and tell your classmates the story. It may be that you will tell them a story very different from theirs.

**Written Exercise.** After the class has suggested how your story may be improved, think it over again, and then write it, making it as interesting as you can. Perhaps you will now imagine yourself the young man or the young woman in the picture, or an Indian behind one of the trees.

Would "The Hidden Foe" be a good name for the picture and for your story? That is the name which the artist chose for his painting.

#### 14. Writing Dates

**Dictation Exercise.** Study the following sentences so that you can write them from dictation. Notice in the first sentence the little mark (,) which separates the day of the month from the year. Such a mark is called a **comma**. When you have finished, open your book and correct your work. Did you put commas where they belong?

1. George Washington was born February 22, 1732.
2. Abraham Lincoln was born February 12, 1809.
3. Hans Christian Andersen was born in Denmark, April 2, 1805.
4. Henry W. Longfellow was born at Portland, Maine, February 27, 1807.

**Written Exercise.** Make a list, beginning with New Year's Day, of all the holidays that you know, and write after each the exact date.

**Additional Work.**<sup>9</sup> 1. Write five sentences, each containing one of the dates you have just written. Let these sentences make statements (that is, tell something).

2. Write five sentences that ask questions about the holidays in your list, and let each sentence contain a date.

## 15. Literature and Composition

### PLAYING SOLDIERS

I will tell you a true story of what happened in a country town in the south of Europe. The master of a tame dancing bear was sitting in the side room of an inn, eating his supper; while the bear, poor harmless beast, was tied up behind the woodstack in the yard.

In the room upstairs three little children were playing about. Tramp, tramp! was suddenly heard on the stairs; who could it be! The door flew open, and in came—the bear, the huge, shaggy beast with its clanking chain! Tired of standing so long in the yard alone, Bruin had at length found his way to the staircase. At first the little children were in a terrible fright at this unexpected visit, and each ran into a corner to hide himself. But the bear found them all out, put his muzzle, snuffing, in their faces, but did not harm them in the least.

“He must be a dog,” thought the children, “a great big dog,” and they began to stroke him familiarly. The bear stretched himself out at his full length upon the floor, and the youngest boy rolled over him, and nestled his curly head in the shaggy black fur of the beast. Then the eldest boy went and brought

his drum, and thumped away on it with might and main; whereupon the bear stood erect upon his hind legs and began to dance. What glorious fun! Each boy shouldered his musket; the bear must of course have one too, and he held it tightly and firmly, like any soldier. There's a comrade for you, my lads! and away they marched — one, two, — one, two!



The door suddenly opened and the children's mother entered. You should have seen her — speechless with terror, her cheeks white as a sheet, and her eyes fixed with horror. But the youngest boy nodded with a look of intense delight, and cried, "Mamma, we are only playing soldiers!" At that moment the master of the bear appeared. — HANS CHRISTIAN ANDERSEN, "A Picture Book without Pictures" (*Adapted*)

**Oral Exercise.** Tell this story, but first read it carefully to see that it falls into four parts: (1) the bear alone behind the woodstack; (2) the bear entering the room

and the frightened children trying to hide in the corners; (3) the children playing with the bear, which they think is only a big dog; (4) the frightened mother. Remember these four steps as you tell the story.<sup>10</sup>

It would be fun to have one of the boys tell the story as if he were the bear, and one of the girls as if she were the mother of the children.

Might this story have ended very differently? Perhaps one of the pupils will tell it with the ending that he has imagined.

**Group Exercise.** The entire class may now take part in having the story written on the board. Each pupil may give a sentence; and this the teacher will write on the board after it has been improved by the class — if it needs improvement.

## 16. Letter Writing

One day Charles Dickens, who was reading his own stories to audiences in London and other cities in England, received a letter from a little girl whom he knew well. She said that her uncle had been unable to take her to hear Mr. Dickens read "The Boots at the Holly Tree Inn," a story that she had wanted to hear, and she wondered whether he could not bring the book when he came to see them, and read it to her then. Dickens had no time to reply until he reached his home in the country, and then he wrote her the following letter:<sup>5</sup>



Rochester, England

June 18, 1866

My dear Lily :

I am sorry that I cannot come to read to you "The Boots at the Holly Tree Inn" as you asked me to do, but the truth is that I am tired of reading at this present time and have come into the country to rest and hear the birds sing. There are a good many birds, I dare say, where you live, and upon my word and honor they are much better worth listening to than I am, so let them sing for you as hard as ever they can, while their sweet voices last.

Your affectionate friend,  
Charles Dickens

**Oral Exercise.** What is there in Charles Dickens's letter that would interest Lily? As you read this letter does it seem almost as if Dickens were talking to this little girl? That is the way letters should read, just as if the writer were talking in his natural way and telling the things that he thinks will be of greatest interest to the one to whom he is writing.

**Written Exercise.** 1. Copy Dickens's letter to Lily, just as it stands in the book. Try to copy it without making a mistake in writing the commas, periods, and capital letters.

2. Write a short letter to your teacher asking that school be dismissed next Friday afternoon in order that the children may go to the circus. Tell briefly why you wish to go to the circus. Write as you would talk.

When the letters are read aloud, the class may decide by vote which is the most interesting.

## 17. Letter Writing

**Oral Exercise.** 1. Refer to the letter in the preceding section. Where did Dickens live when he wrote to Lily, and when did he write?

Examine the letter which you wrote to your teacher. Does it name the city and state in which you live? Does it tell the date of your writing? It should give the reader all this information. Besides, it is well for your letter to tell on what street you live and the number of your house.

This part of a letter, which tells where the letter was written and when, is called the **heading**.

Refer to the letter in the preceding section to see just where and how the heading should be written.

2. In Dickens's letter the words "My dear Lily" form what is called the **greeting** of the letter. He might have written other greetings: "Dear little Friend" or "Dear Lily."

What is the greeting in your letter to your teacher? What greeting should you use if you were writing a letter to your uncle? To your grandfather? To your old friend Tom Brown?

Look at the letter on page 29 to see where the greeting of a letter belongs, what words in it should begin with capitals, and what punctuation mark should follow it. That little mark (:) is called a **colon**.<sup>11</sup> Examine your letter to see if it is correct in its greeting. Have you used capitals where they should be used?



3. Dickens's letter ends with the words "Your affectionate friend." These polite words, together with the name of the writer, form the **ending** of the letter. Nearly always such phrases as "Yours sincerely," "Yours affectionately," "Very truly yours," "Yours respectfully," are used before the name of the writer.

Notice that not all these words begin with capitals. Which do, and which do not? What is the ending in your letter to your teacher?

Examine your letter again. Is the ending written where it should be? Is the part of it before your name followed by a comma? Compare your letter with that in the book. Have you made any mistake in writing the ending?

4. The part of a letter that begins right after the greeting and extends to the ending is called the **body** of the letter. It is the main part of the letter, and here is told what the writer has to say to the person to whom he is writing.

Where does the body of your letter begin? Where does it end?

**Written Exercise.** 1. Write the proper heading, greeting, and ending for a letter from you to your grandfather. Place each part of the letter in its proper position on a sheet of paper, as is done on the next page, leaving space enough between the greeting and the ending for the body of the letter.

2. In the same way place on another sheet of paper the heading, greeting, and ending for a letter from you to a classmate.

**HEADING**

Rochester, England

June 18, 1866

**GREETING**

My dear Lily:

.....

.....

.....

..... **BODY OF THE LETTER** .....

.....

.....

.....

.....

**ENDING**

Your affectionate friend,

Charles Dickens

3. Write an answer to the letter that you wrote your teacher, in section 16. As if you were the teacher, explain in your answer why it seems best not to dismiss school. Or shall you grant the request, so that the children may all go to the circus?<sup>11</sup>

### 18. A Story of a Man's Life

#### HANS CHRISTIAN ANDERSEN

Hans Christian Andersen, poet and writer of fairy tales, was born in Denmark, April 2, 1805. His parents were poor, and the whole family lived in one little room.

His father, a shoemaker, was not strong enough to do much work. When Hans was eleven years old his father died; and now the boy, who had always found his father glad to listen to his queer little stories, was left much to himself. He built himself a toy theater, and sewed clothes for the doll actors in it, and made up plays for them. He read all the books



HANS CHRISTIAN ANDERSEN

he could borrow, and it is said that he even read the plays of Shakespeare at this early age.

At length the time came for Hans to decide what to do to make his living. His friends advised him to become a tailor, but he did not listen to them, and one fine day, with hardly a penny in his pocket, he started for the capital of Denmark, Copenhagen, of whose beauty and wonders he had heard all his life.

But Hans had a hard time of it at Copenhagen. He could find no work. Everybody thought him a strange lad. There were many days when he did not have enough to eat. At last two kind musicians at the Royal Theater became interested in him; then a poet became his friend; and finally the king himself, having heard of the boy and of a little book he had written, agreed to send him to the great grammar school near by, in order that he might be better prepared to write, which was the work that he had now chosen for himself.

Strange to say, Hans Andersen wrote a number of books before he discovered that he could write fairy tales best of all. The first of these tales were written to amuse a little girl, and much to his surprise other little girls liked these stories too. Not only this, but boys enjoyed them just as much as did the girls; before long thousands of children in all parts of the world were reading them eagerly and waiting anxiously for more. So he kept on writing one fairy tale after another for thirty-seven years to the delight of young and old everywhere. Many children wrote him charming letters to tell how much they liked these wonderful stories and which they liked best. Sometimes he stopped in his work long enough to answer these pleasant letters.

In this happy way Hans Andersen lived to a good old age. At last, on August 4, 1875, he died in his home near Copenhagen. Never was there a sadder funeral. Children from far and near sent letters of sorrow, and in Denmark the boys and girls marched to his grave in a long procession, scattering flowers all the way.

**Oral Exercise.** Tell the story of the life of Hans Andersen as he might have told it to you and your classmates if you had all visited him in his home near Copenhagen. Or, if you have read some of his famous fairy tales, tell the one you like best.

**Correction Exercise.** As you listen to your classmates, be prepared to tell briefly what you like both in the stories and in the way they are told.<sup>12</sup> How could the telling be improved? Were too many *and's* used?

### 19. Letter Writing

**Oral Exercise.** Read again the letter in section 16. Point out the heading. What does the heading tell about the writer of the letter? Point out the greeting. Point out the ending. Where does the body of the letter begin?

**Written Exercise.** Write a short letter to a friend, or perhaps to your uncle or aunt or grandfather, telling what interested you particularly in the story of the life of Hans Andersen. It may be that you liked best in that story something to which your classmates paid very little attention. Perhaps you will name one of his best fairy stories and tell why you like it.

**Correction Exercise.** Exchange letters with a pupil near you. Examine his letter to see (1) whether the heading is complete and is written correctly; (2) whether the greeting is as it should be; (3) whether the ending is in the right place on the page and is punctuated

correctly. You may open the book if you are in doubt about any of these points.

When your own letter is returned to you, if there are any mistakes in it refer to the book again and correct them.

### 20. Some Common Abbreviations

**Written Exercise.** As you copy the following lists, study each of the abbreviations, notice the capitals and the periods, and remember that an abbreviation is always followed by a period.

Doctor Brown	Dr. Brown
Post Office	P. O.
65 Oak Street	65 Oak St.
Rural Free Delivery No. 4	R. F. D. No. 4
100 Fifth Avenue	100 Fifth Ave.
Madison County	Madison Co.

**Dictation Exercise.** As your teacher reads to you the first of the preceding lists, write the second.

**Correction Exercise.** Exchange papers with another pupil. Compare his list with that above; mark the mistakes. When your own paper is returned to you, correct any mistakes you may find marked on it. If necessary, refer to the list in the book.

### 21. Correct Usage — *May, Can*

**Oral Exercise.** Read the following sentences repeatedly. This will help you to use the words *may* and *can* correctly.

1. *May* I go? Will you give me permission to go?
2. I *can* climb this pole. I am able to do it.
3. I *can* sing this song. *May* I sing it for you?
4. *May* I read what your friend writes? I *can* read his queer writing.
5. I *can* read. *May* I read your book? Will you permit me to read it? Yes, if you *can*, you *may*.

We see from these sentences that *can* expresses ability, but that *may* is used in asking and giving permission. Thus:

I <i>have the ability</i> to read.	I <i>can</i> read.
I <i>have permission</i> to do it.	I <i>may</i> do it.

**Oral Exercise.** 1. Fill the blanks in the following sentences with *may* or *can*:

1. — this little dog bark very loud?
2. Little bird, — you sing more than one song?
3. — you walk there in one hour?
4. — you read my writing?
5. Please — I shut the door?
6. — I have my piece of pie now?
7. How long — a man live without food?
8. — I go home? My uncle is visiting us.
9. — I read my story to the class?
10. — I tell the class what I saw yesterday?
11. — your dog pull all three of us?
12. — you visit me after school?

2. Use *may* and *can* correctly in several sentences of your own. Then ask your classmates questions that contain *may* and *can* and that call for answers containing these words.



**Group Exercise.** 1. Let the entire class make a list of sentences containing *may* and *can*, for reading aloud. Each pupil may give a sentence; and this the teacher will write on the board after it has been improved by the class, if it needs improvement.

2. Let different groups of pupils, in the spirit of a game, now read the complete list of sentences aloud, each group trying to read most clearly and correctly.<sup>13</sup>

## 22. Giving Directions

**Oral Exercise.** 1. Suppose that a stranger meets you in front of the schoolhouse. He wants to know the shortest way to your father's house. In a few words, but clearly and fully, tell him how to get there.

2. Direct a stranger from the schoolhouse to the railway station; to the leading hotel; to the bank; to the most interesting place in your town; to a good fishing place that is not too far away.

**Written Exercise.** Your cousin is coming to pay you a visit. He will arrive by train. Write him a letter that will tell him how to get from the railway station to your house, if you should not be at the station.

**Oral Dramatization.** Two pupils stand in opposite corners of the schoolroom, playing that they are telephoning each other. The first asks the second to direct him from the railway station to various places in town; the second gives clear-cut directions over the make-believe telephone; the class decides whether the directions are so clear that they cannot be misunderstood.



## 23. Study of a Poem

Boys and girls who live in the city are fortunate, when Thanksgiving Day arrives, if they have a grandfather in the country to whose house they can drive. Thinking of the pudding and the pumpkin pie that wait at the farmhouse, what a pleasant sleigh ride they enjoy over the river and through the wood! The dapple-gray horse knows the way, but the boys and girls are so anxious to get there that he seems extremely slow. At last, as they drive through the barnyard gate, they spy grandmother's cap through the window. "Hurrah!" they cry, for the fun has already begun.

## THANKSGIVING DAY

Over the river and through the wood,  
To grandfather's house we go;  
The horse knows the way  
To carry the sleigh  
Through the white and drifted snow.

Over the river and through the wood,  
Trot fast, my dapple-gray!  
Spring over the ground,  
Like a hunting hound,  
For this is Thanksgiving Day.

Over the river and through the wood,  
And straight through the barnyard gate!  
We seem to go  
Extremely slow, —  
It is so hard to wait!

Over the river and through the wood ;  
Now grandmother's cap I spy !  
Hurrah for the fun !  
Is the pudding done ?  
Hurrah for the pumpkin pie !

LYDIA MARIA CHILD

**Oral Exercise.** 1. Think of some pleasant Thanksgiving Day that you remember, and tell the class what you did on that day. The class can guess what you had to eat, but it does not know what you did before and after the dinner.

2. Find a reading book or history that tells about the first Thanksgiving Day, in the early days of the Plymouth colony. Tell your classmates the story of that far-off glad time. If several pupils read different books, it will be interesting to see, when they tell their stories, how these differ.

**Memory Exercise.** Learn this poem and recite the four stanzas with as much spirit as you can. A very good way to learn a poem is to read it aloud a number of times, thinking about the meaning as you read it.<sup>8</sup>

## 24. Word Study

**Oral Exercise.** 1. In the first stanza of the poem in the preceding section, put in place of *carry* another word having nearly the same meaning as *carry* in that sentence. Read that sentence. Would *drag* do? Would *haul* do? Would *pull* do? Would *take* do? Make a

sentence that shows the meaning of *drag*; another containing *haul*.

2. Can you find another word that will express the meaning even better than *spring* (in the second stanza)? These words have nearly the same meaning as *spring*: *leap, jump, hop, bound, dance, caper*. Which of these six is best suited to take the place of *spring*? Which is least suited?

3. What is the exact meaning of *spy* in the fourth stanza? Is it the same as *see*? What is the difference? What is the difference between "I recognize the house" and "I see the house"? Which of the following words comes nearest to the meaning of *spy* in this stanza: *view, discover, see*?

### 25. Correct Usage — *Is, Are*

**Oral Exercise.** 1. Read the following sentences and look carefully at every *is* and *are*:

1. The boy is in the garden. Is he? Yes, there he is!
2. The boys are in the garden. Are they? They are.
3. John is here. Both John and James are here.
4. One thing is certain. Several things are uncertain.
5. One boy is here. Many men are in yonder field.
6. Are you going to school, Mary? Are you going, girls?
7. John, you are late. Boys, you are late.

2. In the first sentence how many boys are spoken of? How many in the first sentence in number 2? But now look at number 7: the first sentence speaks

of one person, for *you* refers to John, while the second sentence speaks of several, for *you* there refers to several boys.

When speaking of one person or thing, use *is*.

When speaking of more than one, use *are*.

Always use *are* with *you*, whether *you* refers to one person or to more than one.

**Oral Exercise.** 1. Fill each blank in the following sentences with *is* or *are*:

1. Mary, ——— you going to town?
2. Girls, ——— you going to school?
3. These animals ——— perfectly tame.
4. That bear ——— a dancing bear.
5. There ——— three children in the tent.
6. There ——— honey in the hive.
7. There ——— many bees in the hive.
8. Where ——— you living now?
9. Who ——— making that noise?
10. There ——— several boys in the house.

2. Make sentences each of which contains either *is* or *are*. Ask your classmates questions containing *is* or *are*.

**Written Exercise.** Change each of the following sentences. If it tells of one, change it so that it will tell about more than one. If it tells about more than one, change it so that it will tell of only one. Thus:

The *horse* is in the field.

The *horses* are in the field.

1. The horse is gentle.
2. The boys are full of mischief.
3. The child is happy.
4. The house is near the corner.
5. My shoe is tight.
6. The tigers are in the cage.
7. The apples are ripe.
8. There is a wagon on the road.
9. In this book there are tales about Indians.
10. You, my friends, are helping me.

**Oral Exercise.** Read aloud, several times, the seven groups of sentences at the beginning of this section.

## 26. Literature and Composition

### JASON AND THE OLD WOMAN

Jason came to the bank of the roaring stream. There sat a woman, all wrinkled, gray, and old; and when she saw Jason getting ready to cross she spoke, whining: "Who will carry me across the flood? I am weak and old, fair youth."

And Jason was about to answer her scornfully, but he thought a moment, and said, "I will carry you over the torrent, unless we both are drowned midway."

Then the old dame leaped upon his back, as nimbly as a goat; and Jason staggered in, wondering; and the first step was up to his knees.

The first step was up to his knees, and the second step was up to his waist; and the stones rolled about his feet, and his feet slipped about the stones; but he went on staggering and panting, until the old woman cried from upon his back, "You have wet my mantle!"

Jason, stopping, had half a mind to drop her, and let her get through the torrent by herself, but he said only, "Patience, mother; the best horse may stumble some day."

At last he staggered to the shore and set her down upon the bank; and a strong man he needed to have been, or that wild water he never would have crossed.



He lay panting awhile upon the bank, and then leaped up to go on his journey; but he cast one look at the old woman, for he thought, "She should thank me once at least."

And as he looked she grew fairer than all women, and taller than all men on earth; and her garments shone like the summer sea, and her jewels like the stars of heaven; and over her forehead was a veil, woven of the golden clouds of sunset; and through the veil she looked down on him

with great soft eyes, with great eyes which filled all the glen with light.

And Jason fell upon his knees, and hid his face between his hands.

And she spoke, "I am the Queen of Olympus. As thou hast done to me, so will I do to thee. Call on me in the hour of need."

And when Jason looked up, she rose from off the earth like a pillar of tall white cloud, and floated away across the mountain peaks.— CHARLES KINGSLEY, "The Heroes" (Adapted)

**Oral Exercise.** What do you like best in this story? What kind of man does the story show us that Jason was? He was strong, but what more can you say for him? What do you think of the old woman?

Tell the story as if you had stood on the bank of the roaring stream and had seen all that happened. You might begin thus: "I stood on the bank of a river. A man came to the bank and looked into the foaming, roaring water. Near by sat an old woman, all wrinkled and gray. When she saw the man getting ready to cross," etc.

Would it not be interesting to have some one tell the story as if he were Jason? And some one else as if she were the old woman?

## 27. Geographical Names and Abbreviations

The names of states, countries, rivers, mountains, towns, and cities should begin with capital letters. Sometimes in addresses, as on envelopes, the names of states are written as shortened forms followed by a period. These shortened forms, as we know, are called abbreviations. Books on geography tell what the abbreviations of most geographical names are, and it is best to refer to these books when you are in doubt as to how any particular abbreviation should be written.



**Dictation Exercise.** Study the following lists. Then write from dictation the first one, following it with the abbreviations your teacher calls for.

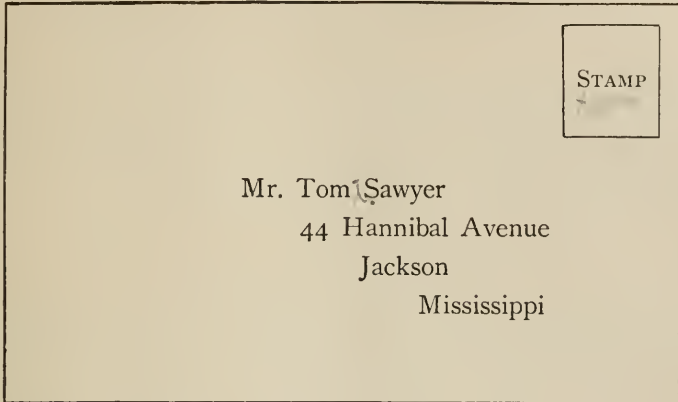
NAME	ABBREVIATION
United States	U. S.
New York	N. Y.
District of Columbia	D. C.
Massachusetts	Mass.
Mississippi	Miss.
Minnesota	Minn.
Florida	Fla.
Illinois	Ill.
Missouri	Mo.
Iowa	Ia.
Louisiana	La.
Virginia	Va.
Pennsylvania	Pa.
Rocky Mountains	
Missouri River	
Atlanta	
Lake Superior	

**Correction Exercise.** Compare what you have written with the lists in the book and correct your mistakes.

Many careful writers are avoiding the use of abbreviations as much as possible, and write out in full even such long words as *Massachusetts*, *Minnesota*, *Mississippi*. Do you see that their abbreviations might be easily misread, and mistakes made? It is so with many abbreviations.



## 28. Letter Writing



**Written Exercise.** Cut out oblongs of paper the size of an ordinary envelope and write on them these addresses as neatly as you can, following the model above:

1. Mr. John T. Dowling, 55 Parkside Avenue, Duluth, Minnesota.
2. Master John T. Dowling, 55 Parkside Avenue, Duluth, Minnesota.
3. Dr. J. H. Brown, 68 Catalpa Street, Battle Creek, Michigan.
4. Mrs. N. S. Pennington, 15 Lane Avenue, Birmingham, Alabama.
5. Mr. E. D. Burbank, 5311 Woodlawn Ave., Chicago, Illinois.
6. Professor Edward Jones, 17 West University St., Denver, Colorado.
7. The Reverend Henry Clafin, 204 Elm St., Cleveland, Ohio.
8. Miss Ada L. Smith, 1616 Beacon Street, Boston, Massachusetts.

**Correction Exercise.** Exchange papers with your neighbor and mark the mistakes in his work. Examine your own paper, when it is returned to you, and correct your mistakes.

**Written Exercise.** Make up five addresses and write them as you did the preceding ones. Perhaps you will not make any mistakes in writing these.

### 29. Correct Usage — *Was, Were*

**Oral Exercise.** Examine each of the following sentences to see when it is correct to use *was* and when *were*. Try to make a rule for the use of *was* and *were*.

1. I was there. He was there. Frank was on the way.
2. We were on the beach. They were out in a boat.
3. One boy was in the water. Two boys were on the land.
4. You were there, Tom. You were there, Tom and Fred.
5. Where was I? Where was she? Where was he?
6. Where were they? Where were we? Where were the boys?
7. Where were you, boys? Where were you, Tom?

Use *was* when speaking of one person or thing.

Use *were* when speaking of more than one.

Use *were* with *you* whether *you* refers to one person or to more than one.

**Oral Exercise.** Fill the blanks in the following sentences with *was* or *were*. Read each completed sentence aloud three times, after the class has decided that you have supplied it with the correct word.

1. We — on the steamer.
2. They — on the dock.
3. Where — you, Mary?
4. Where — you, girls?
5. The captain — on the bridge.
6. The sailors — cleaning the deck.
7. You — not in town, — you, Frank?
8. You — not in town, — you, boys?
9. We — on our way across the lake.
10. He — my friend, and so — you.

**Written Exercise.** Change each of the following sentences that speaks of one so that it will speak of more than one; and if it speaks of more than one, change it so that it will speak of only one. Thus:

The sailors *were* on the deck of the vessel.

The sailor *was* on the deck of the vessel.

- |                               |                                  |
|-------------------------------|----------------------------------|
| 1. The door was open.         | 6. The man was old and feeble.   |
| 2. The pencils were new.      | 7. The woman was in the kitchen. |
| 3. You, my friend, were safe. | 8. His feet were hurt.           |
| 4. The lamp was lighted.      | 9. You, boys, were ready to go.  |
| 5. The hat was old-fashioned. | 10. The lessons were very easy.  |

**Oral Exercise.** 1. Read aloud repeatedly the sentences at the beginning of this section until the correct forms become easier to say than the incorrect ones that you often hear.

2. Use *was* and *were* correctly in sentences of your own. Ask your classmates questions that contain *was* and *were* and that call for answers containing these words.

### 30. Study of a Picture

**Oral Exercise.** 1. In the picture on the opposite page what especially interests you? Did you ever see a bird cage in a blacksmith shop? Perhaps the smith's daughter put it there. Some thoughtful person laid a branch of green leaves over it. Perhaps the smith is fond of birds and, with his boys, goes into the woods Sunday afternoons after church. He or they may have found this bird in the woods. Or can you or one of your classmates think of some other reason for its being in this blacksmith shop?

2. Imagine that you are this bird. Tell how you came to be in the shop. Tell what you see day after day—the different animals and men and boys. Perhaps your eyes are keener than those of your classmates, and your account will tell of things seen that have wholly escaped them. Do not forget the flaming forge. Do not forget the sounding anvil.

If there is a blacksmith shop (sometimes called a smithy) near the school or your home, visit it while you are planning what to say.

The class may tell what it likes best in each story.

**Written Exercise.** Write very briefly<sup>14</sup> the story you have just told. When your story is all written, read it over before you copy it, to see whether you remembered to begin each sentence with a capital letter and to end it with the proper punctuation mark. Is every word spelled correctly?



After the painting by Landseer  
SHOEING THE HORSE

## 31. Study of a Poem

## THE VILLAGE BLACKSMITH

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

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

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

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

He goes on Sunday to the church,  
And sits among his boys ;  
He hears the parson pray and preach,  
He hears his daughter's voice  
Singing in the village choir,  
And it makes his heart rejoice.

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

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

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

HENRY W. LONGFELLOW

**Oral Exercise.** The first two stanzas tell you how the smith looks. Can you see his hands, and arms, and face, and hair? Explain what a smith has to do, just how he



does it, and what tools he uses. Why do smiths have brawny arms and sinewy hands? What is the difference between a hammer and a sledge? Why is the anvil called the *sounding* anvil?

**Memory Work.** Copy carefully the two stanzas that you like best. Observe, as you copy, that every line of poetry begins with a capital letter. Learn to recite well the two stanzas which you copied. The whole poem may be memorized by those who wish to know it all.

### 32. Contractions — the Apostrophe

- |                              |                             |
|------------------------------|-----------------------------|
| 1. John is not going.        | 2. John is n't going.       |
| 3. Mary has not seen me.     | 4. Mary has n't seen me.    |
| 5. Do not go into the water. | 6. Don't go into the water. |
| 7. He does not know me.      | 8. He does n't know me.     |

**Oral Exercise.** Is there any difference in meaning between the first and the second sentence? Is there any difference of any sort? What letter is omitted in *is n't* that you see in *is not*? What takes the place of that omitted letter? That mark is called an **apostrophe**.

Which is easier to say, the long form *is not* or the shortened (contracted) form *is n't*? The long form *has not* (in the third sentence) or the contracted form *has n't*? The long form *do not* or the contraction *don't*? The long form *does not* or the contraction *does n't*?

Contractions are shortened forms of words, like *is n't*, *has n't*, *don't*, and *does n't*.

The apostrophe (') is the mark that is put in place of the omitted letter or letters.



**Oral Exercise.** What does each of the following contractions stand for? In each one what letter may be put in place of the apostrophe?

has n't	is n't	don't	should n't
have n't	was n't	does n't	would n't
had n't	are n't	were n't	I'm

**Written Exercise.** Write two sentences for each contraction, one containing the contraction, the other the long form. Thus:

Mary *is n't* afraid of the dark.  
 Mary *is not* afraid of the dark.

### 33. Letter Writing

**Oral Exercise.** Elizabeth is at her desk trying to write a letter to her friend Harriet in California. But, although she is fond of Harriet and wants to send her a pleasant letter, she says she can think of nothing to say. Give her some suggestions. Possibly the difference in the climate between California and Elizabeth's home would make a good starting point. Then she could tell of games she has been playing, of books she has been reading, of something interesting that has recently happened in her neighborhood. What other subjects could she write about in her letter? Make the brightest suggestion you can.

**Written Exercise.** Write Elizabeth's letter for her, addressing the envelope when you have finished.<sup>15</sup>

## 34. Literature and Composition

## FIDO'S LITTLE FRIEND

One morning in May Fido sat on the front porch, deep in thought. He was wondering whether the people who were moving into the next house were as cross and unfeeling as the people who had just moved out.

A pair of eyes peeped out of the old hollow maple over the way. This was the red-headed woodpecker, who had a warm, cosy nest far down in the old hollow maple, and in the nest there were four beautiful eggs, of which the red-headed woodpecker was very proud.

"Good morning, Mr. Fido," called the red-headed woodpecker from her high perch. "You are out bright and early to-day. And what do you think of our new neighbors?"

"Upon my word, I cannot tell," answered Fido, wagging his tail cheerily, "for I am not acquainted with them. But I have been watching them closely, and by to-day noon I think I shall be on speaking terms with them."

"Oh, I do so hope there are no little boys in the family," sighed the red-headed woodpecker; and then she added, with much determination and a defiant toss of her beautiful head, "I hate little boys."

"Why so?" inquired Fido. "As for myself, I love little boys. I have always found them the pleasantest of companions. Why do you —"

He was interrupted by the sound of a voice that fell pleasantly on his ears.

"Goggie, goggie, goggie!" said the voice. "Tum here, 'ittle goggie — tum here, goggie, goggie, goggie!"

Fido looked whence the voice seemed to come, and he saw a tiny figure on the other side of the fence — a cunning baby figure

in the yard that belonged to the house where the new neighbors were moving in. A second glance assured Fido that the calling stranger was a little boy not more than three years old, wearing a pretty dress and a broad hat that crowned his yellow hair and shaded his big blue eyes and dimpled face. The sight was a pleasing one, and Fido wagged his tail, — very cautiously, however, for he was not quite certain that the little boy meant his greeting for him, and Fido's sad experiences with the old neighbors had made him wary about making acquaintances too hastily.

"Tum, 'ittle goggie!" persisted the prattling stranger, and as if to encourage Fido, the little boy stretched his chubby arms through the fence and waved them entreatingly.

Fido was convinced now; so he got up and, all the while wagging his tail, trotted down the steps and over the lawn to the corner of the fence where the little stranger was.

"Me love oo," said the little stranger, patting Fido's honest brown back; "me love oo, 'ittle goggie."

Fido knew that, for there were caresses in every stroke of the dimpled hands. Fido loved the little boy, too; yes, all at once he loved the little boy; and he licked the dimpled hands, and gave three short, quick barks, and wagged his tail wildly. So then and there began the friendship of Fido and the little boy.

Presently Fido crawled under the fence into the next yard, and then the little boy sat down on the grass, and Fido put his forepaws in the little boy's lap and cocked up his ears and looked up into the little boy's face, as much as to say, "We shall be great friends, shall we not, little boy?"

The next morning the little boy toddled down to the fence corner, bright and early, and called, "Goggie, goggie, goggie!" so loudly that Fido heard him in the woodshed, where he was holding a morning chat with Mrs. Tabby. Fido hastened to answer the call; the way he spun out of the woodshed and around the corner of the house was a marvel.

Oh, what play and happiness they had that day ; how the green grass kissed their feet, and how the smell of clover came with the springtime breezes from the meadow yonder ! The red-headed woodpecker heard them at play, and she clambered out of the hollow maple and dodged hither and thither as if she too shared the merriment.

If the whole truth must be told, Fido had such an exciting and bewildering romp that day that when night came, and he lay asleep on the kitchen floor, he dreamed he was tumbling in the green grass with the little boy, and he tossed and barked and whined so in his sleep that the hired man had to get up in the night and put him out of doors. — EUGENE FIELD, "A Little Book of Profitable Tales" (Adapted)

**Group Exercise.** Several pupils may tell this story,<sup>16</sup> each telling a part, one beginning it, another taking it up where the first stops, and so on to the end. Let each pupil's telling show that he likes the little boy and the little dog.

**Oral Exercise.** Have you a dog of your own? Tell the class about him. Or tell some interesting dog story that you have read. Or tell about your cat or bird or pony or any animal that you have at home.

### 35. Making a Dictionary

**Oral Exercise.** Read again "Fido's Little Friend" and write every word which you do not know well enough to use correctly in a sentence of your own. Then put in a column all those words on your paper that begin with the letter *A*, in another column all words beginning

with *B*, and so on to the words beginning with *Z*. Now it will be easy for you to find any one of your words. If, for instance, it begins with *G*, you will not look for it in the *A* column, or in the *B*, *C*, *U*, or *W* columns, but where it belongs—in the *G* column. This is the way the words in a dictionary are arranged. Examine a dictionary when you have finished this exercise.

**Written Exercise.** After each word in your list write one or two words having almost the same meaning. Your teacher will help you.<sup>17</sup> For example, after the word *unfeeling* you could write the words *unkind*, *cruel*, *hard-hearted*. Look up in the story each word in your list so as to be sure that you are getting a meaning for it that will fit.

Try to find some of the words in the dictionary. Ask your teacher how to do this, if you cannot do it alone.

Here are some of the words from the story that might be in your list, but there are others which you can find for yourself. How much easier it would be to compare your list with this one, if this were in alphabetical order.

wondering	closely	cautiously
unfeeling	sighed	encourage
determination	prattling	hastened
glance	greeting	merriment
peeped	interrupted	exciting
acquainted	tiny	romp

**Oral Exercise.** Use each word in your list in a sentence to show that you know its meaning. Make interesting sentences.

36. Paragraph Study<sup>39</sup>

## THE FABLE OF THE WIND AND THE SUN

The wind and the sun once fell into a quarrel as to which was the stronger of the two. Each told of wonderful things he had done, and firmly believed himself more powerful than the other. Finally they agreed to test the matter by trying to see which of them could first get the cloak off a traveler who happened to be passing that way.

The boastful wind was the first to try. He began to blow as cold and fiercely as he could, and nearly tore the man's cloak from its fastenings. But the harder and colder he blew, the more closely the man drew his cloak about him. At last the wind had to give it up.

Then the sun took his turn, drove away the clouds that had gathered, and shone down upon the traveler with his brightest, warmest rays. At first the man only opened his cloak and threw it back. But the sun shone still more warmly, and at last he flung aside his cloak and hastened to a shady place to rest. — ÆSOP

**Oral Exercise.** Do you see that this fable falls into three parts? The sentences in each part belong together because they are all about one idea or subject. What is the main idea or subject of the first part of the fable? The second part, or paragraph, tells what the wind did to make the man give up his cloak. What is the leading thought of the third part, or paragraph?

We might make the following plan of this fable:

*First paragraph:* The quarrel of the wind and the sun.

*Second paragraph:* What the wind did to show his strength.

*Third paragraph:* What the sun did to show his strength.



A paragraph is a group of sentences that belong together because they are about one idea or subject.<sup>18</sup>

The first line of a paragraph always begins a little to the right of the rest of the writing or printing.

**Group Exercise.** Using the outline on page 60, let groups of three pupils tell the fable of the wind and the sun, each pupil giving one paragraph. The class must watch carefully that nothing is put in the first paragraph which belongs in the second, and nothing in the second which belongs in the first or third.

**Written Exercise.** Write the fable in three short paragraphs. Shall you write it as it is in the book or as if you were the wind or the sun or the traveler?

### 37. Correct Usage—*Does n't, Is n't, etc.*

**Oral Exercise.** 1. Read the following sentences aloud, using complete words instead of the contractions. Thus, instead of *don't* use *do not*; instead of *does n't* use *does not*; instead of *is n't* use *is not*.

1. I don't know why my dog is n't here. Tom does n't know.
2. I have n't seen him all day. Tom has n't seen him.
3. He was n't here this morning. He is n't here now.
4. I'm not going to look for him. I'm not worried.
5. You are n't worried. He is n't worried. Is n't she worried?
6. Aren't you going? Aren't they going? Aren't we going?
7. Is n't she there? No, she is n't there. They are n't there.
8. Does n't he look like his brother? Don't you think so?

2. Read the preceding sentences aloud often, alone and with the rest of the class, until these correct forms

seem easier to say than the incorrect ones that many children often use. Read with spirit and pronounce the words distinctly.

**Written Exercise.** Rewrite each of the following sentences, using contractions instead of the words in italics:

1. Frank *does not* know that Charles *is not* here.
2. We *do not* understand why you *are not* well.
3. *Are you not* planning to go to the circus?
4. *Do you not* care to see the parade?
5. *Does he not* look like his father?
6. His father *does not* stoop and *is not* tall.
7. *I am* not speaking of what I *do not* know.
8. *Is he not* a good student? *Does he not* work hard?

**Oral Exercise.** Use each of the italicized words or groups of words above in sentences of your own. First use the words as they are given, then use their contractions.

### 38. Memory Selections

**Exercise.** Learn one of the following selections and recite it often both at home and at school:

Whatever I have tried to do in my life, I have tried with all my heart to do well. What I have devoted myself to, I have devoted myself to completely. Never to put my hand to anything on which I would not throw my whole self, I find now to have been my golden rule. — CHARLES DICKENS .

Take hold, my son, of the toughest knots in life, and try to untie them. Have high, noble, manly honor. There is but one test of everything, and that is, Is it right? If it is not, turn away from it. — HENRY A. WISE



## 39. Story-Telling

## HOW TWO SQUAWS SAVED THEIR BAND

The Indian has a great love for his band and nation. There is a story of two captive squaws who were promised life and freedom if they would lead their captors to the place where the squaws' own people were hidden.

The squaws told their captors to bring many canoes; then, acting as guides, leaped into the first canoe, calling the others



to follow them. The long line of boats swept quickly down the stream. Every one was merry but the two squaws, whose faces showed the sorrow in their hearts.

The river grew narrower, and the current grew swifter. The warriors called to the squaws to know if they were going the right way.

"This is the shortest way to our wigwams. Make ready your arrows. You will see the smoke of our camp fires."

The squaws stood up in the canoe. They threw their paddles far out into the white water of the rapids. They gave the war whoop of their people.

Suddenly the canoe which held the two captive squaws stood still. It was caught for one minute by a rock, then it leaped forward like a great fish and was out of sight. There was no hope for any of the canoes. Down over the falls they went, one by one. The squaws had led their captors by the shortest way, but it was the way of death.

The braves they were seeking were hidden in a cave at the foot of the waterfall. The broken canoes, scattered garments, arrows, and bodies told the story of how they were saved by the brave squaws. Now the squaws of their band sing in the great war dance and chant of the bravery of women. — MARY CATHERINE JUDD, "Wigwam Stories" (Adapted)

**Oral Exercise.** Tell this Kickapoo Indian story, showing that you feel the bravery of these two squaws. Or surprise your classmates by telling them some other story of heroism which your teacher or parents have helped you find.<sup>19</sup>

**Written Exercise.** Of the stories recently told in class write the one that you like best. As you write, remember what you have lately learned about grouping in paragraphs the sentences that are about the same idea. It will be best to make a brief plan or outline before you begin to write.

#### 40. Letter Writing

Harriet Jordan, who lives in California, recently received a letter from her friend Elizabeth, who lives in Michigan. Here is Harriet's answer:

225 North Shore Drive  
San Diego, California  
February 12, 1917

Dear Elizabeth :

Thank you for your letter of a few weeks ago. It made me feel a little chilly to read about the sleighing party you had, and about your brother's breaking through the ice in the creek. I am glad he did not get hurt after all. It must have been a funny sight to see him running home as fast as he could with the water dripping from his clothes, but I am sure he did not think it funny. My brother Tom laughed over it until mother told him to stop. He says he will write Fred a letter pretty soon.

I must tell you what a good time we had last week. A friend of papa's owns a beautiful motorboat. Last Tuesday he invited us all to spend the day cruising in the bay. All day long we followed the shores, and for half an hour we even ran out into the ocean. But it was pleasanter in the bay. While we were on the ocean we saw a whale. I could just make him out, but Tom says he saw the water spouting from his head.

There is no school to-day, because it is Lincoln's Birthday. That is why I have time to write to you. Do write often, and tell me what you are doing.

Yours affectionately,  
Harriet Jordan

P. S. This letter may not look like mine. You see, we studied paragraphs the other day; and I am trying to use what I learned. Do you think I have done well? But perhaps you have n't had paragraphs yet.

**Oral Exercise.** Read this girl's letter very carefully. Is the heading written correctly? The greeting? The ending? How many paragraphs are there in her letter?

What is the leading subject of each one? Can you make any suggestions for improving the letter?

**Written Exercise.** Pretend that you are the Elizabeth to whom this letter is addressed. Write an answer. It may be shorter than this letter. When your reply and those of the other pupils are read aloud, let the class tell which are the most interesting.

#### 41. Study of a Poem

Hiawatha was a little Indian boy, the grandson of Nokomis, a wrinkled old squaw who nursed him, rocked him in his cradle, and, when he grew older, taught him to understand the language of the birds and the beasts. One day Iagoo, the great boaster, who was a friend of old Nokomis, made a bow and arrows for the little boy and sent him into the woods to shoot his first deer. The beautiful poem that follows tells about this famous hunt:

##### HIAWATHA, THE HUNTER

Then Iagoo, the great boaster,  
He the marvelous story-teller,  
He the traveler and the talker,  
He the friend of old Nokomis,  
Made a bow for Hiawatha ;  
From a branch of ash he made it,  
From an oak bough made the arrows,  
Tipped with flint, and winged with feathers,  
And the cord he made of deerskin.

Then he said to Hiawatha :  
"Go, my son, into the forest,

Where the red deer herd together,  
Kill for us a famous roebuck,  
Kill for us a deer with antlers ! ”

Forth into the forest straightway  
All alone walked Hiawatha  
Proudly, with his bow and arrows ;

And the rabbit from his pathway  
Leaped aside, and at a distance  
Sat erect upon his haunches,  
Half in fear and half in frolic,  
Saying to the little hunter,

“ Do not shoot me, Hiawatha ! ”

But he heeded not, nor heard him,  
For his thoughts were with the red deer.

Hidden in the alder bushes,  
There he waited till the deer came,  
Till he saw two antlers lifted,  
Saw two eyes look from the thicket,  
Saw two nostrils point to windward,  
And a deer came down the pathway,  
Flecked with leafy light and shadow.  
And his heart within him fluttered,  
Trembled like the leaves above him,  
Like the birch leaf palpitated,  
As the deer came down the pathway.

Then, upon one knee uprising,  
Hiawatha aimed an arrow ;  
Scarce a twig moved with his motion,  
Scarce a leaf was stirred or rustled,  
But the wary roebuck started,  
Stamped with all his hoofs together,  
Listened with one foot uplifted,  
Leaped as if to meet the arrow ;

Ah! the singing, fatal arrow,  
Like a wasp it buzzed and stung him!  
Dead he lay there in the forest,  
By the ford across the river;  
Beat his timid heart no longer,  
But the heart of Hiawatha  
Throbbled and shouted and exulted,  
As he bore the red deer homeward,  
And Iagoo and Nokomis  
Hailed his coming with applauses.

HENRY W. LONGFELLOW

**Oral Exercise.** 1. Should you call this a musical poem? What poem have you read that you think is more musical? Read this one aloud both in school and at home.

2. Have you ever heard of Iagoo, the great boaster? We shall have some of his marvelous stories later in this book. Read the section of the poem that you like best of all, and try to explain why you like it best. Is it because of the picture it gives, or the music of the lines, or what?

**Memory Exercise.** Learn the lines of this poem that you like best. Some children learn the whole poem, they enjoy the beauty and music of it so much.

#### 42. Writing *I* and *O*

When I went to town I saw the parade.  
O John, O George, see the ponies!

**Written Exercise.** 1. Copy these sentences, paying special attention to the writing of the two words *I* and *O*.



2. Copy the following, with *I* and *O* still in mind. These two words are always written the same way, always as capital letters.

O boys! George and I are going swimming.

O Mother! Uncle Henry and I saw a sea gull.

O John! I cannot work this problem correctly.

Observe that we say "George and I," "Uncle Henry and I," and do not put the *I* first. Can you think of a reason for this order?

The words *I* and *O* should be written as capital letters.

Notice the mark (!) after *boys*, *Mother*, and *John*. It is called an exclamation mark and is used after words or sentences that express surprise, fear, anger, or some other strong feeling.

### 43. Correct Usage—*Have, Got*

Oral Exercise. 1. Read the following sentences:

1. I *got* a bicycle last year, and I *have* it now.
2. If you *get* one, *get* the kind I *got* last year.
3. I *had* no bicycle last year, but I *have* one now.
4. Have you a pencil? I have none. I shall get one.
5. I have a book, you have a book, she has a book.
6. If you have no book, go and get one to-day.
7. I got mine yesterday. I have it. Have you yours?

You see that *get* means "obtain," and *got* means "obtained." *Have* means "possess." Notice that in all

these sentences you could use *obtain* and *obtained* wherever *get* and *got* are used, and *possess* and *possessed* wherever *have* and *had* are used. Read the sentences, using *obtain* and *obtained* for *get* and *got*.

2. Read the above sentences aloud several times, thinking of their meaning as you read. The class may be divided into two groups, the first reading the odd numbers, the second the even. Let each group, as if this were a game, try to surpass the other in speaking the words distinctly and in bringing out in the reading the meaning of the sentences.<sup>20</sup>

3. Ask your classmates questions that contain *have* or *got* and that call for answers containing these words.

#### 44. Story-Telling

##### TWO STORIES ABOUT IAGOO

###### I

Iagoo went hunting. It was the time for ducks. He went in his canoe, and he hid in the rice near the ducks. The ducks flew up and made the sun dark. He lay on his back and shot straight into the flock of ducks. A swan fell dead into his canoe: its head was shot off. But this was not all: ducks fell around Iagoo's canoe like hail in a hailstorm; the water was black with the ducks he shot. He shot them all with one gunshot.

The shot from his gun fell back into the lake; it struck two loons and killed them. The shot fell through the loons and killed a muskalonge; this is the great fish that lives in the lakes. No one else ever fired such a shot as did Iagoo. Iagoo admits this himself.



## II

Iagoo went hunting in the Hunting Moon. He killed a great deer and threw it on his back. It was heavy, but he must have food in his teepee.

He sat down on a stump to rest. He was very still, and he saw the great elks go by him on their way to the Far North. It was like a great tribe going north. The trail they made was deep, and they did not see or smell Iagoo.

The first elk had horns like a great tree. He was very big; Iagoo wanted him; Iagoo ran swifter than all the elks; he shot the leader of the elks and he fell like a tree in the forest; Iagoo lifted the elk to throw him over his shoulder; the elk horns struck the deer horns. Iagoo knew then that he had carried a big deer all day. Iagoo was not tired. He hung the deer in a tree and carried the elk home. No other brave in his tribe had ever brought home an elk with such horns. Iagoo said so himself. — MARY CATHERINE JUDD, "Wigwam Stories"

**Oral Exercise.** Refer to the Hiawatha poem which you studied recently, and read what Longfellow says of Iagoo. Tell one of the preceding stories about Iagoo. Can you add to it so as to make it seem even more boastful?

**Written Exercise.** Close your book and write one of the Iagoo stories. Or, better still, imagine some story that Iagoo might have told Hiawatha while he was making his bow for him. Write that and read it to the class. Remember, as you write, that your purpose is to entertain your classmates.

**Group Exercise.** As you read, let your classmates interrupt with questions about capitals, punctuation, "obing, etc."<sup>4</sup>

#### 45. Titles of Books

**Oral Exercise.** 1. Study the following list of books, noticing specially which words begin with capitals and which do not. These are all books that you will be reading soon.

1. Little Women, by Louisa M. Alcott.
2. Little Men, by Louisa M. Alcott.
3. An Old-Fashioned Girl, by Louisa M. Alcott.
4. Hans Brinker, or the Silver Skates, by Mary Mapes Dodge.
5. Huckleberry Finn, by Mark Twain.
6. Treasure Island, by Robert Louis Stevenson.
7. The Deerslayer, by James Fenimore Cooper.
8. The Last of the Mohicans, by James Fenimore Cooper.
9. The Talisman, by Sir Walter Scott.
10. A Wonder-Book, by Nathaniel Hawthorne.

2. The name of a book is often called its title. Does the first word of every title in the preceding list begin with a capital letter? Does every word in every title begin with a capital letter? Point out words that do not. Are these important words?

The first word and every important word in the title of a book (as well as in the title of a poem, essay, story, or composition) should begin with a capital letter.

**Dictation Exercise.**<sup>21</sup> Write from dictation the above list of titles and authors.

**Correction Exercise.** Compare with the preceding list what you have written and correct your errors.

46. Study of a Picture<sup>22</sup>

PROMENADE OF THE SEA *After the painting by Walden*

**Oral Exercise.** 1. When these five children reach home they will have much to tell. Make up and tell to the class a story of this boat ride — how the children came to have it, who the man is, what they saw. The class may decide which was the most interesting story told.

2. Have you ever had a good time in a sailboat? In a rowboat or in a motorboat? Tell about this good time. Was the water deep? Did you see any fishes or turtles? What should you have done if the boat had upset?

3. If you know how to handle the oars of a rowboat, try to explain it to your classmates.

## 47. Study of a Poem

Did you ever see an old-time windmill, like the one in this picture? The great, long arms had strips of canvas attached which, like sails, caught the wind; and inside the mill were huge granite stones which turned and turned and ground the wheat between them into flour. But first the wheat kernels, as they came from the field, had to be separated from the part that was used for straw. This separating was called threshing, and was done by laying the wheat stalks on the barn floor and beating them with long rods called flails. Then the wheat kernels were put in bags and taken to the mill.

If such a windmill could speak, might it not boast of itself as a giant, with jaws of granite and strong arms that wrestle with the winds? As the miller pours the wheat kernels into the great jaws, the mill proudly thinks of itself as being fed by the miller's own hands. It stands on a rock, towering high to catch every wind, and looks down over the farms and fields where the wheat and maize and rye are growing which it will some day grind into flour.

## THE WINDMILL

Behold! a giant am I!  
Aloft here in my tower,  
With my granite jaws I devour  
The maize, and the wheat, and the rye,  
And grind them into flour.



I look down over the farms ;  
    In the fields of grain I see  
    The harvest that is to be,  
And I fling to the air my arms,  
    For I know it is all for me.

I hear the sound of flails  
    Far off, from the threshing-floors  
    In barns, with their open doors,  
And the wind, the wind in my sails,  
    Louder and louder roars.

I stand here in my place,  
    With my foot on the rock below,  
    And whichever way it may blow,  
I meet it face to face  
    As a brave man meets his foe.

And while we wrestle and strive,  
    My master, the miller, stands  
    And feeds me with his hands ;  
For he knows who makes him thrive,  
    Who makes him lord of lands.

On Sundays I take my rest ;  
    Church-going bells begin  
    Their low, melodious din ;  
I cross my arms on my breast,  
    And all is peace within.

HENRY W. LONGFELLOW

**Oral Exercise.** Each of the six stanzas of this poem gives us a separate picture. In a few words sketch each of these six pictures. Which is the most interesting? Read this poem aloud, both at school and to your father and mother at home.

**Memory Exercise.** If you learn this poem well, you will always have it with you, and you can then say it to yourself and to others whenever you wish. This is a pleasure worth working for. When you recite the poem, think of the windmill overlooking the fields, of its granite jaws grinding, and make your hearers see all this.

**Additional Work.** 1. If you were alone on an island in the sea, as Robinson Crusoe was, and found wheat growing there, could you make bread of it without flails or threshing machine or flour mill to help you? Tell what you should do.

2. Tell what the Indians did.

**48. Letter Writing**

This morning Elizabeth's brother Fred, who fell into the creek last winter, received the letter that follows:

225 North Shore Drive  
San Diego, California  
March 25, 1917

Dear Fred:

This is just a short note to ask you to help me out. Next week I shall have to read a paper to my class at school about making corn meal. Now, as you know, we do not raise corn down here in this part of California, we have no mills, and so I know nothing about my subject. Of course I could go to the encyclopedia, but I should rather have you tell me about cornfields, and husking, and grinding the meal. Will you do it?

This is not the letter I have been thinking of writing you. I will write that when I have more time.

By the way, you got wet the other day, did n't you?

Your old friend,  
Tom

**Written Exercise.** Find out about the making of corn meal and write Tom what he wants to know. Remember that he has probably never seen a cornfield. He will be interested in what you tell him. Address the envelope for your reply to Tom.

**49. Some Capitals and Abbreviations**

**Written Exercise.** Copy the lists below, side by side as they are printed, paying careful attention to the capital letters and the abbreviations:



Superintendent H. J. Smith	Supt. H. J. Smith
Captain Thomas Brown	Capt. Thomas Brown
General U. S. Grant	Gen. U. S. Grant
Mr. John Poe, Senior	Mr. John Poe, Sr.
Mr. John Poe, Junior	Mr. John Poe, Jr.
Mr. L. Brown, Secretary	Mr. L. Brown, Sec.
Mr. Benjamin Lee, Treasurer	Mr. Benjamin Lee, Treas.

**Dictation Exercise.** Of the preceding two lists write from dictation the one on the left. Then write after it the list containing the abbreviations.

**Correction Exercise.** Compare your two lists with those above and correct your errors, if there are any.

### 50. The Use of the Dictionary

**Oral Exercise.** You have learned that the words in a dictionary are grouped under the letters with which they begin. Look up in your dictionary<sup>23</sup> each of the following words and others that your teacher may name. As if this were a game, try to find each word more quickly than any other pupil. Then choose the meaning that you understand best.

Observe that, of two words beginning with *a* (as *able* and *ask*), *able* comes first under the *A*'s, because the second letter in *able* (that is, *b*) comes in the alphabet before the second letter in *ask* (that is, *s*). The word *add* comes after *able* and before *ask* in the *A* group. Why? What is true of words beginning with *a* is true of words beginning with other letters.

- |                                      |  |
|--------------------------------------|--|
| 1. agriculture                       | 9. remained (look for <i>remain</i> )      |
| 2. business                          | 10. saucy                                  |
| 3. manufacture                       | 11. prizes (look for <i>prize</i> )        |
| 4. factory                           | 12. wrench                                 |
| 5. worried (look for <i>worry</i> )  | 13. habit                                  |
| 6. enjoying (look for <i>enjoy</i> ) | 14. foundation                             |
| 7. foreign                           | 15. labor                                  |
| 8. cultivate                         | 16. scrambling (look for <i>scramble</i> ) |

### 51. Correct Usage — *Two, Too, To*

The sentences which follow show the differences in meaning of the words *two*, *too*, and *to*:

1. *Two* houses stood on that lot.
2. One was *too* large and one *too* small for us.
3. So we had *to* go *to* another street.
4. Did you have *to* go, *too*?

**Oral Exercise.** What does the word *two* in the first sentence mean? Use it in another sentence to show that you understand its meaning. Observe the word *too* in the second sentence. Use *too* in another sentence to show that you know what it means. In the third sentence there is another word which sounds exactly like *two* and *too* but has a different meaning. Use *to* in a sentence of your own to show that you understand its meaning.

**Written Exercise.** Copy the following sentences, taking care to use correctly the three words *two*, *too*, *to*:

1. Don't give too much for your whistle.—FRANKLIN
2. A word to the wise is enough.—FRANKLIN

3. The boys went to the game and the girls went, too.
4. It was too bad that we lost. That makes two defeats.
5. Two wrongs do not make one right. — *Proverb*
6. Better be three hours too soon than one minute too late. B

SHAKESPEARE

**Dictation Exercise.** Write the above sentences from dictation.

**Correction Exercise.** Compare your work with the sentences as they are printed above. Rewrite any sentences that contain mistakes.

**Written Exercise.** Fill each blank in the following sentences with the right word, *two*, *too*, or *to*:

1. — and — are four.
2. It is — hot — go walking now.
3. We —, Frank and I, went — town — see the soldiers.
4. My — brothers and my sister were there, —.
5. The crowd was — large. It was — or three crowds in one.
6. John had — dollars. I had some money, —.
7. He sent a present — each of his — sisters.

## 52. Letter Writing

When Elizabeth received the mail from the postman this morning, she found in it a letter to herself. After she had read it, she called Fred and read it to him, and for a while the two children were so excited that all they did was to hop about and shout. It was only a short letter — but here it is. You may read it yourself.

225 North Shore Drive  
San Diego, California  
April 19, 1917

Dear Elizabeth:

Think of it! Papa's business is going to take him on a trip East, and he has asked mamma and Tom and me to go along. We shall be in your city for two whole days! We shall stay at Uncle Philip's house, which as you know is not far from yours. I am so glad to think of seeing you that I can hardly write a sensible letter. We leave here on the fifteenth of May.

Affectionately yours,  
Harriet

The mother of Elizabeth and Fred told them that they might do whatever they pleased during the two days on which Harriet and Tom were to be there. They both made plans at once and wrote to their California friends about these.

**Written Exercise.** If you are a girl, write Elizabeth's letter; if a boy, write Fred's. Make as interesting plans as possible for spending those two days. Your teacher will decide who made the most original plans and wrote the best letter. Address the envelope for your letter.

### 53. Correct Usage—*There, Their*

In the sentences which follow we have two words that are pronounced alike but have different meanings:<sup>24</sup>

1. When we reached the town we stayed *there* a few days.
2. Our friends packed *their* trunks and departed.

**Oral Exercise.** What is the meaning of the word in italics in the first sentence? Of the word in italics in the second sentence? Are the two words *there* and *their* pronounced alike?

*There* means "in that place."

*Their* means "belonging to them."

**Group Exercise.** Read the following sentences, thinking of the meaning of *there* and *their*. Then a pupil may go to the board and write the first line of sentences from dictation, another the second, and so on, the entire class watching closely to detect any mistakes. Finally the class may write the sentences from dictation, comparing what has been written with the sentences in the book, to correct errors.

1. Where were you, friends? We were over there.
2. We were here and there and everywhere.
3. Whose horse is that? It is their horse.
4. The field belongs to them. It is their field.
5. There the boys are, putting on their skates!

**Written Exercise.** Write four sentences in which you use *there* correctly; four more in which you use *their* correctly.

#### 54. Study of a Picture

**Oral Exercise.** Read the name of this picture by Dupré. You see that the woman is holding the cow with one piece of the broken rope. To what is the other piece tied? What is the woman trying to do?



After the painting by Duprè

THE ESCAPED COW



Imagine the story which the picture shows us as nearly ended. When you tell it, tell it as if you had been there and had helped find and catch the runaway cow. Did you wear wooden shoes, too? Did you take them off when you ran? Try to put into your story the house, the brook, and anything else of interest that the picture may show you if you study it carefully. Do you see anything there that no other pupil has discovered? Put it into your story.

### 55. Dictionary Game

Have your dictionary ready. When the teacher names a word, look it up as quickly as you can. The moment you find it, rise in your place; try to be the first one in the class to rise. After a little practice of this sort you will be able to turn to words in your dictionary very easily and quickly. The teacher will allow the pupil who rises first, to read from the dictionary the meaning of the word looked up.

### 56. Letter Writing

**Written Exercise.** Write a letter to a friend. Make the body of the letter consist of two paragraphs; in the first tell about a bird that you know (without mentioning its name) and in the second describe some other bird that you know well also. Ask your friend to guess the name of each bird. If you do not know well such birds as the song sparrow, the bobolink, the nuthatch,



the chickadee, write about the crow and the English sparrow, the hawk and the pigeon, or even the chicken and the duck. Write so clearly that anyone reading your letter will recognize the birds instantly.

After you have written your letter, but before you copy it, read it once more to make sure that you have remembered the correct way of writing the heading, the greeting, and the ending of a letter. Address the envelope with care so that, if you mail it, your letter may not go astray. Write your own address in small letters in the upper left-hand corner of the envelope.<sup>25</sup>

### 57. Study of a Poem

If you have never seen a bobolink or heard his merry note as he swings on some brier bush or weed in the meadow near where his nest is hidden, go to the library, get a bird book, and find out about this interesting bird. The book will tell you that the father bird has a bright black coat, with white at the shoulders and crest, and that the mother bird dresses only in the plainest of browns. It will tell you of the bobolink's song; of the nest concealed among the grasses; of the eggs white and flecked with purple; and finally, how, as the summer season nears its end, the bright bobolink's song is no longer heard. He is busy taking care of his growing family, and he has exchanged his holiday garment for a brown work suit whose color is much like his sober mate's.



A BOBOLINK

## ROBERT OF LINCOLN

Merrily swinging on brier and weed,  
Near to the nest of his little dame,  
Over the mountain-side or mead,  
Robert of Lincoln is telling his name:  
"Bob-o'-link, bob-o'-link,  
Spink, spank, spink;  
Snug and safe in this nest of ours,  
Hidden among the summer flowers.  
Chee, chee, chee."

Robert of Lincoln is gayly dressed,  
Wearing a bright black wedding coat ;  
White are his shoulders and white his crest.  
Hear him call in his merry note :  
    " Bob-o'-link, bob-o'-link,  
    Spink, spank, spink ;  
Look, what a nice new coat is mine,  
Sure there was never a bird so fine.  
    Chee, chee, chee."

Robert of Lincoln's Quaker wife,  
Pretty and quiet, with plain brown wings,  
Passing at home a patient life,  
Broods in the grass while her husband sings :  
    " Bob-o'-link, bob-o'-link,  
    Spink, spank, spink ;  
Brood, kind creature ; you need not fear  
Thieves and robbers while I am here.  
    Chee, chee, chee."

Modest and shy as a nun is she ;  
One weak chirp is her only note.  
Braggart and prince of braggarts is he,  
Pouring boasts from his little throat :  
    " Bob-o'-link, bob-o'-link,  
    Spink, spank, spink ;  
Never was I afraid of man ;  
Catch me, cowardly knaves, if you can !  
    Chee, chee, chee."

Six white eggs on a bed of hay,  
Flecked with purple, a pretty sight !

There as the mother sits all day,  
Robert is singing with all his might :  
    " Bob-o'-link, bob-o'-link,  
    Spink, spank, spink ;  
Nice good wife, that never goes out,  
Keeping house while I frolic about.  
    Chee, chee, chee."

Soon as the little ones chip the shell,  
Six wide mouths are open for food ;  
Robert of Lincoln bestirs him well,  
Gathering seeds for the hungry brood.  
    " Bob-o'-link, bob-o'-link,  
    Spink, spank, spink ;  
This new life is likely to be  
Hard for a gay young fellow like me.  
    Chee, chee, chee."

Robert of Lincoln at length is made  
Sober with work, and silent with care ;  
Off is his holiday garment laid,  
Half forgotten that merry air :  
    " Bob-o'-link, bob-o'-link,  
    Spink, spank, spink ;  
Nobody knows but my mate and I  
Where our nest and our nestlings lie.  
    Chee, chee, chee."

Summer wanes ; the children are grown ;  
Fun and frolic no more he knows ;  
Robert of Lincoln 's a humdrum crone ;  
Off he flies, and we sing as he goes :

" Bob-o'-link, bob-o'-link,  
 Spink, spank, spink ;  
 When you can pipe that merry old strain,  
 Robert of Lincoln, come back again.  
 Chee, chee, chee."

WILLIAM CULLEN BRYANT

**Oral Exercise.** 1. Find in the poem each of the following words and groups of words and explain what each means :

- |                                |                        |
|--------------------------------|------------------------|
| 1. swinging on brier and weed  | 7. cowardly knaves     |
| 2. his little dame             | 8. flecked with purple |
| 3. Quaker wife                 | 9. I frolic about      |
| 4. broods in the grass         | 10. bestirs him well   |
| 5. mead                        | 11. summer wanes       |
| 6. braggart                    | 12. humdrum crone      |
| 13. pipe that merry old strain |                        |

2. Make thirteen sentences containing these words and groups of words.

3. Now read the poem again, and let your reading make clear the meaning and the charm of each stanza. Which lines do you like specially? The poem starts gayly. Is the ending gay, too?

**Written Exercise.** Copy the stanza (or stanzas) that you enjoy most.

**Memory Exercise.** Learn to recite the stanzas you copied. Recite them not only at school but also to your parents at home. If you do it well, you will give pleasure to those who hear them.

58. Story-Telling<sup>26</sup>

**Written Exercise.** Write briefly the story which the six pictures on the following pages tell you.

## 59. Words meaning One Person or Thing and Words meaning More than One

dog	hats	teachers	elephant
dogs	hat	teacher	elephants

**Oral Exercise.** 1. Which of the words above name one person or animal or thing? Which name more than one? What letter do you add to a word naming one object so as to make it name more than one? Prove your answer by means of the words above and also several of your own.

2. Change each of the following words so that it will name more than one object:

boy	house	donkey	soldier
gun	stone	barn	shoe
girl	pole	car	shovel

3. Which of the following words mean one object? Which mean more than one?

man	child	tooth	mouse	foot
men	children	teeth	mice	feet

As a rule, words that mean one person or thing are changed to words that mean more than one by adding *s*. But, as you have just seen, a few words do not follow this rule.





(1)



(2)



(3)



TRYING TO PLEASE EVERYBODY



(4)



(5)



(6)

TRYING TO PLEASE EVERYBODY



**Written Exercise.** Change the following to words meaning more than one object, and use each of these in a short sentence:<sup>27</sup>

monkey	ox	horse	desk	woman
insect	ax	bear	tree	goose

### 60. Memory Selections

**Exercise.** Copy one of the following selections and learn it. Recite it often.

#### A SECRET

We have a secret, just we three,  
 The robin, and I, and the sweet cherry tree;  
 The bird told the tree, and the tree told me,  
 And nobody knows it but just us three.  
 But of course the robin knows it best,  
 Because she built the — I shan't tell the rest;  
 And laid the four little — something in it —  
 I'm afraid I shall tell it every minute.

THOMAS GAINSBOROUGH

#### NOBILITY

True worth is in being, not seeming,  
 In doing each day that goes by  
 Some little good — not in dreaming  
 Of great things to do by and by;  
 For whatever men say in blindness,  
 And spite of the fancies of youth,  
 There's nothing so kingly as kindness,  
 And nothing so royal as truth.

ALICE CARY

61. Correct Usage — Verb Forms, etc.<sup>28</sup>

**Oral Exercise.** 1. Repeat the following sentences aloud several times, until the correct forms which they contain sound correct to you and are easy to say:

1. Let us *try* to find him. *Let's try* to catch him.
2. He is *a long way* from here.
3. I can run *as far as* he can run. *Let's* do it.
4. I *rather like* to run. I *rather like* this road.
5. *Try* to understand that you must keep *off* the grass.
6. I *have sung* that song before. I *sang* it yesterday.
7. I *saw* my brother at seven. I *have seen* you before.
8. I *drank* milk at breakfast. Yes, I *have* often *drunk* milk.
9. The girls *rang* the bell yesterday. I *have rung* it many days.
10. He *came* to see the elephant. *Has* he *come* to school this week?
11. We *went* to the museum. We *have gone* there often.
12. They *did* the work. They *have* always *done* this work.

2. Use in sentences of your own each word or group of words that is in italics in the preceding sentences. Let some of your sentences ask your classmates questions that call for answers containing the correct forms above.

62. Literature and Composition<sup>29</sup>

## THE MAN, HIS SON, AND HIS DONKEY

A man and his son were once driving their donkey along a country road, to sell him at the fair. They soon passed some girls who were drawing water at a well.

"Look," said one of the girls; "see those silly people trudging along in the dust, while their donkey walks at his ease."



The man heard what they said, and put his boy on the donkey's back. They had not gone far before they came to some old men.

"See here, now," said one of them to the others, "this shows that what I said is true. Nowadays the young take no care of the old. See this boy riding while his poor father has to walk by his side."

Hearing this, the man told his son to get down, and he mounted the donkey himself. In a little while they met three women with children in their arms. "For shame!" said the women. "How can you let that poor boy walk when he looks so tired, and you ride like a king?"

The man then took the boy up behind him on the saddle, and they rode on to the town. Just before they got there, some young men stopped them and said: "Is that donkey yours?"

"Yes," said the man.

"One would not think so," said they, "by the way you load him. You look more fit to carry him than he to carry you."

So the man and the boy got off, tied the donkey's legs with a rope, and fastened him to a pole; and, each taking one end of the pole, they carried him along, while every one they met laughed outright. By and by they came to a bridge. Then the donkey began to kick and, breaking the rope, fell into the water and was drowned.

The old man took his son and went home as best he could, thinking to himself, "When we try to please everybody, we please nobody." — Æsop

**Oral Exercise.** 1. What happens first in this fable? What next? What after that? How does it all end? Relate this amusing fable. If you tell it as if you were the old man, another pupil may tell it as if he were the son, and still another as if he were the donkey.

2. Invent and tell a short fable that teaches the same lesson as the one you have just studied.

You might, for instance, imagine a boy beginning to build a dog house and other boys coming along and advising him what to do and what not to do. So he keeps changing it to suit the different boys, and the result is a dog house that is not suitable for his dog.

Or imagine a girl planning a party and talking it over with other girls. One advises her to do this, another not to do it; still another advises something else, and a fourth advises against it.

Try to invent some story of this sort that will be different from any told by your classmates. The more it differs from theirs the more they will probably enjoy it.

### 63. Writing Quotations

The girls said, "See those silly people trudging along in the dust."

"How can you let that poor boy walk when he looks so tired, and you ride like a king?" said the women.

The young men asked, "Is that your donkey?"

"It is my donkey," answered the man.

**Oral Exercise.** 1. Read the words that were spoken by the girls. Read those that were spoken by the women. What did the young men say? What did the man answer? Read only what he said, not another word.

When we repeat the exact words of another person, we call those words a **quotation**. The marks (" ") that



are placed before and after a quotation, as in the sentences on the opposite page, are called **quotation marks**.

**Oral Exercise.** 1. Read the first quotation in the selection at the beginning of this section. Look at the first word. With what kind of letter does it begin? Is this true of each of the other quotations?

2. Which of the quotations make statements? Which ask questions?

**Exercise.** 1. Copy with the greatest care the sentences at the beginning of this section. 2. Exchange papers with your neighbor and compare his work with the book. 3. Correct the errors he found in your paper. 4. Write the selection from dictation. 5. Compare your work with the book and correct any errors you may have made.

A word or a group of words that is a quotation should be inclosed in quotation marks. It should begin with a capital letter. It is usually separated from the rest of the sentence by a comma or a question mark.

**Group Exercise.** A pupil goes to the board. One of his classmates, let us say John, tells or asks him something. He writes:

John said, "I shall play basket ball after school."

Another pupil goes to the board and writes what is told or asked him; as,

Mary asked me, "Who is your best friend?"

Still other pupils write on the board in turn. The entire class pays close attention, correcting every mistake.

## 64. Word Study

Oral Exercise. 1. Explain the meaning of each of the words in italics in the following sentences:

1. You have *earned* this prize, you *deserve* it, and you will *receive* it.

2. The *brave* life-saver was *fearless* but not *reckless*.

3. The man *called* his dog, the noisy youngster *shouted*, the little girl *cried*, the boys *yelled*, the woman *shrieked*.

4. It was a *foolish* thing to do; it was an *unwise* thing to do; it was a *wrong* thing to do.

5. They *praised* the wrestler. They *flattered* the king.

2. Make sentences containing the following words. Let your sentences show that you understand the differences in meaning of the words in the same group.

1. breeze  
wind  
gale  
storm  
draft  
puff

2. find  
discover  
explore  
invent  
uncover  
detect

3. destroy  
waste  
injure  
hurt  
harm  
upset

4. jolly  
happy  
bright  
pleasing  
hopeful  
playful

## 65. Playing a Story

## THE DISCONTENTED BLACKSMITH

There once lived in India a blacksmith who was never happy. He complained about this thing and complained about that, until his wife and his friends and his neighbors were tired out with him, and the gods were tired out with him, too.

One summer day, when he went to work in his shop, he began to complain as usual.

"It is too warm a day to work, and besides I am not well. I wish I could be a stone on the mountain. There it must be cool, for the wind blows, and the trees give shade."

And a voice answered him, "Go thou and be a stone."

Before he had time to think, there he was, a stone high up on the mountain-side.

"This is fine," said he. "It is cool and there is a wind, just as I thought."

It happened that a stonemason came by, and when he saw the one that had been the blacksmith, he knew it was what he sought, and he began to cut it.

"This hurts!" the stone cried out, "I no longer want to be a stone. I want to be a stonemason. That would be pleasant."

A voice answered him, "Be a stonemason," and he was a stonemason. But as he was seeking a good stone to cut, he grew tired, and his feet were sore. He whimpered: "I no longer want to be a stonemason. Oh, if I were only a prince, and could sit on the grass and have a golden umbrella held over me, how happy I should be!"

A voice was heard, "Be a prince," and he was a prince. Servants stood about him as he lay on a rich rug on the grass in his palace garden, and a boy held a golden umbrella over his head, but in spite of the water that his servants had poured on the grass, the rays of the sun scorched it, and the heat of the sun beat through the umbrella and wearied him. A soft white cloud floated over his head, and he murmured to himself, "I wish I were that cloud."

"Be that cloud," said a voice, and a cloud he was, and lay between the sun and the earth. To be sure, he was not a very good cloud, for he got black and heavy and poured down rain

in the places where it was wet enough, and floated idly over the places where it was dry and parched. So the sun sent his beams upon him, and he began to break up and be absorbed by the heat. Then he was very angry.

"It is the sun that makes me all this trouble," he said aloud. "Why not be the sun?"

"Be the sun," said the voice, and he was the sun, and behold! he did not like that at all, even for one little minute, for the sun was very hot and very high up above the earth, and he was very uncomfortable.

"Oh, dear! oh, dear!" said the blacksmith, "I am hotter than I was when I was a smith. I wish I could be a smith again. That is, after all, the best life."

"Your wish is heard," said the voice. "Be a smith, and remain a smith, and remember the lesson you have learned."

And the blacksmith found himself back in his own smithy, hammering away, and for the first time in many, many years he did not complain, but said, "It is good to be a man and a blacksmith."—A Siamese Story, M. F. LANSING, "Quaint Old Stories"

**Oral Dramatization.** Read in this story the sentences that are actually spoken, one pupil taking the part of the blacksmith, another that of the strange voice. When you know the story well, play it; but try to use other words than those in the book.

**Written Dramatization.**<sup>30</sup> Write the spoken parts of this story, placing before each speech the name of the person making it. Thus:

BLACKSMITH. It is too warm a day to work, and besides I am not well. I wish I could be a stone on the mountain. There it must be cool, for the wind blows, and the trees give shade.

A VOICE. Go thou and be a stone.

BLACKSMITH. (*Finding that he is a stone on the mountain*) This is fine. It is cool and there is a wind, just as I thought.

But instead of the speeches of the book, make up your own; that is, write what each person said, but give it in your own words.

### 66. The Apostrophe and Possession

**Oral Exercise.** 1. Observe the apostrophe in each of the sentences that follow. What omitted letter could be put in the place of each apostrophe?

1. It's a long lane that has no turning. — *Proverb*

2. 'Tis hard for an empty bag to stand upright. — POOR RICHARD

3. When the well's dry, they know the worth of water. — POOR RICHARD

4. These boys don't know the value of time.

2. Read the following sentence very carefully; tell whether a letter has been omitted and, if so, what it is.

John's kite flies higher than all others.

3. To whom does the kite belong? It belongs to John, and so it is called *John's kite*. If it belonged to Fred, what should we call it? Write *Fred's kite*. What did you put after the name *Fred* to show that the kite belongs to him? If you want to show that the kite belongs to George, what shall you write?

We see that the apostrophe has another use besides marking the places where letters have been omitted. That other use is to help show to whom a thing belongs; that is, to help show possession.

**Written Exercise.** Add apostrophe and *s* (*'s*) to each of the following words to show possession, and use it in a sentence. Thus:

*Boy. Boy's.* The *boy's* knife was found.

*Thomas. Thomas's.* *Thomas's* pony ran up the hill.

- |          |            |               |              |
|----------|------------|---------------|--------------|
| 1. man   | 6. tiger   | 11. teacher   | 16. wolf     |
| 2. dog   | 7. postman | 12. principal | 17. calf     |
| 3. girl  | 8. men     | 13. donkey    | 18. oxen     |
| 4. horse | 9. woman   | 14. James     | 19. child    |
| 5. bird  | 10. women  | 15. Jess      | 20. children |

The apostrophe, followed by *s* (*'s*), is often used to show possession.

## 67. Literature and Composition

### THE WISH OF MIDAS

Once upon a time there lived a very rich man whose name was Midas. He was fonder of gold than of anything else, except perhaps his little daughter, and his greatest pleasure was to count the bags of coin in his treasure room.

Midas was enjoying himself as usual in his treasure room one day, when he perceived a shadow fall over the heaps of gold; and, looking suddenly up, what should he behold but the figure of a stranger, standing in the bright and narrow sunbeam!

The stranger gazed about the room; and when his smile had glistened upon all the golden objects that were there, he turned again to Midas.

"You are a wealthy man, friend Midas!" he observed. "I doubt whether any other four walls on earth contain so much gold as you have piled up in this room."

"I have done well, — pretty well," answered Midas, in a discontented tone.

"What!" exclaimed the stranger. "Then you are not satisfied?"

Midas shook his head.

"And what would satisfy you? What is your wish?" asked the stranger.

Midas raised his head and looked the stranger in the face. "It is only this," he said. "I wish that everything I touch be changed to gold."

"The Golden Touch!" exclaimed the stranger. "But are you quite sure, friend Midas, that this will satisfy you?"

"How could it fail?" said Midas.

"And will you never regret the possession of it?"

"Why should I?" asked Midas. "I ask nothing else to render me perfectly happy."

"Be it as you wish, then," replied the stranger, waving his hand in token of farewell. "To-morrow, at sunrise, you will find yourself gifted with the Golden Touch." — NATHANIEL HAWTHORNE, "A Wonder-Book" (Adapted)

**Oral Exercise.** Can you imagine what will happen when Midas has his wish, and everything he touches is changed to gold? As he sits down to breakfast, whatever he touches and tries to eat is changed to gold. His favorite dog approaches and licks the hand of Midas — what happens? Then his little daughter comes tripping into the room — what happens? Finish the story of the wish of Midas. Do you think that he will finally regret



his wish and call it foolish? Tell your classmates as interesting a story about Midas as you can invent. Perhaps when you have told it your teacher will read you the whole story as Hawthorne wrote it in the "Wonder-Book."

**Written Exercise.** Imagine that the same stranger pays you a visit and grants you one wish, whatever it may be. What is your wish? Make no mistake! When you are sure that you know what you really want most, write a short composition telling what it is and your reasons for wanting it. Let the class decide, after hearing the compositions read, whose wish was the wisest.<sup>31</sup>

### 68. Letter Writing

This morning Elizabeth and Fred received the following letter:

63 North Oxford Street  
Cambridge, Massachusetts

June 2, 1917

Dear Elizabeth and Fred:

I could write you almost a whole book of news. We have seen many interesting things and places these last two weeks. We are in Cambridge. As Tom said to-day, all we need to do is to stretch out our hands in order to touch something famous.

Not more than a mile from where we are staying is the house in which Longfellow lived and wrote "Hiawatha" and most of his other poems. It is a fine old house. We were told one of his daughters is living in it now. Across the street is a little park which they call Longfellow Park. We sat on a bench there and looked at the house.

Yesterday we took the train to Concord and passed through Lexington on the way. When I think of being in Concord and Lexington it seems as if I had slipped back into history and it were the days of the Revolution. But I must tell you what I saw in Concord. First of all, there is the house in which Louisa M. Alcott lived as a girl, the very house described in "Little Women" and "Little Men." Think of that! I looked at it a long, long time and could hardly believe that in this very place Meg, Beth, Amy, and Jo played together and did the very things that those storybooks tell about!

Hawthorne's house is there too; but he moved about so much that papa said he was not sure whether the "Wonder-Book" was written there or somewhere else.

Now I must stop, not because I want to or because I have n't anything more to say, but because papa says it's time to get ready to go out. Where we are going I don't know. Papa has a new surprise every day.

Tom and I often talk of the good times we had with you.

Your affectionate friend,

Harriet Jordan

**Oral Exercise.** As we know, Harriet Jordan is a little girl, and it would not be surprising, therefore, if she had made a few mistakes in writing so long a letter. Go through the letter, see (1) whether the heading is written correctly, (2) whether there are periods and capitals where there ought to be; then see (3) whether the other parts of the letter are without mistakes. (4) Sometimes it is easy to make mistakes in the paragraphs. Examine the body of this letter to see whether it is properly paragraphed. (5) What particularly interested you in Harriet's letter?

**Written Exercise.** Did you ever take a trip away from home? Write a letter to your classmates about it. If you wish, let it be an imaginary trip.

### 69. The Apostrophe and Possession

1. A horse and a dog were warm friends.
2. The dog's kennel stood near the horse's stall.

**Oral Exercise.** 1. Is one or more than one horse spoken of in the first sentence? In the second sentence? How many dogs are spoken of in the first sentence? In the second?

2. Now look at the sentences below. How many horses are spoken of in the first sentence — one or more than one? How many are spoken of in the second sentence — one or more than one? Observe where the apostrophe is written in the second sentence. Does it show possession?

1. The horses were out in the pasture.
2. The horses' stalls were in the barn.

3. Is there any difference in meaning between the two sentences in each of the following groups? What is the difference? How is that difference shown?

1. The boy's camp was in the mountains.  
The boys' camp was in the mountains.
2. The girl's room was large and sunny.  
The girls' room was large and sunny.

3. The bird's notes sounded very sweet.  
The birds' notes sounded very sweet.
4. The bear's growls frightened the children.  
The bears' growls frightened the children.

4. When a word does not end in *s* (as *boy, girl, bird*) what is added to it to show possession? Prove that your answer is correct by referring to the above sentences. But when a word already ends in *s* and means more than one person or thing (as *boys, bears*), what is added to it to show possession? Prove the correctness of your answer.

Words that end in *s* and mean more than one object show possession by adding only the apostrophe; all other words show possession by adding the apostrophe and *s*.

**Oral Exercise.** Read the following sentences, being particularly careful to note the signs of possession. Which of the words showing possession refer to one object? Which refer to more than one?

1. That insect's wings are badly torn.
2. This boy's father visited the boys' camp.
3. The young lions' roars disturbed the old lion's nap.
4. Thomas's father talked with James's father.
5. We were puzzled by the animals' fear of the water.
6. The children's game lasted all the afternoon.
7. The oxen's load was a very large one.
8. The girl's glove fitted all three girls' hands.
9. The man's coat hung in the men's room.
10. Ladies' hats for sale; also girls' dresses.

**Dictation Exercise.** Write these ten sentences from dictation.

**Correction Exercise.** Compare your work with the sentences above and correct carefully any mistakes.

**Group Exercise.** Pupils may now write on the board sentences containing words that show possession, the entire class watching closely to discover both the good points and the errors.

## 70. Oral Composition

### SAFETY FIRST

1. Be on the lookout for trolley cars, teams, and automobiles in the street. They belong there. You don't.

2. Never point a weapon at any one. Treat every pistol, rifle, or gun as if it were loaded.

3. If the clothes of a person catch fire, wrap a rug or woolen blanket from the person's head toward his feet.

4. Never swallow anything unless you are sure it is harmless. "Mushrooms," "berries," and the wrong medicine have killed many people.

5. Never tease a dog.

6. Treat a strange wire with caution. It may be charged.

7. On the Fourth of July it is a good plan to leave all explosives alone. More people have been killed celebrating the Fourth of July than were killed during the Revolutionary War.

**Oral Exercise.** 1. Read these seven warnings thoughtfully. Then close your book and, as if this were a test of your memory, try to repeat them all.

2. Which of the warnings suggests to you something you once saw happen or about which you have read? Tell the class about it.

3. What do the words *Safety First* mean? What do careless persons sometimes attend to first, instead of safety?

4. Think of all the different ways in which, if you were careless, you could get seriously hurt during one day. Then give a talk on all the dangers you escaped in one day by being careful. Perhaps your teacher will plan for you to give this talk to a class of younger pupils who need to be warned against being careless.

### 71. Words sometimes Mispronounced

**Oral Exercise.** Pronounce each of the words in the following list<sup>32</sup> as your teacher pronounces it to you. Then read the whole list alone rapidly, speaking the words distinctly and correctly.

get	where	chimney	hundred
just	why	library	pudding
root	wheat	February	partners
route	when	picture	yellow
broom	often	pitcher	drowned
going	across	surprise	figure
such	catch	apron	because

**Game.** Make a game of pronouncing troublesome words such as those above. Let it be like a spelling match, but instead of spelling words, pronounce words.

**Oral Exercise.** Use in sentences each of the words in the preceding list.

## 72. Business Forms

**Oral Exercise.** Study the receipted bill below. Notice the arrangement of the parts. Who bought the goods? Where is the hardware store? When were the skates bought? When the oil stove? When was the bill paid?

**Written Exercise.** 1. Draw the necessary lines and copy the bill as neatly as you can.

<i>Madison, Wisconsin, June 9, 1918</i>				
<i>Mr. David Grayson</i>				
<i>Bought of</i> PETERS HARDWARE CO.				
<i>Feb.</i>	<i>5</i>	<i>1 pair skates</i>	<i>2</i>	<i>00</i>
<i>Mar.</i>	<i>7</i>	<i>1 keg 8-penny nails</i>	<i>2</i>	<i>75</i>
<i>June</i>	<i>2</i>	<i>1 Dangler oil stove</i>	<i>13</i>	<i>50</i>
<i>Total</i>			<i>18</i>	<i>25</i>
<i>Received payment, June 10, 1918</i>				
<i>Peters Hardware Co.</i>				

2. Play that your mother has just received and paid a bill from the grocer. Write out this receipted bill, following the form you have just learned.

## 73. The Comma

1. When the bear had eaten the man took a nap.
2. When the bear had eaten, the man took a nap.

**Oral Exercise.** 1. Read the two sentences above. Which one is easier to understand? What helps make this sentence clearer than the other one?



2. Read the two sentences which follow. Which is the clearer? Why?

1. He used red paint for the sign was to be red.
2. He used red paint, for the sign was to be red.

A comma should be used to separate a sentence into parts so that its meaning may be clear to the reader.

**Oral Exercise.** Where should commas be put in the sentences below to help make the meaning clear?

1. He climbed down the chimney though with great difficulty crept through the pipes and into the stove.
2. He is the funniest boy I ever saw always joking always teasing.
3. I went to town for my father who was there had sent for me.
4. When everybody had shot the boys cleaned the gun.
5. Whenever mother bakes the bread is good.

#### 74. Summary

WHAT YOU SHOULD NOW KNOW AND BE ABLE TO DO

1. Can you tell a story well? Or do you use too many *and's*? Do you keep in mind what to tell first, what next, what after that, so that your story moves along smoothly and interests your hearers? Some pupils speak distinctly and in a pleasant voice. Did you ever notice that? Do you do it yourself? Tell the story which you like best, and show how well you can tell it. Then direct a stranger from your house to some place not easily reached, and do it in good, well-spoken sentences. You should be able to express yourself much better now than when you began these lessons.

2. It is not enough, however, to speak easily. One must also be able to speak correctly. Do you say "It is *I*," "It is *he*,"

"It is *she*"? Do you use that troublesome word *got* correctly? Make a sentence to show that you do. Make other sentences showing the correct use of *may*, *can*, *don't*, *does n't*. You may have had trouble with these when you began this book, but you should have none now.

3. While easy and correct speech is the main object of your studying this book, good writing is also important. Can you write a short letter without a mistake in the periods, the commas, the paragraphs, and the heading, greeting, and ending of the letter? Prove it by writing such a letter — right now, without any help or preparation. Write about your plans for the next long vacation, and do your best.

4. Several exercises have been given during the year to teach that words must be chosen with care, both in speaking and in writing. Do you sometimes think about the words you use? Like good messengers, they must say exactly what you want them to say, not something else. Do you ever look up a word in the dictionary, so as to be sure of it before using it? If you do that now and then, you have made a long forward step since you began to study this book.

5. It is pleasant to think that while learning to speak and write better you have filled your mind with beautiful stories and poems. Some are about animals, some about elves, Indians, boys and girls, and some about great men. Which of all these do you like best? You have learned many stanzas of poems. Recite some to show that you have not forgotten them. Do you enjoy their music? Recite another stanza to make sure whether you do. Each year your study will add to this fund of interesting tales and musical poems.

## PART TWO \*

### 75. Literature and Composition

#### THESEUS AND CERCYON †

Theseus went along the plain until he reached the city. Standing in the market place, he cried, "Where is Cercyon, the king of the city? I must wrestle a fall with him to-day."

Then all the people crowded round him, and cried, "Fair youth, why will you die? Hasten out of the city before the cruel king hears that a stranger is here."

But Theseus went up through the town, while the people wept and prayed, and through the gates of the palace yard, till he came to the door of Cercyon's hall, the terror of all mortal men.

There he saw Cercyon sitting at the table in the hall alone; and before him was a whole sheep roasted, and beside him a jar of wine. And Theseus stood and called him, "Holla, thou valiant wrestler, wilt thou wrestle a fall to-day?"

Cercyon looked up and laughed, and answered, "I will wrestle a fall to-day; but come in, for I am lonely and thou weary, and eat and drink before thou die."

Then Theseus went up boldly, and sat down before Cercyon at the board, and ate and drank; and Cercyon ate and drank. But neither spoke a word to the other, though they looked

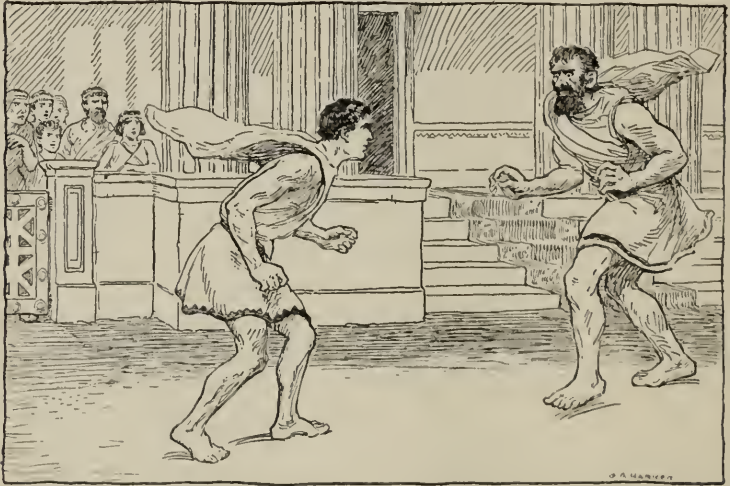
\* NOTE TO TEACHER. It is suggested that teachers starting classes at this place in these lessons read carefully the preceding third of the book, the preface, and the numbered notes in small type that immediately precede the index.

† Pronounced *thē'sūs* and *sār'sē'on*.

across the table by stealth; and each said in his heart, "He has broad shoulders, but I trust mine are as broad as his."

At last, when the sheep was eaten, and the jar of wine drained dry, King Cercyon rose, and cried, "Let us wrestle a fall before we sleep."

Tossing off their outer garments, they went forth into the palace yard, and Cercyon bade strew fresh sand in an open



place. There the heroes stood face to face, while their eyes glared like wild bulls'; and all the people crowded at the gates to see what would befall.

And there they stood and wrestled till the stars shone out above their heads; up and down and round, till the sand was stamped hard beneath their feet. And their eyes flashed like stars in the darkness, and their breath went up like smoke in the night air; but neither took nor gave a footstep, and the people watched silent at the gates.

But at last Cercyon grew angry and caught Theseus round the neck, and shook him as a mastiff shakes a rat; yet he could not shake him off his feet. But Theseus was quick and wary. He caught Cercyon round the waist, and slipped his knee underneath him, while he caught him by the wrist; and then he lifted Cercyon, and pitched him right over his shoulder to the ground.

Then Theseus opened the gates, and called in all the people; and they cried, "You have slain our evil king; be you now our king, and rule us well."

"I will be your king," he answered, "and I will rule you right and well." — CHARLES KINGSLEY, "The Heroes" (Adapted)

**Oral Exercise.** Tell this story, using the words in it that specially please you. But first of all make sure that you have clearly in mind what happened first, what next, and so on to the end of the story.

Since your classmates already know what happened, they will be interested mainly in your way of telling it. Perhaps you will tell it as if you were Theseus.<sup>33</sup>

#### 76. Correct Usage — *This, These; That, Those*

1. *This* man met *these* men in the woods.
2. *That* house is older than *those* houses.

**Oral Exercise.** 1. Read the first of these two sentences. When we say *this man*, how many men do we mean — one or more than one? *These men* means how many men? Would it be correct to say *these man*, or *this men*? *This* is always used in speaking of how many? *These* is always used in speaking of how many?

2. Read the second sentence above. Explain the use of *that*; of *those*.

*This* and *that* are used with words meaning only one person or thing; *these* and *those* are used with words meaning more than one.

**Oral Exercise.** 1. Repeat the following sentences often, first alone, then with groups of pupils, and finally with the whole class in concert, until it has become easier for you to use the correct forms than the incorrect ones:<sup>6</sup>

1. This kind of story is longer than that kind of story.
2. These flowers are more fragrant than those flowers.
3. Those kinds of animals are wilder than this kind.
4. That sort of girl is sure to use good English.
5. This sort of thing must stop; so must that sort.
6. These kinds of pencils last longer than that kind.
7. This kind of nuts is more expensive than that kind.
8. Which do you prefer — this kind or that kind?
9. That kind of gloves is cheap, this kind is dear.
10. Those children remember that this day is my birthday.
11. I like that kind of children. I like that kind of people.
12. This kind of shoes is cheaper than that kind.

2. Ask your classmates questions each of which contains the words *this*, *these*, *that*, *those* used correctly and calls for an answer containing one of these words.

### 77. Study of a Picture

**Oral Exercise.** Why might the wounded hound (in the picture on the opposite page) be almost glad that he is hurt? Did you ever hear the old proverb "A friend in need is a friend indeed"? Has this dog ever





After the painting by Landseer

THE WOUNDED HOUND



hunted before? What in the picture makes you think so? Will it be long before he goes hunting again? Tell your classmates your story of this bad accident.

**Written Exercise.** Does the smallest dog in the picture ever go hunting? Write the story of the picture as you think he might tell it if he could speak. Perhaps he was playing in the yard with the little girl when the first news of the accident came.<sup>34</sup>

## 78. Story-Telling

### THE CARELESS HUNTER AND THE HERON

A shiver runs over me as I remember how near I once came to being blinded by a heron. I was a small boy at the time, following a big, good-natured hunter from pure love of the wilds and for the glory of carrying the game bag. He shot a great blue heron, which fell with a broken wing into some soft mud and water grass. Carelessly he sent me to fetch it, not wishing to wet his own feet.

As I ran up, the heron lay resting quietly, his neck drawn back, his long keen bill pointing straight at my face. I had never seen so big a bird before, and bent over him wondering at his long bill, admiring his bright eye. I did not know then — what I have since learned well — that you can always tell when the rush or spring or blow of any beast or bird will surely come, by watching the eye closely. There is a fire that blazes in the eye before the blow comes, before even a muscle has stirred to do the brain's quick bidding. As I bent over and reached down my hand to pick him up, there was a flash deep in the eye, like the glint of sunshine from a mirror. Well for me that I dodged

instantly. Something shot by my face like lightning, opening up a long red gash across my left temple from eyebrow to ear.

When the hunter, running up, saw the ugly wound that the heron's beak had opened, he dragged me away as if there had been a bear in the water grass. He was as badly frightened as I was. — WILLIAM J. LONG, "Wood Folk at School" (Adapted)

**Oral Exercise.** Tell this story or, if you prefer, tell the other pupils some story that they do not know of danger luckily escaped.

**Written Exercise.** Were you ever in danger on the Fourth of July, or in the woods, or while swimming, or in a fire? Or do you know of some boy or girl who has been fortunate enough to escape some such danger? Write the story of this occurrence, or of one that you have read about. The story that tells of your own or a friend's actual experience should prove very interesting.

**Group Exercise.**<sup>35</sup> Let several pupils' stories be copied neatly on the board. Then let the class answer the following questions about each one, considering only one question at a time:

1. What do you like particularly in this composition?
2. Could it be improved in any way?
3. Does each sentence begin with a capital letter and end with a period (or a question mark)?
4. Are there any mistakes in spelling?
5. Are there any mistakes of any other sort?
6. How many paragraphs are there? Does the composition show that the writer<sup>a</sup> needs to learn more about dividing a composition into paragraphs?

### 79. Paragraph Study

**Oral Exercise.** What is the main idea or subject of the first paragraph in the story given in the preceding section? Of the second paragraph? Of the third paragraph?

**Written Exercise.** 1. Write down, in the fewest words that will give your meaning, the main idea or subject of each of the three paragraphs into which the story of the heron is divided.

2. Compare your outline of the three paragraphs with the following:

1. The hunter shot the heron and sent the boy after him.
2. The boy saw the heron's eye and dodged the attack, but was hurt.
3. The careless hunter was badly frightened.

3. Go to a front window in your house and look out. Go to a back window and look out. Now write two interesting paragraphs on "Looking out of Two Windows." Use the following outline:

1. What I saw from the front window.
2. What I saw from the back window.

4. Step into the cloakroom next to your schoolroom. Look about you. What is the most interesting thing you see? Now close your eyes and listen. What is the most interesting thing you hear? Listen and look with sharp ears and eyes, so that you may have something to tell your classmates which escaped them altogether.

Write two short paragraphs on "What I Saw and Heard." Use the following outline:

1. What I saw as I stood in the cloakroom.
2. What I heard as I stood in the cloakroom.

**Additional Work.** What are your favorite games and recreations in summer? In winter? Write two short paragraphs on "Fun in Summer and in Winter." But first make an outline by writing down the main idea or subject of each paragraph.

### 80. Correct Usage — *Them*

1. I see *those* squirrels. Do you see *them*?
2. Don't you see *them*? See what? *Those* squirrels.

**Oral Exercise.** 1. Do you see any difference in the use of *those* and *them* in the preceding sentences? Is there any place in which the word *squirrels* is used with the word *them* as it is used with the word *those*? Do you see that when we use the word *them* we do not follow it with the word to which it refers?

2. Repeat the following sentences frequently to accustom your lips and ears to the correct forms, so that you may not use the incorrect forms that are often heard:

1. Do you hear them? Do I hear what? Do you hear those drums?
2. I hear them. I hear those drums. I hear those fifes.
3. I see them. I see those horses. I see those riders.
4. Who took those books? What books? Those books.
5. I took them. I took those books. Here are those books.

3. Supply each of the following incomplete sentences with the proper word, *them* or *those*:

1. See —— boys. See —— . Hear —— dogs. Hear —— .
2. What is in —— baskets? What are —— girls doing?
3. I know —— . I know —— children. I know —— men.
4. Can you hear ——? Can you hear —— people singing?
5. I like —— colors. Do you like ——?

4. Make sentences containing the words *those* and *them* correctly used.

### 81. A Story of a Man's Life

HENRY W. LONGFELLOW

On the rugged coast of Maine there is one particularly beautiful bay. Overlooking this bay and the charming islands in it is Portland, the city in which Longfellow was born February 27, 1807.

In the War of 1812 the United States war vessels used to take refuge in this bay; and the stirring sea fights of that time made a deep impression on the little boy. Back of Portland were great forests, where Indians still wandered, and Longfellow's grandfather, who lived on a farm near the wilderness, had many wonderful tales to tell of the interesting red men. Thus Longfellow's boyhood was spent with much to keep his youthful mind busy and to fill it with pictures that he never forgot.

When he became a man he traveled in many strange lands, but none of the wonders that he saw there could dim the memories of the old bay and the forests and the farm scenes of his childhood days.

At the age of twenty-eight Longfellow became a teacher in Cambridge, Massachusetts, where he settled down in an interesting old Revolutionary house. In this house his children were

born, and there he wrote most of his books and poems. On his way home from school he sometimes stopped to watch the smith at the flaming forge. His poem about this village blacksmith is a general favorite.

Longfellow must have enjoyed writing that musical series of stories—"Hiawatha." Undoubtedly he felt, as he wrote, that children would read it often. Probably he read it to his own girls—to Alice, and laughing Allegra, and Edith with the golden hair. One of these daughters is living now in the house that her father made famous.

When Longfellow grew to be an old man, his hair and beard became silvery white. His face showed the goodness and kindness of his heart; and Charles Kingsley after visiting him in Cambridge said that his face was the most beautiful he had ever seen.



HENRY W. LONGFELLOW

**Oral Exercise.** 1. Ask your teacher or your parents to select for you one of Longfellow's poems, perhaps a selection from "Hiawatha." Read it to yourself until you can read it well, looking up in the dictionary all the words that you do not know; then read it to the class. Let your reading show that you enjoy it.



2. Tell in your own words the story of Longfellow's life. The class will tell you whether you made any mistakes or omitted an important part of the story.

**Additional Work.** Interesting stories are told about Longfellow. Perhaps your teacher or your parents have a book containing some of these. Tell the class one that you like.

### 82. Letter Writing

A little girl once sent Longfellow a letter in which she told him which of his poems she liked best. The poet was never too busy to answer letters from children. He wrote her the one that follows:

Nahant, Massachusetts

August 18, 1859

Dear little Friend :

Your letter followed me down here by the seaside where I am spending the summer with my three little girls. The oldest is about your age ; but as little girls' ages keep changing every year, I can never remember exactly how old she is and have to ask her mamma who has a better memory than I have. Her name is Alice, I never forget that. She is a nice girl and loves poetry about as much as you do. The second is Edith, with blue eyes and beautiful golden locks which I sometimes call her "nankeen hair" to make her laugh. She is a very busy little woman and wears gray boots. The youngest is Allegra ; which you know means merry ; and she is the merriest little thing you ever saw — always singing and laughing all over the house.

These are my three little girls, and Mr. Reed has painted them all in one picture which I hope you will see some day. They bathe in the sea and dig in the sand and patter about the piazza



all day long, and sometimes go to see the Indians encamped on the shore and buy baskets and bows and arrows. I do not say anything about the two boys. They are such noisy fellows it is of no use to talk about them.

And now, dear Miss Emily, give my love to your papa and good night with a kiss from his friend and yours.

Affectionately,

Henry W. Longfellow

**Written Exercise.** Write a letter to whom you please, about anything you please. Your classmates will do the same. When the letters are read aloud, it will be fun to see how different they are. Make yours an interesting surprise to your teacher and to the class.

### 83. Study of a Poem

Longfellow's children knew very well when his work time was over and he was ready for an evening romp. He and they used to call that happy time the children's hour. Then in their play the study became a castle, and the girls changed to bandits who scaled its walls and tried to capture him. But he captured them instead and put them into the dungeon, which he said was in the round-tower of his heart.

#### THE CHILDREN'S HOUR

Between the dark and the daylight,  
When the night is beginning to lower,  
Comes a pause in the day's occupations,  
That is known as the Children's Hour.

I hear in the chamber above me  
The patter of little feet,  
The sound of a door that is opened,  
And voices soft and sweet.

From my study I see in the lamplight,  
Descending the broad hall stair,  
Grave Alice, and laughing Allegra,  
And Edith with golden hair.

A whisper, and then a silence :  
Yet I know by their merry eyes  
They are plotting and planning together  
To take me by surprise.

A sudden rush from the stairway,  
A sudden raid from the hall !  
By three doors left unguarded  
They enter my castle wall !

They climb up into my turret  
O'er the arms and back of my chair ;  
If I try to escape, they surround me ;  
They seem to be everywhere.

They almost devour me with kisses,  
Their arms about me entwine,  
Till I think of the Bishop of Bingen  
In his Mouse-Tower on the Rhine !

Do you think, O blue-eyed banditti,  
Because you have scaled the wall,  
Such an old mustache as I am  
Is not a match for you all !

I have you fast in my fortress,  
And will not let you depart,  
But put you down into the dungeon  
In the round-tower of my heart.

And there I will keep you forever,  
Yes, forever and a day,  
Till the walls shall crumble to ruin,  
And molder in dust away!

HENRY W. LONGFELLOW

**Oral Exercise.** 1. What is the meaning of the words "Comes a pause in the day's occupations," in the first stanza? When does this pause come? Have the lamps been lighted yet?

2. As the poet sits in his chair in his workroom, what does he hear? What does he see? What happens then?

3. The Bishop of Bingen, according to an old story, was a hard-hearted man whom the rats killed in his own castle, called the Mouse-Tower on the Rhine. What makes Longfellow think of this old story? Why does he call himself an old mustache—that is, an old soldier? Will he surrender to these three banditti, or bandits? What will he do instead?

4. Tell the story of this poem, calling it "The Three Bandits." Shall you tell it as if you were one of the bandits? Perhaps the following outline will help you:

1. What the three bandits planned to do, and when.
2. The stairway and the three unguarded doors.
3. Climbing the turret.
4. The capture of the bandits.

### 84. Sentence Study

**Oral Exercise.** Which of the following sentences tell something? Which ask something?

1. The children scaled the castle wall.
2. What are you plotting, my bandits?
3. Did Longfellow surrender to the bandits?
4. I will put you in my fortress.

**Written Exercise.** Change the following sentences, all of which make statements (that is, tell something), into sentences asking questions. Thus:

The boys are studying their lessons. (STATEMENT)

Are the boys studying their lessons? (QUESTION)

1. The men followed their captain.
2. George studies as hard as a boy can.
3. The mother gave the child a book.
4. The children are playing hide and seek.
5. The conductor let me off at Maple Street.

**Group Exercise.** The entire class is asked to make several sentences about each of the following:

horse	newspaper	knife	dish
automobile	telegram	kite	needle
balloon	advertisement	gun	picture

Let several pupils at the board write sentences made by their classmates about the first word, *horse*, each pupil writing a different sentence. As each sentence is finished, let the class decide whether it has been correctly written.

Does it begin with a capital? Does it end with the proper punctuation mark? Are the words spelled right?

When all corrections have been made, let other pupils go to the board and change the sentences to questions, if they are statements, to statements if they are questions, writing the new sentences under the first. Again the class is to point out errors. Then the next word is taken, and so on to the end of the list. Pupils may suggest additional words.

**Additional Work.** The sentences in the following paragraphs are written without capital letters and punctuation marks. Read these paragraphs. Is it easy to read them? Rewrite them, beginning each sentence with a capital letter and ending each with the proper punctuation mark.

1. at recess the boys played tag the girls stood in the sunshine talking it was a beautiful day in autumn the leaves on the trees were changing color red and yellow ones were falling there had been a frost the night before the air was clear it was bracing weather

2. the newsboy saw the automobile pass the street corner was crowded someone shouted the call of warning was not heard by a little girl at the last moment she happened to look up by a quick leap she saved herself from being run over all the people were astonished at her escape

3. the girl's birthday came her mother invited some boys and girls they played all afternoon some of the games took them outdoors in the yard were two fine old elm trees the boys climbed these

85. Correct Usage — *Unless, Without*

1. I shall not go *unless* John goes with me.
2. I shall not go *without* my brother John.

**Oral Exercise.** 1. The word *without* is often used incorrectly. Read the words after *unless*. Do they make a sentence by themselves? Now read, in the second sentence, the words that follow *without*. Do these words make a sentence? What, then, is the difference in use between *unless* and *without*? Which is followed by a sentence? Which is followed by a group of words that do not make a sentence by themselves?

2. The following sentences contain the words we have just studied. Read them, remembering what you have learned about them. Read them aloud repeatedly, so that you will never use *without* when you mean *unless*.

1. I shall buy a pencil unless I find one in this desk.
2. Try to get along without me and without the others.
3. I cannot go to the circus unless my brother goes, too.
4. There will be trouble between him and me unless he goes.

3. Fill each blank in the following sentences with *without* or *unless*:

1. What can we do — John? How can we get there — the horse?
2. We shall starve — somebody brings us food.
3. We cannot live — food. We cannot live — the food arrives soon.
4. Our garden will amount to nothing — it rains this week.
5. Can't you go — me? Can't you go — I go, too?

4. Ask your classmates questions containing *without* or *unless* and see whether the answers contain these words used correctly.

## 86. Literature and Composition

### THE BLIND MAN AND THE LAME MAN

A blind man, being stopped in a bad piece of road, met a lame man, and entreated him to help him out of the difficulty into which he had fallen.

"How can I," replied the lame man, "since I can scarcely drag myself along? I am lame and you look very strong."

"I am strong enough," said the other. "I could go if I could but see the way."

"Oh, then we can help one another," said the lame man. "If you will take me on your shoulders, we will seek our fortunes together. I will be eyes for you, and you shall be feet for me."

"With all my heart," said the blind man. "Let us help one another. Alone each of us is helpless; but together we shall make our way successfully."

So, taking his lame companion upon his back, he traveled on with him safely and with pleasure. —Æsop

**Oral Dramatization.** 1. Read the words spoken, no others, by each of the two men, one pupil reading the blind man's, another the lame man's. Make up the spoken words for the first paragraph.

2. Closing the books, two pupils may now play the story. Let the two pupils use their own words, not those of the book, in making the speeches.<sup>3</sup>



**Written Dramatization.** Write this play, using your own words—not those of the book or of the pupils who have just played the story. Write the name of the speaker before each speech. Thus:

BLIND MAN. Hello there, who is that coming down the road? Can you help me?

LAME MAN. My friend, it's all I can do to help myself along. Why don't you help yourself? You seem to be well and strong.

BLIND MAN. It is n't strength I need. I was always as strong as two men. But I can't see!

And so on to the end.

**Paragraph Study.** How many paragraphs are there in the fable by Æsop? In what respect are the first and last paragraphs alike and how do they differ from the four paragraphs between? In what respect are these four paragraphs alike? Who speaks in the second? In the third? In the fourth? In the fifth? Look up in this book other stories that contain conversation. Is a separate paragraph usually given to the words of each speaker when there is conversation? Look through your reading book and prove your answer.

### 87. Writing Quotations

1. Poor Richard says, "Lost time is never found again."
2. "Lost time is never found again," says Poor Richard.
3. "Lost time," says Poor Richard, "is never found again."

**Written Exercise.** After observing how these three sentences are punctuated and where the quotation marks

are written, copy them carefully. Note particularly the third sentence, in which the quotation is in two parts. How many sets of quotation marks are used?

**Dictation Exercise.** Write the three sentences from dictation.

**Correction Exercise.** Compare your work with the sentences as they are written and punctuated above. Rewrite the sentences in which you find a mistake.

**Additional Work.** 1. Copy and study, then write from dictation, the fable "The Blind Man and the Lame Man."

2. Without preparation, write from dictation some passages selected by your teacher which contain quotations like the one in the third sentence. These are called divided quotations.

### 88. Letter Writing

**Written Exercise.** Write a letter to the class.<sup>36</sup> Let it consist of two or three paragraphs about your last long vacation, telling what you did then. But before you begin to write make an outline; that is, put down briefly the main subject about which you intend each paragraph to tell. Since you will be asked to read this letter aloud, plan to have it tell your classmates what they want to hear—namely, whether you enjoyed any particularly good fun and what it was.

**Correction Exercise.** Read your letter to the class. What do you now think you could have put in or left out that would have made it better? Perhaps the letters of your classmates will show you how to do better next time.

**89. Literature and Composition****MERCURY AND THE WOODMAN**

A woodman, felling a tree by the side of a river, let his ax drop by accident into the stream. Being thus suddenly deprived of the tool by means of which he gained his livelihood, he sat down upon the bank and lamented his hard fate.

To his surprise Mercury appeared and asked him what was the matter. Having heard the story of the man's misfortune, he dived to the bottom of the river and, bringing up a golden ax, inquired if that was the one he had lost. On his saying that it was not his, Mercury dived a second time and, returning with a silver ax in his hand, again demanded of the woodman if it was his. This ax also the woodman refused, saying that it was none of his. Mercury disappeared a third time, and brought up the ax that the man had lost. This the poor man took with joy and thankfulness. So pleased was Mercury with the honesty of the man that he gave him the other two axes in addition to his own.

The woodman, on his return home, related to his companions all that had happened. Thereupon one of them resolved to see whether he could secure the same good fortune to himself. He ran to the river and threw his ax in on purpose; then sat down upon the bank to lament his sad fate. Mercury appeared as before, and demanded to know the cause of his grief. After hearing the man's account, he dived and, bringing up a golden ax, asked the man if it was his. Delighted by the sight of the precious metal, the fellow eagerly answered that it was, and greedily attempted to snatch it. The god, detecting his falsehood and greed, not only refused to give him the golden ax but also refused to recover for him his own. — ÆSOP

**Oral Exercise.** Find each of the following words in the fable, and use some other word (or words) in place of it without changing the meaning of the sentence in which it occurs; if necessary, look in your dictionary for suitable words to use in place of these:

- |              |               |              |                 |
|--------------|---------------|--------------|-----------------|
| 1. falsehood | 4. appeared   | 7. returning | 10. disappeared |
| 2. snatch    | 5. misfortune | 8. demanded  | 11. account     |
| 3. lamented  | 6. inquired   | 9. refused   | 12. precious    |

**Oral Dramatization.** The actual conversation of the speakers is not given in this fable. With the fable before you, give the exact words that Mercury and the others might have used. Now close the book and play the fable, one pupil taking the part of Mercury, and two others the parts of the two woodmen.

**Additional Work.**<sup>9</sup> Write the conversations between Mercury and the two woodmen, as you made them up.

Before each speech write the name of the person speaking. This will give you a little play written in play form. Take this play home and read it to your parents.

### 90. Study of a Picture

**Oral Exercise.** 1. What do you like about the picture on page 135? Is there anybody in the car of the balloon? Can these people in the hayfield see him? Can he see them? What are probably some of the thoughts of the haymakers, as they stop to look up?

2. Imagine the story of this balloon trip—who is taking it, when he started, what he sees, what happens

when evening comes and it grows dark, how the trip ends. Or imagine that you are in the balloon, and tell the story of your trip. Plan a story that will interest your classmates because it tells things of which they had not thought.

**Written Exercise.** Explain the difference between a balloon and an aëroplane. Write two short paragraphs, making an outline before you write, something like the following:

1. About balloons, what they are and how they work.
2. About aëroplanes, how they differ from balloons.

Perhaps you will add a third paragraph, telling whether you would prefer to take a trip in a balloon or in an aëroplane, and why.

**Oral Exercise.** What has been your experience in looking down from high buildings, trees, bridges, or towers? Tell your classmates briefly about it—what you saw, how things appeared, how you felt.

### 91. Correct Usage—*Lie, Lay*

Mistakes are often made in the use of *lie* and *lay*. Think of the meaning of these words as you read the following sentences:

1. The newspapers always lie on the library table.
2. We always lay the newspapers there.

**Oral Exercise.** What does *lie* mean in the first sentence? Would it be correct to say that *lie* means



THE BALLOON

After the painting by Dupré



"remain," "rest," "be in a place"? But would that meaning fit also the word *lay* in the second sentence? Can you think of a good word to use instead of *lay* in that sentence? What is it? Would *place* do? Would *put* do?

*Lie* means "remain," "rest," "be in a place."

*Lay* means "place," "put," "put down in a place."

**Oral Exercise.** 1. Bearing in mind the difference in meaning between *lie* and *lay*, read the following sentences aloud repeatedly, until you can be sure of always using these two words correctly:

1. Here lies the soldier who died for his country.
2. Fido lies on the rug. There he will lie all night.
3. That horse seldom lies down ; I have never seen him lying down. He is not lying down now.
4. Lay your coat on this chair. Lay your bundle here.
5. This hen lays many eggs. She lays them in the hay.
6. If you lay your book there, I shall lay mine over here.
7. Lay a blanket on the floor and let the dog lie on it.

2. Use *lie* and *lay* correctly in sentences of your own. Then ask your classmates questions containing these words. Are they used correctly in the answers you receive? <sup>37</sup>

## 92. Literature and Composition

### FABLE

The mountain and the squirrel  
 Had a quarrel,  
 And the former called the latter "Little Prig";  
 Bun replied,



"You are doubtless very big ;  
But all sorts of things and weather  
Must be taken in together,  
To make up a year  
And a sphere ;  
And I think it no disgrace  
To occupy my place.  
If I'm not so large as you,  
You are not so small as I,  
And not half so spry.  
I'll not deny you make  
A very pretty squirrel track ;  
Talents differ ; all is well and wisely put ;  
If I cannot carry forests on my back,  
Neither can you crack a nut."

RALPH WALDO EMERSON

**Oral Exercise.** 1. What was the quarrel between the mountain and the squirrel about? Can you imagine a horse and a cow having a quarrel? What might the horse say? If the horse said, "You can't pull loads, you can't gallop and prance along the street with a proud rider on your back," what might the cow wisely reply? Explain what is meant by the sentence, "Talents differ."

2. Imagine a quarrel between a pen and a penholder, or between a pencil and a sheet of paper, or between a knife and a fork, or between a church steeple and a church organ. Tell the class what the one said and what the other wisely replied.

**Written Exercise.** Might a tree and a bird quarrel as the mountain and the squirrel did? What could each

say? Write this story briefly, but try to make it so good that your classmates will be delighted when you read it to them.

**Memory Work.** Learn this poem, and when you recite it think of the meaning of the fable and make your hearers understand that.

### 93. Writing Quotations

1. The mountain said, "Squirrel, you are a prig."
2. The mountain told the squirrel that it was a prig.
3. The squirrel replied, "Mountain, you are very big."
4. The squirrel said to the mountain that it was very big.

**Oral Exercise.** Is there any difference in meaning between the first and the second sentence? Are there quotations in both? Compare the third sentence with the fourth. Which contains a quotation?

When we are telling what some one said, we can do it in two ways. We can quote the exact words that were spoken. In this case, if we are writing, we inclose the words in quotation marks. Or we can tell what the speaker said without using his exact words.

**Written Exercise.** Express the thought of each of the following sentences in some other way. If the sentence contains a quotation, rewrite it without one; if it contains none, rewrite it with one.

1. My mother said, "Mary, don't lose your money."
2. Frank told me not to worry about my lesson.
3. "A stitch in time saves nine," says the proverb.

4. Our teacher told us to write as neatly as possible.
5. "It is hard," said Poor Richard, "for an empty bag to stand upright."
6. The squirrel told the mountain that talents differ.
7. He said, "I am sorry that you can't go."
8. The haymakers said that they could see the balloonist.
9. My friend wrote me that he was coming to see me.
10. Hans Andersen said that he would write a fairy tale.

## 94. Reporting What you See and Hear

### THE INDIAN'S EYE TRAINING

An Indian left his lodge for several days. When he came back, the dried deer meat which he had left hanging to a tree near his wigwam was gone. He did not go around asking questions of his neighbors, but just used his eyes instead of his tongue for the first hour, and his eyes told him many things.

Then he went to a wigwam near by and asked: "Did you see a little, old, white man with a short gun? Have you seen him in the last two days? Did he have a small dog with a short tail?"

The neighbor Indian said: "Yes, I saw him. He and his dog were on the trail going south."

The Indian took the same trail and in a few days returned with the dog and the deer meat.

Some white men had heard the questions of the Indian before he started out, and after he came back they went to him and said: "We want to know who took your meat. How did you know it was a white man?"

"White man turns toe out; Indian put foot so, one behind the other, walk straight."

"How did you know that he was little and that he was old?"

"He put pile of stones by deer-meat tree; cannot reach, he little. He takes short steps; he old."

"How did you know that his gun was short?"

"He stick gun on ground against tree. Gun muzzle make mark little way from ground. Short gun."

"Well, how did you know that he had a little dog like that, with a short tail?"

"Dog sit in the sand. Watch man get meat. Dog leave mark where he sit down in sand. Indian can see with two eyes." —  
MARY CATHERINE JUDD, "Wigwam Stories" (Adapted)

**Oral Exercise.** After reading the preceding story, step to the window of your schoolroom, look out for a few minutes, then (without looking again) tell what you saw. Perhaps your teacher will write your list on the board. Now let another pupil step to the window, look out as long as you did, and try to add to your list.

**Written Exercise.** Take a pencil and a sheet of paper, sit where you will not be disturbed for ten minutes, and listen. What is the first sound you hear? Jot it down quickly on your paper, and listen again. Make a list of all the sounds that come to you — the sound of an automobile going by, the squeaking of your rocking chair, a voice in the next room, somebody hammering in the neighborhood, the distant call of a crow, the barking of a dog, and many more. You will be surprised, if you are a good listener, at the length of your list. Now write a short paper, to be read to the class, on "Sharp Ears." Let it show that your ears are really sharp.

### 95. Titles of Books in Sentences

**Written Exercise.** Copy the following sentences and look carefully at the titles of books, poems, and stories. Notice the quotation marks and capitals.

1. Years ago I read an interesting story called "Little Lord Fauntleroy."

2. Mary Mapes Dodge wrote "Hans Brinker, or the Silver Skates."

3. Of all Longfellow's poems I like best "Hiawatha," "The Village Blacksmith," and "The Children's Hour."

**Dictation Exercise.** Write the sentences above from dictation, remembering to inclose in quotation marks any titles of books, poems, or stories that form parts of these sentences.

**Correction Exercise.** Compare your work, word for word, with the sentences as given above, and be sure that you have made no mistakes either in capital letters or in quotation marks.

**Group Exercise.** Pupils may now write on the board sentences of their own containing the names of books, poems, and stories that they have heard about. The class will point out all errors, as well as anything that is particularly good.

### 96. Giving Directions

**Oral Exercise.**<sup>38</sup> Play that you are called to the telephone by a friend from out of town. He is at the station and wants you to tell him how to reach your house. Tell him (1) the shortest way to your house; (2) the way to

take if he wishes first to mail a letter at the post office; (3) the way to take if he wishes to pass the schoolhouse in coming; (4) the way to take if he wishes to stop at the bookstore; (5) the way that will let him see the most interesting streets as he comes.

**Written Exercise.** Choose five friends or schoolmates whose homes you know. Let us call these friends A, B, C, D, and E. Make a drawing to show how to get from your home to A's, from A's to B's, from B's to C's, and so on until at last the home of E is reached. Now write, just as briefly as you can, your directions for this walk from your home to E's by way of A's, B's, C's, and D's.

### 97. Correct Usage — *Who*, *Whom*

**Oral Exercise.** 1. Repeat the following sentences until the correct forms in them seem familiar to you and easy to say:

1. *Who* is that? *Who* is that knocking? It is he.
2. *Whom* do I see? To *whom* are you talking?
3. It is the boy *whom* we saw running a race last week.
4. *Who* is there? *Whom* can I send on this important errand?
5. To *whom* are you writing? For *whom* are you working?
6. By *whom* was that written? *Who* did it? He? Yes, it was he.
7. *Who* is it? To *whom* do you write all those letters?

2. Make sentences in which you use *who* and *whom* correctly. Refer to the preceding sentences when you need help.



## 98. Letter Writing

**Written Exercise.** Copy the following business letter. Notice that the address of the person or persons to whom the letter is written is placed above the greeting. The greeting itself is followed by what punctuation mark? As you know, this mark (:) is called a colon.

476 Missouri Road  
St. Louis, Missouri  
January 3, 1917

The Young People's Monthly  
976 Commonwealth Avenue  
Boston, Mass.

Dear Sirs :

I wish to subscribe for *The Young People's Monthly*, beginning with the first number for this year.

I inclose a money order for two dollars to pay for one year.

Very truly yours,  
Cora Felton

**Dictation Exercise.** Write this letter from dictation. Compare your work with the book and correct your mistakes, if you have made any.

**Written Exercise.** Write a letter to a company that publishes a magazine which you want to read every month. Call attention to the money order which you inclose to pay for a year's subscription.

**Additional Work.** Your father asks you to write a business letter for him. He wishes to subscribe for the



*North American Journal*, but does not know the subscription price. He wishes to know also what *Lowell's Monthly* costs by the year and whether a special price is made for the two together. Both magazines are published by Lowell and Brothers, 16 Grant Square, New York City. Write this letter of inquiry so clearly and well that your father will be glad to send it just as it is.

### 99. Literature and Composition

#### A DESCRIPTION OF A DOG

I wish you could have seen Rab, the faithful beast. There are no such dogs now. He belonged to a lost tribe. He was brindled, and gray as granite; his hair short, hard, and close, like a lion's; his body thickset like a little bull—a sort of compressed Hercules of a dog. He must have been ninety pounds' weight at the least; he had a large blunt head; his muzzle black as night, his mouth blacker than any night, a tooth or two—being all he had—gleaming out of his jaws of darkness. His head was scarred with the records of old wounds, a sort of series of fields of battle all over it. One eye was out, one ear was cropped close. The remaining eye had the power of two. Above it and in constant communication with it was a tattered rag of an ear, which was forever unfurling itself, like an old flag. And then there was that bud of a tail about an inch long, if it could in any sense be said to be long, being as broad as long. The movements of that bud were very funny and surprising, and its expressive twinklings and winkings, the communications between the eye, the ear, and it, were very odd and swift.

Rab had the dignity and simplicity of great size; and having fought his way all along the road to the very top, he was as

mighty in his own line as Julius Cæsar or the Duke of Wellington, and had the solemnity of all great fighters.—DR. JOHN BROWN, "Rab and his Friends" (Adapted)

**Oral Exercise.** Can you see this great battle-scarred dog? What do you see most distinctly? Did you ever see a dog like him? In what respects was that dog different from Rab?

**Written Exercise.** Close the book and, in your own words, describe Rab as you see him in your mind. When you have finished your writing, compare it with the description above and learn whether you have omitted anything of importance.

### 100. Expressing a Thought in Different Ways

In the description of Rab in the preceding section is the sentence "There are no such dogs now." This same thought may be expressed differently. For instance, there are the following ways:

Dogs of that sort are not to be found now.

You no longer see dogs like him.

That kind of dog does not live in these days.

Nowadays we do not find dogs like that.

**Oral Exercise.** 1. Express the thought of each of the following sentences, describing Rab in as many different ways as you can. Doing this will help you see how well the writer has done his work. Are any of your sentences as good as his?

1. A tooth or two gleamed out of his jaws of darkness.
2. Above his eye was a tattered rag of an ear.
3. Rab had the dignity and simplicity of great size.

2. Read carefully each sentence in the description of Rab that you wrote recently. Then express the thought of each sentence differently. Try to express it more clearly, more briefly, and better than before.

### 101. Study of a Picture

**Oral Exercise.** 1. These three little birds (in the picture on the opposite page) are sitting in the doorway of their nest, getting their breakfast. Do you see the father already at work? Most father birds help in the feeding of the little ones. Why does n't this father help? Or does he? How? Will these three birds probably go to see what he is doing when breakfast is over? What will they play after that? What will the mother do then?

2. Make up a story that will tell how these three little girls spent their time. Begin with the breakfast and show what an interesting day they had. Think of some things you yourself have done, or would like to do if you were one of them. In this way you will get ideas for a story to which the class will listen with pleasure. Perhaps you will tell it as if you were one of the little girls.

**Group Exercise.** When you have told your story, your classmates will point out what they liked in it. Perhaps, too, they will point out ways in which it could be improved.



FEEDING HER BIRDS

After the painting by Millet

## 102. Literature and Composition

## THE CRATCHITS' CHRISTMAS DINNER

Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice turned gown, but brave in ribbons, which are cheap and make a good show for sixpence. She laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, meanwhile getting the corners of his monstrous shirt collar into his mouth. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose and known it for their own; and with their thoughts on goose and sage and onion, these young Cratchits danced about the table, while Master Peter Cratchit (not proud, although his collars nearly choked him) blew the fire until the slow potatoes bubbling up knocked loudly at the saucepan lid to be let out and peeled.

"What has ever got your precious father then?" said Mrs. Cratchit. "And your brother, Tiny Tim! And Martha was n't as late last Christmas Day by half an hour!"

"Here's Martha, mother!" said a girl, appearing as she spoke.

"Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's such a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times and taking off her shawl and bonnet for her with officious zeal.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother!"

"Well! Never mind so long as you are come," said Mrs. Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye!"

"No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter hanging down before him; and his threadbare clothes darned up and brushed to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

"Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming," said Mrs. Cratchit.

"Not coming!" said Bob with a sudden drop in his high spirits; for he had been Tim's horse all the way from church and had come home feeling fine. "Not coming on Christmas Day!"

Martha did not like to see him disappointed, if it were only a joke; so she came out from behind the closet door and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the washhouse that he might hear the pudding singing in the copper.

"And how did little Tim behave?" asked Mrs. Cratchit, when Bob had hugged his daughter to his heart's content.

"As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me coming home that he hoped the people saw him in the church, because he was a cripple and it might be pleasant for them to remember on Christmas Day who made lame beggars walk and blind men see."

Bob's voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty.

His active little crutch was heard upon the floor, and back



came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool before the fire. Now Bob, turning up his cuffs—as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug and stirred it round and round and put it on the hob to simmer, and Master Peter and the two young Cratchits went to fetch the goose, with which they soon returned in high procession.

Such a bustle ensued that you might have thought a goose the rarest of all birds; and in truth it was something very like it in that house. Mrs. Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigor; Miss Belinda sweetened up the apple sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him at a tiny corner of 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. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs. Cratchit, looking slowly all along the carving knife, prepared to plunge it in the breast. When she did, and when the long expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife and feebly cried Hurrah!

There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavor, size and cheapness, were the themes of universal admiration. Eked out by apple sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs. Cratchit said with great delight (surveying one small atom of a bone upon the dish), they had n't eaten it all at last! Yet everyone had had enough,



and the youngest Cratchits in particular were steeped in sage and onion to the eyebrows! But now, the plates being changed by Miss Belinda, Mrs. Cratchit left the room alone — too nervous to bear witnesses — to take the pudding up and bring it in.

Suppose it should not be done enough! Suppose it should break in turning out! Suppose somebody should have got over the wall of the back yard and stolen it while they were merry with the goose! All sorts of horrors were supposed.

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing day! That was the cloth. A smell like an eating house and a pastrycook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered — flushed but smiling proudly — with the pudding, like a speckled cannon ball, so hard and firm, blazing in half of half a quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding! Bob Cratchit said, and calmly, too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table and a shovelful of chestnuts on the fire. Then all the Cratchit family drew round the hearth in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass — two tumblers, and a custard cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed:

"A Merry Christmas to us all, my dears. God bless us!"  
Which all the family reëchoed.

"God bless us every one!" said Tiny Tim the last of all.—  
CHARLES DICKENS, "A Christmas Carol" (Adapted)

**Group Exercise.** A number of pupils may tell, in as lively a way as they can, the story of "The Cratchits' Christmas Dinner," each pupil telling a part.<sup>40</sup>

**Written Exercise.** Write an interesting account of a Christmas dinner in which you took part. Or, better still, write about a subject of your own choosing. Perhaps the following list will suggest one about which you would like to write an account to be read to the class:

1. Buying Christmas Presents
2. Trimming the Christmas Tree
3. The Happiest Christmas I ever Had
4. How to Make Popcorn Balls
5. Planning a Christmas Surprise
6. The First Christmas I Remember
7. A Children's Party

### 103. The Comma in Address

1. Martha, you are late this Christmas!
2. Yes, mother, but I could not get here sooner.
3. Go for the goose, Peter, and carry it carefully.

**Oral Exercise.** Who is spoken to or addressed in the first sentence? Is that name separated from the rest

of the sentence in any way? Who is addressed in the second sentence? What is the purpose of the comma before and after the word of address? In the third sentence explain the commas before and after *Peter*. Read the three sentences again and tell what you have learned about using commas.

**A comma or commas should be used to separate from the rest of the sentence the name of the person addressed.**

**Dictation Exercise.** Write the following sentences from dictation:

1. Mrs. Cratchit sent Peter for the goose.
2. Mrs. Cratchit, did you send Peter for the goose?
3. Did you send Peter for the goose, Mrs. Cratchit?
4. Please, Peter, go for the goose.
5. Yes, mother, I will go right away.
6. Did you ever, Martha, see such a pudding?
7. It's the best pudding, Mrs. Cratchit, that you ever made.

**Correction Exercise.** Compare the sentences you have written with those in the book. Rewrite each sentence that contains a mistake. Be sure that you have commas where they belong.

**Written Exercise.** Copy the following sentences, supplying each with capitals and punctuation marks where these are needed:

1. peter will you please go for the goose
2. go for the goose peter before martha arrives
3. did you ever see that puppy eating george
4. let us hurry boys down to the river

5. where could john have hidden frank
6. tell us john where you put our canoe
7. it was the jolliest picnic my friends that we ever had

#### 104. Correct Usage — *Teach, Learn*

**Oral Exercise.** 1. Repeat the following sentences several times, singly and with other pupils, until you find it natural to say these forms:

1. Our teacher *teaches* us. She tells us about things.
2. We *learn*. We are learners. We get knowledge.
3. I *learned* this trick from you. *Teach* me another.
4. *Teach* me how to do this. I shall *learn* quickly.
5. I *taught* my brother to swim. He *learned* easily.
6. Will you *teach* me how to use the typewriter?
7. My father *taught* me how to run the automobile.

2. Use in several sentences of your own each of the words in italics in the preceding exercise. Let some of your sentences ask your classmates questions. Notice whether their answers contain these words used correctly.

**Written Exercise.** 1. Fill the blanks in the following sentences with suitable words. If you are in doubt about using a word, read the preceding sentences in which it is correctly used.

1. Please — me how to train my dog.
2. From whom did you — all these things? Will you — me how to do some of them?
3. Who — him to do everything so well?
4. The teacher — us. We are learners. We —.
5. Will you — me how to make a kite?

2. Write two sentences in which you use *teach* correctly. Write two with *learn*.<sup>41</sup>

### 105. Letter Writing

**Oral Exercise.** As you turn the pages of your geography pick out some far-away place or country to which you would like to go. Trace on the map the way there, by land, by water, over mountains, across the ocean, as the case may be. Tell the class of this trip and why you would like to make it.

**Written Exercise.** Suppose that you have reached this distant place. Write a letter to one of your classmates telling of your journey and of the country in which you have arrived. It should not be a long letter. Gather some interesting facts from your geography and elsewhere before you begin to write.<sup>42</sup>

### 106. Use of Capitals

**Oral Exercise.** Study the following sentences, observing the use of capitals. Which words name sections of country? Which words show direction? Can you find a word that in one sentence shows direction and in another names a section of country? Can you tell why the same words are sometimes written with capital letters and sometimes with small letters?

1. The gold hunters lived in the great Northwest.
2. The wind blew northeast, then west, then north.
3. The ship turned its prow north. Those men lived in the North.

4. He spent his winters in the South and his summers in the West.

5. I like the East. The birds flew east.

The words *north*, *east*, *south*, and *west* sometimes show direction and sometimes are used as names of sections of country. When they are names of sections of country they begin with capital letters.

**Dictation Exercise.** Write the sentences above from dictation, comparing your finished work with the book in order to make sure that you have made no mistakes.

### 107. Study of a Poem

There is an old story of a man who left his home and started in search of a treasure. He traveled all over the world and looked everywhere, but could not find it. At last, after several years, he returned tired and discouraged to his home. Imagine his astonishment when he found one day, as he was digging in his old garden, the very treasure he had searched for on all his long and weary wanderings.

A *quest* is an earnest search for something. In the poem that follows you will read of the quest that a boy made.

#### THE QUEST

There was once a restless boy  
Who dwelt in a home by the sea,  
Where the water danced for joy  
And the wind was glad and free :

But he said, " Good mother, oh! let me go ;  
For the dullest place in the world, I know,  
    Is this little brown house,  
    This old brown house,  
    Under the apple tree.

" I will travel east and west ;  
    The loveliest homes I 'll see ;  
And when I have found the best,  
    Dear mother, I 'll come for thee.  
I 'll come for thee in a year and a day,  
And joyfully then we 'll haste away  
    From this little brown house,  
    This old brown house,  
    Under the apple tree."

So he traveled here and there,  
    But never content was he,  
Though he saw in lands most fair  
    The costliest homes there be.  
He something missed from the sea or sky,  
Till he turned again with a wistful sigh  
    To the little brown house,  
    The old brown house,  
    Under the apple tree.

Then the mother saw and smiled,  
    While her heart grew glad and free.  
" Hast thou chosen a home, my child ?  
    Ah, where shall we dwell ? " quoth she ;



And he said, "Sweet mother, from east and west,  
The loveliest home, and the dearest and best,  
Is a little brown house,  
An old brown house,  
Under an apple tree."

EUDORA S. BUMSTEAD

**Oral Exercise.** Does this poem seem to you to have a pleasant musical swing? All four stanzas end in the same, or nearly the same, three lines. Read these. Is it pleasing to have them repeated stanza after stanza? What picture remains most clearly in your mind after reading the poem? What makes you think that the poet intended this? Might the poem have been entitled "The Little Brown House"? Is "The Quest" better?

**Written Exercise.** Write in four short paragraphs the story of this poem. Write, if you please, as if you were the boy or the mother.

Why is the poem more beautiful, even though it tells only the story that your composition has told? Do you see how the rime, and the regular movement of the lines, and the repeating of certain lines, all help us to feel what the poet meant us to feel? This is why some things need to be told in poem form, because they cannot be equally well told in any other way.

**Memory Exercise.** Do you not think this poem worth keeping in your memory? If you do, learn it and recite it to your classmates and your parents. Perhaps the teacher will ask you to recite it to a class below yours.

108. Correct Usage—*Sit, Set*

**Oral Exercise.** Read the following sentences. Then tell the difference in meaning between *sit* and *set*.

1. I sit here in this easy-chair. He sits on the bench.
2. I sat here yesterday, and he sat there yesterday.
3. He set the umbrella in the corner. Set the box here.
4. Set your grip in the corner, Frank, and sit here.
5. He set his grip down and sat down beside me.
6. Let us sit outdoors. Sit here, Mrs. Jones.
7. Set your basket on the porch and sit in this armchair.

*Sit* means "have a seat"; as,

He *sits* on the bench (He *has a seat* on the bench).

He *sat* on the bench (He *had a seat* on the bench).

*Set* means "place," "put"; as,

He *set* it down (He *put* it down).

**Oral Exercise.** 1. Read aloud the seven lines above, (1) one pupil at a time; (2) in groups of half a dozen pupils each. In the spirit of a game let your group try to read the best of all. Read the sentences repeatedly until your lips and ears are sure of these correct forms. Go back to this exercise every few days and read it again, with distinctness and emphasis.

2. Fill the blanks in the following sentences with *sit* (*sits*) or *set*:<sup>43</sup>

1. He — in the armchair and I — on the lounge.
2. — your cane in the corner and — on this comfortable bench.

3. You, George, —— here, and you, Mary, —— over there.
  4. When the girls have —— the table we shall —— down to dinner.
  5. —— your pail on the porch and —— here with me.
3. Use each of the words *sit* and *set* in as interesting sentences as you can make.

### 109. Letter Writing

**Written Exercise.** Your father has decided to spend a month in the country away from business. He wants his daily paper, which now goes to his address in the city, delivered for that month in the country. Write the newspaper office of this change of address. Be careful to mention both addresses and the exact dates of the beginning and the end of the change. Make up the addresses and the name of the daily paper. Make your letter so clear that no mistake is possible.

**Correction Exercise.** Read your letter to your classmates; then improve it according to their suggestions.

### 110. Describing Persons and Things

#### USING ONE'S EYES

The caller was a woman of thirty. Sherlock Holmes ran her over with one of his quick, observing glances.

"You have come in by train this morning, I see," said Holmes.

She looked at him quickly. "How do you know that?" she asked.

"I observed the second half of a return ticket in the palm of your left glove," replied Holmes. "And you must have had a

good long drive in a dogcart, along country roads, before you reached the station."

The lady stared at him in amazement.

"There is no magic in this, my dear madam," said he, smiling. "The left arm of your jacket is spattered with mud in no less than seven places. The marks are fresh. There is no vehicle except a dogcart on country roads that throws up mud in that way."

"You are perfectly correct," said she. "I drove to the station in a dogcart, and caught the early train for London." — ARTHUR CONAN DOVLE, "The Adventures of Sherlock Holmes" \* (Adapted)

**Oral Exercise.** 1. Tell what Sherlock Holmes saw and what that told him about the woman who had stepped into his office. It is easy to see things after somebody points them out; the good observer, however, sees what many look straight at but do not see.

2. Give a short description of the janitor of your school. Has he a mustache? What is the color of his eyes? Does he wear a flannel shirt or a cotton one? Does he wear a necktie? What kind of hat is his? What kind of watch chain has he? If you cannot answer these questions in regard to a man whom you see every day, do you think your powers of observation are good?

**Written Exercise.** 1. Look carefully at a chair that your teacher will place beside her desk where all can see it. Describe it so that your description will fit no other chair.

2. Describe a building near the school so exactly that your classmates will recognize it from your description. Are you able to describe any building near the school without first going out to look at it again? If not, are you as good an observer as you can be? First, write from memory; then go outdoors, look the front of the building over with the eyes of Sherlock Holmes, and write a fuller description. Put into the description the little things that help make the building look different from all others. These are often the most interesting points.

### 111. A Biographical Study

#### ABRAHAM LINCOLN'S BOYHOOD

On February 12, 1809, in a log cabin in the woods of Kentucky, Abraham Lincoln was born.

His father was a good, easy-going man, his mother a busy, cheerful, ambitious woman, who taught both her son and her husband how to read and write.

When the boy was seven years old the family moved from Kentucky to southern Indiana. The journey was long and hard. In many places they had to cut a roadway through the forest. Abe, who already knew how to use an ax, chopped down trees for his father and helped him build the new cabin. Having learned to handle his rifle too, he soon became useful in supplying the table with food.

There were few schools in that frontier country, and they were very poor, usually being held for about two months in the year in log cabins that had no floors and very little furniture. There were no desks for the children, the windows were covered with

oiled paper ; and, worst of all, the schoolmasters knew very little. Altogether Lincoln spent less than twelve months at school. Years afterwards he wrote, "Of course when I came of age I did not know much ; still somehow I could read, write, and cipher a little." We may be

sure that this is a very modest statement, for he tells us that after he once had learned to read and write he was hungry for knowledge. He read every book he heard of and could borrow within a circle of fifty miles from his home. It was this habit of study that made him different from many other boys. If he liked a passage in a book he would copy it, writing it on boards, for he had no paper. Then he would commit it to memory and repeat it over and over to himself. It is no wonder



ABRAHAM LINCOLN

that he spoke and wrote such good English when he became a man.

As he grew older he became very strong. The hard life with rifle and ax had given him muscles of steel. He was one of the best wrestlers and fastest runners in that part of the country



(some, indeed, say the very best). Often, however, he could take no part in athletic contests because his fairness was so well known that he was much in demand as an umpire.

It is told of "honest Abe," as he was often called, that a few years later when he was keeping a general store he once found that he had by mistake overcharged a customer six cents. That evening after closing time he walked three miles to return the money. He was always doing something unusual like that.

Those who knew him at this time say that, though his great strength, his uprightness, his happy temper, and the knowledge that he had laboriously won for himself made him much respected and very popular, he still remained simple and unaffected. He was always ready in time of trouble to take the blame on himself and to praise others; and he always despised trickery and selfish greed.

When Lincoln reached the age of twenty, his father decided to move again. This time it was into Illinois. Again the family packed its few belongings into a wagon and undertook the long hard journey through the woods. When they reached their new home, Lincoln helped his father put up the house and clear land around it. Then, poor and without even a good suit of clothes, he started out into the world.

**Oral Exercise.** Every library has many books about Lincoln. Read one, or a part of one, of these, and tell the class interesting facts that you learn which are not mentioned in this brief sketch.

**Written Exercise.** Write the story of the boyhood of Lincoln. Add facts not mentioned in the foregoing sketch, if you can, in order to make your account particularly interesting to your classmates when you read it to them.



**Correction Exercise.** Read your story aloud. As you listen to your classmates' stories, try to find out where you might have improved yours.

### 112. Correct Usage — *Isn't, Wasn't, Aren't, etc.*

**Oral Exercise.** 1. Read each of the following sentences, using complete words instead of the contractions. Thus, instead of *is n't* use *is not*.

1. Is n't he going to school to-day? I'm not going.
2. Are n't you coming with us? You are n't coming.
3. Was n't she glad to go! She is n't sorry she went.
4. Am I not invited? No, you're not invited.
5. Were n't those letters yours? They were n't mine.
6. I'm not late, you're not late, they're not late.
7. He is n't early, he was n't early, he does n't come early.
8. Are n't they coming with us? Are n't you coming with us?

2. Repeat the foregoing sentences aloud frequently.

3. Use in interesting sentences the contractions you studied in the exercise above.

### 113. Word Study

**Oral Exercise.** Tell how each of the following sentences can be improved. Replace the words to which you object with more suitable ones.

1. It was a fine day and we had a fine time.
2. It was a great day and we had a great time.
3. The weather was great and the game was great. The victory was great. The great crowd had a great time.

4. The weather was fine. The game was fine. It was a fine victory. The fine crowd had a fine time.

**Written Exercise.** 1. For each of the following words find another that has nearly the same meaning:

fine	great	nice	grand	good
funny	strange	awful	terrible	bad

2. Write two sentences for each of the ten much misused words above, and let the sentences show that you know exactly what the words mean.

**Additional Work.** In the place of each word in italics in the sentences below, put as many other suitable words as you can, one at a time. Thus, instead of saying, "We had a *fine* time," you might say:

We had a *pleasant* time.

We had an *interesting* time.

We had an *amusing* time.

We had a *happy* time.

We had a *jolly* time.

We had a *delightful* time.

Instead of saying that the game was fine, you might say that it was *exciting, thrilling, brilliant, interesting, well played, well worth seeing, delightful*.

1. The weather was *good*. 2. He had a *good* dog. 3. The weather was *bad*. 4. His playing was *bad*. 5. The war was *terrible*. 6. The roar of the cannon was *awful*. 7. He is a *fine* man. 8. Her composition was *fine*. 9. The strange boy said some *funny* things. 10. There is a *grand* view of mountains from that peak.

## 114. The Hyphen

com po si tion

in ter est ing

**Oral Exercise.** Read the two words above. Each is separated into parts called syllables. Read the first syllable in *composition*; the second; the fourth; the first syllable in *interesting*; the last. Name the syllables in each of the following words. Consult the dictionary when you do not know where one syllable ends and the next begins.

- |             |            |             |                 |
|-------------|------------|-------------|-----------------|
| 1. somewhat | 4. painted | 7. laughing | 10. overlooking |
| 2. quietly  | 5. laughed | 8. spring   | 11. screaming   |
| 3. between  | 6. jumped  | 9. write    | 12. screamed    |

**Written Exercise.** Rewrite the words above, separating into their syllables those of more than one syllable. Thus:

ex cite ment      brought      talked      pa tri ot ism

Sometimes, as you are writing, you find that there is not room at the end of a line for all of your last word. What can you do then? If the word can be divided into syllables, write one syllable (or two) at the end of the line, follow this with a little mark called a **hyphen** (-), and write the rest of the word at the beginning of the next line.

A word must never be divided except between syllables, and a word of one syllable must not be divided at all.

**Oral Exercise.** Can you find words in your reading book that begin at the end of one line and end on the line following? Find one on this page.

The hyphen has still another use. It separates some compound words into the words of which they are made. Thus:

twenty-four      forty-eight      story-telling      mother-in-law

But not all compound words are written with hyphens. Refer to the dictionary when you do not know how to write a compound word.

### 115. Letter Writing

When Fred returned from school one afternoon he found a letter in the hall. "It's from Tom," he said, reading the postmark. He opened it, and this is what it said:

225 North Shore Drive  
San Diego, California  
June 16, 1917

Dear Fred:

We are home again! I tell you there is no place like home. Our house is n't old, little, or brown, but when I got the first glimpse of it as we came from the railway station, I could not help thinking of a poem we learned in school last term. Every stanza ended with lines like these—

The little brown house,  
The old brown house,  
Under the apple tree.

That whole poem expresses my feelings exactly.

But I am forgetting what I wished to write you about. Father told us last night that you folks were thinking of making a trip out here some time during the summer vacation. He said it

was not settled yet, but that your father had written something about it. Harriet is delighted. Write me the moment it is really certain, so that we may begin to make plans.

Your old friend,  
Tom

Fred was very much astonished. His father had said nothing about a trip to California or anywhere else. That evening Fred told him about Tom's letter.

"Well," replied his father, "that all depends on you and Elizabeth. I was not going to tell you about it until after school was over. But the plan I have is this. I shall let you and Elizabeth take a three weeks' trip, and you yourselves are to decide where to go. You may prefer to visit Cambridge and Concord, where Harriet and Tom were last month."

**Written Exercise.** Suppose that you could take a three weeks' trip of this sort. Where would you go?<sup>44</sup> What would you do? Think it all out; then write Tom a letter explaining your plans. Address the envelope.

**Correction Exercise.** Listen carefully to the letters of your classmates as they are read aloud. Whose plans are the most original? Whose are the most sensible? Should you change your letter if you wrote it again?

### 116. Correct Usage — *Lay, Laid*

**Oral Exercise.** 1. Read the following sentences thoughtfully and give the meaning of *lay* or *laid* as each word occurs:

1. The dog lies on the rug. He lay there yesterday.
2. The book lay on the table last week. It lies there now.
3. The child lies on the bed now. He lay on the cot yesterday.
  
4. Lay your hat there to-day. You laid it there yesterday.
5. Lay your paper there now. You laid it there last week.
6. The boy lays his book on the bench to-day, but he laid it on the chair yesterday.
  
7. The log lies here now. It lay here yesterday. It has always lain here.
8. The old boat has lain on the beach many years.
9. The toy lies on the floor now. It lay there two days ago. It has lain there a long time.
  
10. I lay my pencil down now. I laid it down yesterday. I have always laid it there after finishing my work.
11. We have always laid our books and things on our desks.
12. Now we lay these packages on the shelf. Yesterday we laid other packages there. We have always laid our packages on that shelf.

2. Read the above sentences aloud often. Speak each word distinctly. Read alone, and with groups of pupils, and with the entire class. Let your group try to read the best. Think of the meaning of each sentence as you read it. This reading will help you use *lay*, *laid*, and the other forms correctly.

3. Ask your classmates questions each of which contains one of the words studied in the exercise above. Notice whether the answers to your questions contain any mistakes in the use of these words.

## 117. Study of a Picture

**Oral Exercise.** What interests you in the picture on page 172? The old boatbuilder is whittling a small model of a boat. See how carefully he looks at it. When he has it all shaped just as he thinks it ought to be, every curve as he wants it, he will begin to build a large boat exactly like this model. Then the boy will help. He will help the old man hold the boards and will hand him the tools he needs as he works. When it is finished, what will happen?

**Written Exercise.** Write your own story of this boat, beginning with the whittling of the model. Call it "The Two Boatbuilders." Other pupils will make up their stories. It will be interesting to see how different they all are. Think of all that could be said about this boat and this old man and boy before you write.

Perhaps when these two boatbuilders go on their first trip in the new boat, they have an adventure. Perhaps they are just in time to see a drowning boy in the distance. He is almost too far away; but the boat has been so well designed and built that it moves swiftly through the water, and they reach him in time. Perhaps they meet a man who likes the boat so well that he asks the old man to build him several at a good price. What will they do with the money? Send the boy to a famous school where he learns to build great steel ships that cross the ocean?

You see how important it is that the old man, as he sits there, whittle a swift and beautiful model; much





A LESSON IN BOATBUILDING

depends on it. No wonder that, as you see in the picture, he closes one eye and looks keenly along the keel of his little model.

**Additional Work.**<sup>9</sup> 1. Read and study with your teacher Longfellow's poem "The Building of the Ship."

2. If you have ever visited a shipyard, tell what you learned of the building of ships.

3. If you have ever seen a man or a boy build a rowboat, canoe, or sailboat, tell what you learned.

4. Perhaps with the help of your teacher and parents you can find pictures of famous ships—the three ships of Columbus, the *Mayflower*, the *Great Eastern*, the *Monitor*, the *Merrimac*, the old Roman vessels which were moved by many rows of oars, the Spanish treasure-ships, and others, as well as some of the newest ocean steamers and submarines. What do all these pictures teach you about ships and shipbuilding? Give a talk to the class on this subject and use the pictures to make your talk more interesting.

## 118. Literature and Composition

### TAMING THE COLT \*

A fine young horse of Mr. Laurie's was kept at Plumfield one summer, running loose in a large pasture across the brook. The boys were all interested in the handsome, spirited creature, and for a time were fond of watching him gallop and frisk with his plummy tail flying, and his handsome head in the air. But they soon got tired of it, and left Prince Charlie to himself—all but

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Dan. He never tired of looking at the horse, and seldom failed to visit him each day with a lump of sugar, a bit of bread, or an apple to make him welcome. Charlie was grateful, accepted his friendship, and the two loved one another as if they felt some tie between them, hard to explain but strong. In whatever part of the wide field he might be, Charlie always came at full speed when Dan whistled at the bars, and the boy was never happier than when the beautiful, fleet creature put its head on his shoulder, looking up at him with fine eyes full of intelligent affection.

"We understand one another without any talk, don't we, old fellow?" Dan would say, proud of the horse's confidence.

Mr. Laurie came now and then to see how Charlie got on, and spoke of having him broken to harness in the autumn.

"He won't need much taming, he is such a gentle, fine-tempered brute. I shall come out and try him with a saddle myself some day," he said, on one of these visits.

"He lets me put a halter on him, but I don't believe he will bear a saddle even if you put it on," answered Dan, who never failed to be present when Charlie and his master met.

"I shall coax him to bear it, and not mind a few tumbles at first. He has never been harshly treated, so, though he will be surprised, I think he won't be frightened, and surely will do no harm."

"I wonder what he would do," said Dan to himself, as Mr. Laurie went away.

A daring fancy to try the experiment took possession of the boy as he sat on the uppermost rail with the glossy back temptingly near him. Never thinking of danger, he obeyed the impulse, and while Charlie unsuspectingly nibbled at the apple he held, Dan quickly and quietly took his seat. He did not keep it long, however, for with an astonished snort, Charlie reared straight up, and deposited Dan on the ground. The fall did not

hurt him, for the turf was soft, and he jumped up, saying, with a laugh, —

“I did it anyway! Come here, you rascal, and I’ll try it again.”

But Charlie declined to approach, and Dan left him, resolving to succeed in the end; for a struggle like this suited him exactly. Next time he took a halter, and having got it on, he played with the horse for a while, leading him to and fro and putting him through various antics till he was a little tired; then Dan sat on the wall and gave him bread, but watched his chance and, getting a good grip of the halter, slipped onto his back. Charlie tried the old trick, but Dan held on. Charlie was both amazed and angry and, after prancing for a minute, set off at a gallop, and away went Dan heels over head. If he had not belonged to the class of boys who go through all sorts of danger unharmed, he would have broken his neck; as it was, he got a heavy fall, and lay still collecting his wits, while Charlie tore round the field tossing his head with every sign of satisfaction at the defeat of his rider. Presently it seemed to occur to him that something was wrong with Dan, and he went to see what the matter was. Dan let him sniff about for a few minutes; then he looked up at him, saying as decidedly as if the horse could understand, —

“You think you have beaten, but you are mistaken, old boy; and I’ll ride you yet — see if I don’t.”

He tried no more that day, but soon after attempted a new method of introducing Charlie to a burden. He strapped a folded blanket on his back, and then let him race, and rear, and roll, and snort as much as he liked. In a few days Charlie permitted Dan to mount him, often stopping short to look round, as if he said, half patiently, half reproachfully, “I don’t understand it, but I suppose you mean no harm, so I permit the liberty.”

Dan patted and praised him, and took a short turn every day, getting frequent falls but trying again in spite of them, until he

had the handsome colt completely tamed. Dan, you may be sure, was both proud and pleased; and best of all, in spite of all their struggles together, Prince Charlie loved him better than he did his master. — LOUISA M. ALCOTT, "Little Men" (Adapted)

**Oral Exercise.** 1. Look up the following words in your dictionary and find the meaning that will best fit the sentence in which each is used. Then use them in sentences of your own, to show that you fully understand them.

- |                |              |              |                   |
|----------------|--------------|--------------|-------------------|
| 1. spirited    | 5. prancing  | 9. resolving | 13. frequent      |
| 2. intelligent | 6. antics    | 10. struggle | 14. decidedly     |
| 3. affection   | 7. impulse   | 11. amazed   | 15. reproachfully |
| 4. confidence  | 8. deposited | 12. angry    | 16. permission    |

2. See in how many different ways you can express the thought of each of the following sentences:

1. The boys were all interested.
2. He obeyed the impulse.
3. The horse declined to approach.
4. Dan lay there, collecting his wits.
5. It seemed to occur to him.
6. He tried no more that day.

3. Did you ever try to train a dog or any other animal to do some simple thing? Tell what you did and how you succeeded. Or tell about one of the following subjects:

- Taking Care of Chickens
- Keeping Rabbits
- Taking Care of a Horse
- My Pet Bird



Making Friends with a Squirrel  
The Kind of Dog that I Want  
Trained Circus Animals I have Seen

Or, if you prefer, read an interesting account of the taming of some wild animal, and tell the class about it.

### 119. Literature and Composition

#### SOME ENGLISH SPARROWS AND A GOOSE FEATHER

Little plays, little comical scenes, are always being acted in the lives of birds, if our eyes are sharp enough to see them. Some clever observer saw this little comedy played among English sparrows, and wrote an account of it to his newspaper. It is too good not to be true.

A male bird brought to his box a large, fine goose feather, which is a great find for a sparrow. After he had laid his prize down and chattered over it, he went away in quest of his mate. His next-door neighbor, a female bird, seeing her chance, quickly slipped in and seized the feather; and here the wit of the bird came out, for instead of carrying it into her own box she flew with it to a near tree and hid it in the fork of the branches, then went home, and when her neighbor returned with his mate was innocently busy about her own affairs.

The proud male, finding his feather gone, came out of his box in a high state of excitement and, full of wrath, rushed into the little house of the female. Not finding his goods and property there as he had expected, he stormed around a while, abusing everybody in general and his neighbors in particular, and then went away as if to repair the loss. As soon as he was out of sight, the shrewd thief went and got the feather and lined her own home with it.—JOHN BURROUGHS, "Locusts and Wild Honey" (Adapted)

**Oral Exercise.** 1. What is the main idea or subject of each of the three preceding paragraphs? Together, these subjects form the outline of the story. Might the story have ended differently? Tell it, if you wish, as you would have liked it to end. The class will watch to see whether your story fits the outline which you write on the board before you speak.

2. Have you yourself seen birds at work building their nests in the spring? Did you ever find a bird's nest, perhaps with young ones in it? Tell the class a story about birds—something that you have seen them do or have heard or read about them.

### 120. Letter Writing

If you have read those two droll books "Alice's Adventures in Wonderland" and "Through the Looking Glass," you will recognize an old friend in the writer of the joking letter that follows:

Christ Church, Oxford

March 8, 1880

My dear Ada :

(Is n't that your short name? Adelaide is all very well, but when one is dreadfully busy, one has n't time to write such long words—particularly when it takes half an hour to spell it—and even then one has to go and get a dictionary to see if one has spelled it right, and of course the dictionary is in another room, at the top of a high bookcase—where it has been for months and months, and has got all covered with dust—so one



has to get a duster, first of all, and nearly choke one's self in dusting it, and when one has made out at last which is dictionary and which is dust, even then one has the job of remembering at which end of the alphabet *a* comes, for one feels pretty certain that it is n't in the middle. Then one has to go and wash one's hands before turning over the leaves, for they've got so thick with dust one hardly knows them by sight, and as likely as not the soap is lost and the jug is empty and there is no towel, and one has to spend hours and hours in finding things, and perhaps after all one has to go off to the shop to buy a new cake of soap; so with all this bother I do hope you won't mind my writing it short and saying, "My dear Ada.")

You said in your last letter that you would like a likeness of me; so here it is, and I hope you will like it. I won't forget to call the next time but one I'm in Wallington.

Your very affectionate friend,

Lewis Carroll

**Oral Exercise.** 1. What is the long first paragraph in this letter about? Why does the writer make so long an explanation for not using the little girl's name, Adelaide? But has he really used her long name after all? What is the joke in the last paragraph? Does this letter read just as if the smiling writer were talking to the little girl? Try to make your letters easy, natural, interesting talks set down on paper.

2. Tell some of the amusing things you have read in Lewis Carroll's books.

**Written Exercise.** You have had your picture taken and you wish to send one to each of three friends of yours. Write three short letters to go with these

photographs, making them just as different as you can. If they all have to express nearly the same thought, they need not do it in the same words.

### 121. Correct Usage—Verb Forms

**Oral Exercise.** 1. In the following sentences do any of the words in italics sound unfamiliar? Read frequently the sentences containing these, so that you will grow used to the right forms.<sup>45</sup>

1. I *have* never *spoken* to him before. I *spoke* to him to-day.
2. I *went* to town this morning. I *have gone* twice this week.
3. I *ate* oatmeal for breakfast. I *have eaten* all my bread.
4. I *saw* a sailboat on the lake. I *have seen* large ones.
5. I *did* this, and he *did* that. What *have* you *done*?
6. What *has* John *done*? Who *did* this? John *did* it.
7. *Has* she *come* yet? Mary *came* late.

2. Use in sentences the words and groups of words above that are in italics.

### 122. Study of a Poem

After hot and dusty days a summer shower is always welcome. We delight in its clatter along the roofs and its pouring wash across the windowpanes. It refreshes everybody. The sick man looks from his chamber and begins to breathe more deeply. The boys rush noisily out of school to sail their little boats on the streams and pools of the wet streets. The farmer stands under a sheltering tree and watches the beating rain drench his pastures and fields.



## RAIN IN SUMMER

How beautiful is the rain !  
After the dust and heat,  
In the broad and fiery street,  
In the narrow lane,  
How beautiful is the rain !

How it clatters along the roofs,  
Like the tramp of hoofs !  
How it gushes and struggles out  
From the throat of the overflowing spout !  
Across the windowpane  
It pours and pours ;  
And swift and wide,  
With a muddy tide,  
Like a river down the gutter roars  
The rain, the welcome rain !

The sick man from his chamber looks  
At the twisted brooks ;  
He can feel the cool  
Breath of each little pool ;  
His fevered brain  
Grows calm again,  
And he breathes a blessing on the rain.

From a neighboring school  
Come the boys,  
With more than their wonted noise  
And commotion ;  
And down the wet streets  
Sail their mimic fleets,  
Till the treacherous pool  
Ingulfs them in its whirling  
And turbulent ocean.

Near at hand,  
From under the sheltering trees,  
The farmer sees  
His pastures, and his fields of grain,  
As they bend their tops  
To the numberless beating drops  
Of the incessant rain.

In the country, on every side,  
Where far and wide,  
Like a leopard's tawny and spotted hide,  
Stretches the plain,  
To the dry grass and the drier grain  
How welcome is the rain !

HENRY W. LONGFELLOW



A SCHOOL GARDEN IN JUNE



**Oral Exercise.** Tell in your own words exactly what the thought of each of these seven stanzas is.

**Written Exercise.** Write the full meaning of each stanza in your own words. Shall you not have as many paragraphs as there are stanzas? Keep the book before you as you write, so that you may omit nothing; but use your own words.

**Reading Exercise.** Read each stanza aloud. Let your reading make clear the meaning. Pronounce each word distinctly.

### 123. Oral and Written Composition

**Oral Exercise.** 1. Did you ever have a garden? Tell what you raised and explain each step of the work—from getting the land ready to harvesting the crop.<sup>46</sup>

2. While the ground is being plowed, and before you can begin planting, trees are turning green and wild flowers are already growing in the woods and meadows. Take a walk in the country and keep your eyes open for signs of spring. Make a list of all the animals you see—chipmunks, squirrels, rabbits, snakes, turtles, frogs, birds; of all the flowers you find. Then, after thinking over what to say first, what next, and so on, tell the class about your walk.

**Additional Work.** Did you ever make a willow whistle? If you never did, try to find some one who can teach you. Make such a whistle and then write a short explanation of what you did. Perhaps a simple drawing will help make it clearer to the class.



124. The Comma after *Yes* and *No*

1. Yes, I remember the story you read us.
2. No, I cannot tell you the name of it.
3. Yes, my letter is ready for the postman.
4. No, you cannot fool all the people all the time.

**Oral Exercise.** How is *yes*, in the first sentence, separated from the rest of the statement? How is *no*, in the second sentence, separated from the rest of the statement? Do you see any difference between the last two sentences and the first two in the use of the comma after *yes* and *no*?

When *yes* and *no* are parts of answers, a comma should be used to separate these words from the statements that follow them.

**Dictation Exercise.** Write the four sentences from dictation; then compare your work with the book and correct mistakes.

## 125. Literature and Composition

## THE ODD VISITOR

There came a double knock at the house door and Gluck, who had been sitting by the fire, went to the window, opened it just a little (for it was raining hard) and looked out.

There at the door stood the queerest-looking little man he had ever seen. He had a very large nose, slightly brass-colored; his cheeks were very round, and very red, and looked as if he had been blowing a fire for the last eight-and-forty hours; his eyes twinkled merrily through long silky eyelashes, his mustaches

curled twice round like a corkscrew on each side of his mouth, and his hair, of a curious mixed pepper-and-salt color, descended far over his shoulders. He was about four feet six in height, decorated with a black feather some three feet long.

Gluck was so perfectly paralyzed by the singular appearance of his visitor that he remained looking at him without saying a word.

"Hello!" said the little gentleman, "that's not the way to answer the door: I'm wet, let me in."

To do the little man justice, he *was* wet. His feather hung down between his legs like a beaten puppy's tail, dripping like an umbrella; and from the ends of his mustaches the water was running into his coat pockets, and out again like a mill stream.—JOHN RUSKIN, "The King of the Golden River" (Adapted)

**Oral Exercise.** 1. Have you a clear picture in your mind of the little man in the selection? If not, read the description again. Then close your book and describe him in your own words or in those of the book.<sup>47</sup> Your classmates will decide whether you have really described the odd visitor or somebody else.

2. Think of some one whom your classmates know, and describe him so well that they will guess who it is. It must be some one not in the room.

**Written Exercise.** Write a short description of some person whose appearance interests you. While you are writing keep in mind that you want to make your classmates see this person exactly as you see him.

Do not write all that you see. That would make the description tiresome. Choose the most important features and make those as clear as you can.

**126. Writing Words in a Series**

1. The little man had a large nose, round cheeks, twinkling eyes, curly mustaches, and long hair.
2. Gluck was young, fair, blue-eyed, and kind.

**Oral Exercise.** 1. What does the first sentence say the little man had? How many things are mentioned in the list or series? Read the series again, in this way: (1) a large nose, (2) round cheeks, (3) twinkling eyes — and so on, to the fifth group of words. How, in the first sentence, are these five groups of words separated?

2. What words are written in a series in the second sentence? How are the words in the series separated?

**A comma should be used to separate words or groups of words in a series.**

**Written Exercise.** Write the following sentences from dictation :

1. Lincoln had only a few books, but he read them again and again : the Bible, Defoe's "Robinson Crusoe," Bunyan's "Pilgrim's Progress," a history of the United States, and Weems's "Life of Washington."

2. White is for purity, red for valor, blue for justice ; and all together, bunting, stripes, stars, and colors, make the flag of our country. — CHARLES SUMNER

**Correction Exercise.** Compare what you have written with the sentences above, and if you have made any mistakes correct them. If you do not understand why you are wrong and the book is right, ask your teacher to explain the point.

**Written Exercise.** 1. Write a sentence that contains a list of the names of your schoolbooks.

2. Write a sentence that contains the names of six writers whose books you like.

3. Write a sentence that names all the colors which you can see when you look out of the window of your schoolroom.

4. Write a sentence that gives, written in a series, all the sounds which you can hear as you sit quietly in your seat, listening with eyes closed.

5. Write a sentence that names, in two separate series, some of the spring flowers and some of the birds which you know.

### 127. Word Study

**Oral Exercise.** The following words are taken from the description, on page 184, of the odd visitor. For each word find another, or more if you can, having nearly the same meaning. Use your dictionary, if necessary. Try these new words in the place of those in the description. Tell when you think you have come near to choosing as good a word as the writer's.

- |             |              |                |
|-------------|--------------|----------------|
| 1. large    | 5. curious   | 9. paralyzed   |
| 2. very     | 6. descended | 10. singular   |
| 3. slightly | 7. decorated | 11. appearance |
| 4. twinkled | 8. perfectly | 12. remained   |

**Written Exercise.** Use each of these words in a sentence, to show that you understand its meaning.

### 128. Memory Selections

Do not let us lie at all. Do not think of one falsity as harmless, and another as slight, and another as unintended. Cast them all aside. They may be light and accidental, but they are ugly soot from the pit, for all that; and it is better that our hearts should be swept clean of them, without one care as to which is largest and blackest.—JOHN RUSKIN

What is it to be a gentleman? It is to be honest, to be gentle, to be generous, to be brave, to be wise, and, possessing all these qualities, to exercise them in the most graceful outward manner.

WILLIAM MAKEPEACE THACKERAY

### 129. Letter Writing

**Written Exercise.** Write a letter to a friend in which you tell what you have been doing to-day. Do not choose some other day that you think might be more interesting to write about. Write as if you were talking to your friend (letters of this kind are the best), and write so that he will get a picture of the day just as it is. You will have to write very successfully to accomplish this.

### 130. Advertisements

Bring to school that part of your father's newspaper in which the "Wanted" columns are printed.

**Oral Exercise.** 1. Read to the class an advertisement of a house for rent. Is it clear? Does it tell enough? Why is it so brief?

2. Choose the best-written advertisement of (1) a house for sale, (2) a horse for sale, (3) a situation wanted by some young man or young woman, (4) something lost, a reward being offered to the finder. Your teacher will write on the board the best advertisement of each kind found by the class.

**Written Exercise.** Write an advertisement of (1) a dog lost, (2) a position wanted by a boy for Saturday work, (3) a cook wanted by a large family. Each of these must be very brief, but it must be clear and tell enough.

### 131. Correct Usage—*Its, It 's; Whose, Who 's*

**Oral Exercise.** 1. Read the following sentences, putting complete words in place of the contractions:

1. *It 's* cold to-night, but clear.
2. The bird was in *its* nest, sitting on *its* eggs.
3. *Who 's* going along? *Who 's* afraid to go?
4. *Whose* cup is this? I do not know *whose* it is.

2. What is the difference between *it 's* in the first sentence and *its* in the second? Which is used to express possession? What, in the above sentences, is the difference between *who 's* and *whose*? Which is used to express possession?

**Written Exercise.** Copy the sentences above, but write all the contractions as complete words.

**Dictation Exercise.** Write the following from dictation, observing that *it 's* means "it is" and never shows

possession, and that *who's* means "who is" and never shows possession :

1. Who's able to prove that it's the right answer?
2. Whose book is that? Its cover is torn off.
3. It's too bad that I did n't know whose book it was.
4. It's going to rain. It's sure to rain.
5. The baby saw its face in the mirror.

**Correction Exercise.** Rewrite each sentence in which you find that you have made a mistake. But before rewriting, make sure that you understand why the book is right and you are wrong. Ask your teacher to explain, if you do not understand your mistake.

### 132. Literature and Composition

#### THESEUS AND MEDEA \*

Then Theseus took a seat, and before him was set all the best of the feast; and Theseus sat and ate, and all the company wondered at him; but always he kept his club by his side.

But Medea, the dark witch woman, had been watching him all the while. Now, while he ate and drank, she went back into her chamber; and all the servants whispered: "This, then, is the man who killed the monsters! How noble are his looks, and how huge his size! Ah, would that he freed our land of the enchantress!"

And presently Medea came forth, decked in all her jewels and her rich Eastern robes, and looking more beautiful than the day; so that all the people could look at nothing else. And in her right hand she held a golden cup, and in her left a flask of

\* Pronounced *thē'sūs* and *mē'dē'a*.



gold ; and she came up to Theseus, and spoke in a sweet, soft, winning voice, —

“Hail to the hero, the conqueror, the unconquered, the destroyer of all evil things ! Drink, hero, of my charmed cup, which gives rest after every toil, which heals all wounds, and pours new life into the veins.”

As she spoke, she poured the wine from the flask into the cup ; and the fragrance of it spread through the hall, like scent of thyme and roses.

Theseus looked up at her fair face, and into her deep dark eyes. And as he looked, he shrank and shuddered ; for they were dry, like the eyes of a snake. And he rose, and said, “The wine is rich and fragrant, and the wine bearer as fair as the Immortals ; but let her pledge me first herself in the cup, that the wine may be the sweeter from her lips.”

Then Medea turned pale, and stammered, “Forgive me, fair hero ; but I am ill, and dare drink no wine.”

And Theseus looked again into her eyes, and cried, “Thou shalt pledge me in that cup, or die.” And he lifted up his brazen club, while all the people looked on aghast.

But Medea shrieked a fearful shriek, and dashed the cup to the ground, and fled ; and where the wine flowed over the marble pavement the stone bubbled, and crumbled, and hissed, under the fierce venom of the draft. Medea called her dragon chariot, and sprang into it and fled aloft, away over land and sea ; and no man saw her more. — CHARLES KINGSLEY, “The Heroes” (Adapted)

**Oral Exercise.** Read aloud the paragraphs above that contain striking pictures. What words, or groups of words, help make the pictures particularly interesting ? Use those words as you tell the story.<sup>48</sup> Try to make your classmates enjoy the stirring pictures in the story

as you enjoy them. Let some pupils tell the story as if they were Theseus, others as if they were Medea.

**Additional Work.** Nearly every library has in it Charles Kingsley's book "The Heroes." Read parts of it, which your teacher will select for you, and tell the class the one you like best.

### 133. Expressing a Thought in Different Ways

1. How noble are his looks, and how huge his size!
2. Ah, would that he freed our land!
3. And presently Medea came forth.
4. Hail to the hero, the destroyer of all evil things!
5. The fragrance spread through the hall.
6. As he looked, he shrank and shuddered.
7. All the people looked on aghast.
8. And no man saw her more.

**Oral Exercise.** Express the thought of each of these sentences in several different ways. One other way of expressing the thought of the third sentence is, "In a little while Medea appeared." Try to find at least two different ways for each sentence; but add as many more as you can.

**Written Exercise.** Choose your best sentence for each of those in the list above, and write it on paper under the one with which it goes. Read the two. Which do you prefer?

**Additional Work.** Without consulting the book, write the story of Theseus and Medea. Let some pupils tell

the story as if they were Theseus, others as if they were Medea. Compare your work with the book. Where could your story be improved?

### 134. Study of a Poem

The author of the following song is a cheerful poet. Though gray clouds seem to swallow up or engulf the day, though they overwhelm the town with their darkness and rain, this poet laughs and sings; for he sees wild flowers and daffodils in these raindrops, and he remembers that the downpour will help the roses grow beautiful. He looks beyond the rain to the fields of blooming clover where the bees live, those pirates or buccaneers that gather honey without asking permission. And as he looks he forgets the rain. "A fig for rain," he says, "a fig for trouble and fretting and those who fret. Let us think of happiness and the violets that are raining down."

#### SONG

It is n't raining rain to me,  
It's raining daffodils;  
In every dimpled drop I see  
Wild flowers on the hills;  
The clouds of gray engulf the day,  
And overwhelm the town;  
It is n't raining rain to me,  
It's raining roses down.

It is n't raining rain to me,  
But fields of clover bloom,  
Where every buccaneering bee  
May find a bed and room ;  
A health unto the happy !  
A fig for him who frets !  
It is n't raining rain to me,  
It 's raining violets.

ROBERT LOVEMAN

**Oral Exercise.** Do you remember another poem about the rain? Was that cheerful, too? Read it again to make sure. What lines in this poem do you like? Is this a very dark day that the poet describes? Tell how gray it is. Is it raining all the time, while the poet is singing? What in the poem makes you feel that? Why is the poet so cheerful on this dark, rainy day?

**Dictation Work.** Write the poem from dictation.

**Memory Work.** Is not this poem worth remembering? If you think so, learn it.

### 135. Correct Usage — *Like, As, As If*

**Oral Exercise.** The following sentences show the correct use of *like*, *as*, and *as if*. Which of these words in italics are followed by statements? Which are followed by a word or a group of words that do not make a statement?

1. My brother is *like* me.
2. He handles a boat *as* I handle it.
3. He rows *as* I row ; he reads *as* I read ; he talks *as* I talk.

4. He talks *as if* I could not hear well. He laughs *as if* he enjoyed the joke. He laughs *as* I often laugh.

5. He talks *like* an excited person. He smiles *like* an excited person. He looks *like* a good student.

6. Do it *like* this. Do it *as* I do it. Do it *as if* you meant business. Do it *as* your brother does it.

7. Speak distinctly *as* you should speak.

*As* and *as if* are used before statements.

*Like* should never be used before a statement.

**Oral Exercise.** 1. Read these sentences frequently. It will be one way of helping you to avoid a common mistake in the use of *like*.

2. Use *like* in several interesting sentences. Ask your classmates questions that contain *like* or *as*, or *as if*, and notice whether the answers contain these words correctly used.

### 136. Letter Writing

**Written Exercise.** Read the "For Rent" columns of a newspaper and try to find from the descriptions a house that would suit your mother. Write a letter for her answering the advertisement and asking for fuller information. Let your letter tell exactly what the things are, about which you want to know more.

**Additional Work.** 1. Your mother wants (1) a woman to do the washing; (2) a cook; (3) a dressmaker. Look through the "Wanted" columns and write letters answering advertisements that look promising.

2. As you read the "Wanted" columns, you find that a boy is advertising his almost new bicycle for sale cheap. This is just what you have been looking for. Write a letter that will lead to your seeing the bicycle and having a talk with the owner of it.

### 137. Vocational Problems

**Written Exercise.** 1. You wish to earn a little money this summer, but you prefer work that will help you decide what to do when you leave school. Put an advertisement in the newspaper, "Wanted—a Position," that will tell in a few words what you want.

2. A family misfortune compels you to leave school at once, to earn money. Write a letter to the owner of some business in which you are interested, and ask him if he has an opening for you. Tell what you can do and want to do, and what you hope to work up to in the end. Make your letter short, for long letters are not welcomed by busy men and women.

### 138. Story-Telling

#### SHEIK CHILLI \*

Sheik Chilli—Master Chilli, we should say, for he was only a boy—lived in a village in India. One day he was walking along with a vessel of oil on his head. As he walked he kept thinking of the future.

"I shall sell this oil, and with the money I shall buy a goat. Then I shall sell the kids, and then I shall buy a cow, and sell

\* Pronounced *shēk chillī*.

the milk, till I get a large, a very large, sum of money. Then I shall buy a pair of buffaloes and a field, and gain more money, and build myself a house, and marry a wife, and have many sons and daughters. By that time I shall be a very grand and important man, and when my wife comes to call me to dinner, I shall say, 'Away there! I'll come when I think fit.'" And with that Sheik Chilli threw back his head suddenly, with just the proud motion with which he intended to accompany his scornful speech to his wife, and down fell the vessel with the oil, and broke in a hundred pieces, and the oil was all spilled.

This upset Sheik Chilli so much that he began to yell: "I have lost my goats; I have lost my cows; I have lost my buffaloes, and my house, and my wife and children."

That such a serious calamity should befall a man caused great pity; so that the bystanders took Sheik Chilli to the Rajah, or ruler, who asked him how it had all happened.

When he heard the story, he laughed and said, "This boy has a good heart. Let him be given a reward to make up for the loss of the oil." — A Simla Tale, M. F. LANSING, "Quaint Old Stories"

**Oral Exercise.** 1. What does Sheik Chilli intend to buy first? What next? What after that? How does he think he will finally become a "very grand and important man"? Tell the story, not as it is told here but as Sheik Chilli might tell it to a friend on the evening of this day.

2. Can you invent a story somewhat like the one about Sheik Chilli? You might tell of a boy in your own school, earning money, saving it, and looking forward to the time when he will have twenty-five dollars. What will he do with it? What will that lead to? And how does he finally become a great man? But perhaps he loses his money the day he draws it from the bank;



or perhaps — but you must invent it yourself. Tell it somewhat as the story of Sheik Chilli is told. Plan to make your story a complete surprise to your classmates.

### 139. Study of a Poem

Every spring brings us the same pleasant surprise. One morning we wake up to find the green lawns and slopes dotted everywhere with dandelions. There was hardly a warning. Like a troop of soldiers, but without noise or bugle notes or cheers, these yellow coats captured the hills and fields overnight.

And there on these same hills and fields, surprising us a second time, we find them a few weeks later as gray veterans; until suddenly breaking camp, they blow away and are never heard of after.

#### DANDELIONS

Upon a showery night and still  
Without a word of warning,  
A trooper band surprised the hill,  
And held it in the morning.  
We were not waked by bugle notes,  
No cheers our dreams invaded,  
And yet at dawn their yellow coats  
On the green slopes paraded.

We careless folk the deed forgot;  
Till one day idly walking,  
We marked upon the selfsame spot  
A crowd of veterans talking.

They shook their trembling heads and gray,  
With pride and noiseless laughter ;  
When, well-a-day ! they blew away  
And ne'er were heard of after.

HELEN GRAY CONE

**Oral Exercise.** What was the first thing that told you that the dandelions were here? Had you been watching and waiting and wondering when they would blossom? What told you that the dandelions had been here and were all gone? Had you almost forgotten that they had been here? Does the poem express these two surprises? In what lines?

**Written Exercise.** Write two short paragraphs, telling of the two surprises which the poem expresses. Keep your book closed as you write, and use your own words to tell the thought of the poet.

**Oral Exercise.** 1. Did you ever gather wild flowers? Tell the class about it — where you went, what you found, what you did.

2. Did you ever dig dandelion greens? Tell your classmates where, when, and how to get them, and how to cook them.

#### 140. Word Study

**Oral Exercise.** 1. What is the difference between being *weak* and being *sick*? Between being *tired* and being *lazy*? Could a person be *weak*, *sick*, *tired*, and *lazy* all at the same time?

2. One girl is *speechless*, another is *dumb*, both are *silent*. What is the difference between these two silent girls?

3. I see something *blaze*. What can it be? I see something *sparkle*. What can this be? I see something *twinkle*. What can this be? And what is this that *shines*? Which of these words would you use in speaking of a diamond? Of a piece of broken glass? Of a tin pail standing in the sun? Of a joking old gentleman's eyes?

**Written Exercise.** Write a short sentence for each of the following words. Let your sentences make clear the difference in meaning between the words in each group.

happy	interested	declare	dodge
merry	excited	command	avoid
plan	swift	accident	droll
worry	quick	adventure	funny
follow	rain	odd	look
imitate	drizzle	strange	see

### 141. Letter Writing

Is it not nearly time for you to write to Harriet and Tom in California? You cannot expect them to write to you if you do not write to them.

**Group Exercise.** Let the whole class plan a letter to these two friends. Let each pupil tell the teacher, who stands at the board, what he thinks the letter ought to contain. The teacher will write these suggestions on the board, one below the other, in the order in which

they are made.<sup>49</sup> Do they need to be rearranged before the letter can be written? The class will now group together the ideas that belong together, omitting all that are not good. Into how many groups or paragraphs do the suggestions fall? What is the main idea of each paragraph? These make the outline for the letter.

**Written Exercise.** Write a letter from this outline. Address the envelope for your letter.

### 142. Story-Telling

#### LEAPING ROCK IN THE PIPESTONE VALLEY

Near the falls of Winniwissi is a great rock. It is as tall as two braves. It is smooth on top. It is smooth on the sides. It is like a piece of ice in the Big Sea Water. It is small on top. A brave, if he lay down on it and put out his hands, would put his hands on nothing. It is small. It is a high rock.

When they gathered in the Pipestone Valley the chiefs stood by this rock. It is in the Valley of Peace. The young braves stood by this rock. The chiefs tried the young braves here, for this was Leaping Rock. The chiefs said: "Leap from this trail in the valley to the top of Leaping Rock. Then you are brave. Then you are strong."

It was a leap as high as two braves are long. It was a leap like an arrow shot into the sky. Like an arrow which falls and breaks on the rocks the young braves fell sometimes. But sometimes the young brave was strong. He could stand on the slippery rock like an eagle resting on the mountain. It was well. Was he then a great brave? He was. The chief of his tribe gave him the feather of an eagle to wear, for only a strong brave may wear a feather in his scalp lock.

A Dakota maiden had two lovers. She told them to go to Leaping Rock. They went. But how many came back? Only one came back. The chiefs buried the other where he fell as he slid from Leaping Rock. The maiden took the one who came back.—MARY CATHERINE JUDD, "Wigwam Stories" (Adapted)

**Oral Exercise.** 1. Tell this story, but in your own way. It is written here as an Indian might tell it.

2. Do you know some other short Indian story that would interest the class? Try to find one. Your father or mother may know one or where to find one.<sup>50</sup> Tell it as briefly and entertainingly as you can.

### 143. Paragraph Study

**Oral Exercise.** 1. What is the main idea or subject of the first paragraph of the story of Leaping Rock? Could the second paragraph have been made a part of the first? Why not? What is the leading thought of the second paragraph? Of the third? Of the fourth? Could the third and fourth paragraphs have been made one paragraph? Why not?

2. Turn to a selection in your reader or history that your teacher will choose. Run your eye rapidly through the first paragraph. What is the main idea or subject of it? What of the next? The next? Continue this until you have found the leading thought of each paragraph. These thoughts, written in the order of the paragraphs, together make an outline of the selection.

3. The first sentence of a paragraph often gives you the leading thought of that paragraph. But this is not always true. Was it true in the selection of which you just made an outline?

#### 144. Kinds of Sentences

**Oral Exercise.** 1. Which of the following sentences makes a statement? What does the other one do?

1. The Indian leaped to the top of the rock.
2. Did the chief leap to the top of the rock?

2. Turn to the story of Leaping Rock. What kind of sentence is the first? The second? Read the four paragraphs rapidly and see whether most of the sentences make statements. Did you find any questions as you read?

When a sentence (whether it is a statement or a question) expresses strong feeling, it is followed by a mark (!) called an **exclamation mark**. Thus:

Oh, I am very much pleased with this present!  
Boys, do you see that balloon over the lake!

**Group Exercise.** Go to the board and write a sentence that asks one of your classmates a question. Thus:

Frank, do you like stories about Indians?

That classmate will write under it a sentence giving his answer. Many other questions and statements may thus be written, the class watching and pointing out all mistakes.

## 145. A Biographical Study

LOUISA M. ALCOTT

Louisa M. Alcott was born in Germantown, Pennsylvania, November 29, 1832. There were four other daughters in the family. In 1834 her father moved to Boston, where he undertook the management of a school. Here the Alcotts were for a time fairly comfortable, though they lived to a large extent upon boiled rice without sugar, and graham meal cooked and eaten with butter and molasses.

In 1840 the family moved to Concord. The cottage in which they lived while there is described in "Little Women" as Meg's first home. There was a large barn, which was a favorite playing place for the Alcott children. They liked to act plays, and dramatized many fairy stories. While here Louisa Alcott developed a great fondness for animals. She liked outdoor life.

"I always thought," she said, "if I could not have been a girl, I should have liked to be a horse or a deer, because it was such fun to run. No boy could be my friend until I had beaten him in a race, and no girl if she refused to climb trees, leap fences, and be a tomboy."

Her father was almost the only teacher she ever knew, and one of her chief pleasures was to listen to him when he read aloud. She liked reading, writing, and composition.

For a time at Concord the Alcotts were so poor that they had to be assisted by friends. A little later Mrs. Alcott inherited from her father a small amount of money, with which she purchased a place in Concord known as "Hillside," where Hawthorne afterwards lived. The next seven years, which they passed in this house, Louisa Alcott declared to be the happiest in her life, notwithstanding the fact that it took the utmost efforts of all to keep the family clothed and fed.



Miss Alcott's stories did not meet with immediate success. For many years she had to do other work in order to earn a living. She taught school, she was a companion to an old man and his sister, she earned considerable money by sewing; and on one



THE ALCOTT HOUSE

occasion she was a household servant for about four months, receiving not more than the sum of two dollars a week as wages.

But at last, after many struggles, success came. She wrote "Little Women" and "Little Men" and "An Old-fashioned Girl," and hundreds of short stories for *St. Nicholas* and *The Youth's Companion*. More than a million copies of her books

were sold. A large part of the money she made was used in adding to the comfort and happiness of others.

Miss Alcott died March 6, 1888, mourned by many and sincere friends, old and young.—SHERMAN WILLIAMS, "Some Successful Americans" (Adapted)

**Oral Exercise.** Tell the story of the life of Louisa M. Alcott. See how briefly you can tell it without omitting important facts. If you wish, you may tell this story as if you were Miss Alcott's father or mother.

**Written Exercise.** Write two or three short paragraphs, to be read to the class, in which you tell what interested you specially in the account you just read. What one pupil notices particularly may altogether escape another. It will be interesting to see how the compositions differ.

#### 146. Letter Writing

Much can be learned from exchanging letters with the pupils of another classroom who are doing the same work as yours.

**Group Exercise.** Let the class decide what to write about; perhaps "Why we Like our Schoolroom" or "How we could Improve our Schoolroom" would be good subjects. Each pupil suggests something to say in the letter, and this the teacher writes briefly on the board. Finally, there will be on the board all that the class has to say.<sup>40</sup> Now these ideas are arranged in groups, those that belong together being put together.

Each group will make a paragraph in the letter. What is the leading thought of each group? These thoughts arranged in their right order give you the outline for your letter.

**Written Exercise.** Using the outline just made, write the letter. The class will hear the letters read and decide which one is to be mailed to the other schoolroom.

**Correction Exercise.** In the meantime the pupils of the other class have also written a letter and on the same subject. This letter is now read aloud to your class. In what respects is it better than the letter of your own room? What does it say that your letter did not say at all? What particularly interesting point does it make that you overlooked? How could your letter have been better?

## 147. Story-Telling

### CLIMBING TO THE EAGLES' NEST

It was dangerous business, that three-hundred-foot climb up the steep face of the mountain top. Fortunately the rock was seamed and scarred, and out of the crevices grew bushes and stunted trees which gave me a sure foothold and sometimes a lift of a dozen feet on my way up. As I climbed, the eagles circled lower and lower; the strong rustling of their wings was about my head continually; they seemed to grow larger, fiercer, every moment, as the earth and the pointed tree tops dropped farther below. There was a good revolver in my pocket, to use in case of necessity; but had the great birds attacked me I should have fared badly, for at times I was obliged to grip hard

with both hands, my face to the cliff, leaving the eagles free to strike from above and behind. I think now that had I shown fear in such a place, or shouted, or tried to frighten them away, they would have swooped upon me, wing and claw, like furies. But I kept steadily on my way, apparently giving no thought to the eagles — though deep inside I was anxious enough — and



reached the foot of the tree in which the nest was made.

I stood there a long time, making up my mind what to do next. The tree was easy to climb, but the nest — a huge affair, which had been added to year after year — filled the whole tree top, and I could gain no foothold, from which to look over and see the eaglets, without tearing the nest to pieces. I did not want to do that, and I doubted whether the mother eagle would allow it. A dozen

times she seemed on the point of dropping on my head to tear it with her talons ; but always she veered off as I looked up quietly.

From the foot of the tree the cliff rose abruptly to a ledge above the nest, but the way to it was such a dizzy climb that I feared to undertake it. But, very cautiously, I began it at last, crept up and out twenty feet, and dropped with great relief on a broad ledge that was covered with bones and fish scales, the remains

of many a savage feast. Below me, almost within reach, was the nest, with two dark, scraggly young birds resting on twigs and grass, with fish, flesh, and fowl in a gory, skinny, scaly ring about them — the most savage-looking household into which I ever looked.

But even as I looked and wondered, and tried to make out what other game had been furnished the young savages, a strange thing happened, which touched me as few things ever have among the wild creatures. The eagles had followed me closely along the last edge of rock, hoping no doubt in their wild hearts that I would slip, and end their troubles, and give my body as food to the young. Now, as I sat on the ledge, peering eagerly into the nest, the great mother bird left me and hovered over her eaglets, as if to shield them with her wings from even the sight of my eyes. But the father eagle circled over me still. Lower he came, and lower, till with a supreme effort of daring he folded his wings and dropped to the ledge beside me, within ten feet, and turned and looked into my eyes. A moment later the mother bird dropped to the edge of the nest. And there we sat, we three, with the wonder upon us all, the young eagles at our feet, the cliff above, and three hundred feet below, the spruce tops of the wilderness.

I sat perfectly still, which is the only way to reassure a wild creature; and soon I thought the eagle had lost his fear. But the moment I rose to go he was in the air again, circling restlessly above my head with his mate, the same wild fierceness in his eyes as he looked down.

A half hour later I regained the bottom of the cliff, and sat down under the spruces to rest and think my adventure over. — WILLIAM J. LONG, "Wilderness Ways" (Adapted)

**Oral Exercise.** What are the steps in this story? If your teacher writes these on the board as you give

them, you will have before you at the end a complete outline of the story. Using this outline, several pupils may tell this story, each pupil telling only so much of it as is marked by one step in the outline. If the entire story is to be well told, each pupil needs to tell his part well.<sup>51</sup>

Perhaps another group of pupils will tell the story and try to do it better than the first group. The second group of story-tellers may imagine a different ending for this adventure.

**Additional Work.** Many interesting stories have been written about eagles. Your teacher, or your parents, will direct you to books containing such stories. Tell the class briefly the most entertaining one you can find.

#### 148. Expressing a Thought in Different Ways

**Oral Exercise.** Express in as many different ways as you can the thought of each of the following sentences:

1. It was dangerous business, that three-hundred-foot climb.
2. The strong rustling of their wings was about my head continually.
3. Had the great birds attacked me, I should have fared badly.
4. I kept steadily on my way, apparently giving no thought to the eagles.
5. But deep inside I was anxious enough.
6. I stood there a long time, making up my mind what to do next.
7. I doubted whether the mother eagle would allow it.
8. She seemed on the point of dropping on my head.



9. The cliff rose abruptly to a ledge above the nest.
10. A strange thing happened, which touched me as few things ever have among wild creatures.

#### 149. Correct Usage — *Who, Which, That*

**Oral Exercise.** Can you tell from studying the following sentences when to use *who*, when *which*, and when *that*? Which word is used only to denote a person? Which is used only of an animal or a thing? Which is used of persons, animals, things — any or all of the three?

1. The person *who* did this is not here now.
2. The animal, *which* soon saw me, was large and strong.
3. The house, *which* was an old brick building, stood among pine trees.
4. The person *that* visited me knows my uncle.
5. The animal *that* killed the chicken was a weasel.
6. The house *that* you built was destroyed by fire.

*Who* denotes persons.

*Which* may denote either animals or things.

*That* may denote persons, animals, or things.

**Oral Exercise.** 1. Fill each blank in the following sentences with the correct word, *who*, *which*, or *that*:

1. My brother, — went to the library, is here.
2. The cat — caught the mouse is asleep.
3. There goes the man — told us about Africa.
4. It was a small, old house — we saw.
5. In that tent were all the people, animals, and things — the advertisements had been telling about.
6. — book shall I take, and — is going with me?



7. There were the man — shot the deer, and the bear — he shot, and the rifle with — he shot it.

8. The building, — was old and rickety, had an interesting history.

2. Make interesting sentences containing *who*, *which*, and *that*.

### 150. Oral Composition

#### THE COST OF IDLENESS, CARELESSNESS, AND WASTEFULNESS

Idleness, carelessness, and waste of machinery mean losses which can often be reckoned in dollars. Thus, if a man idles away a day when he can earn \$1.50 per day at work, he has lost this money as completely as if it had fallen through a hole in his pocket.



A self-binder that sold for \$125 was left out in the open by a hardware merchant for a period of two years and was then sold for \$50. What did his carelessness cost the merchant?

A kitchen that is poorly arranged requires the mother to take 100 more steps each day in preparing the meals than she would in a well-arranged kitchen. How many unnecessary steps does she take in a year? — JOHN E. CALFEE, "Rural Arithmetic"

If a farm wagon that cost \$60 is left out in the yard instead of being kept in the shed, it will last about 6 years, but if kept under cover it will last about twice as long. How much does a farmer pay for his carelessness per year if he leaves the wagon out? — WENTWORTH-SMITH, "Essentials of Arithmetic"

**Oral Exercise.** 1. What is the lesson of the preceding paragraphs? What fact does each present? Now, closing your book, tell in one sentence what you wish to prove about idleness, carelessness, and wastefulness; then give as proof the facts contained in the paragraphs above and any other facts you know.

2. Can you think of any examples of the cost of carelessness? There is the careless pupil who loses his schoolbook and continually loses his pencils. Think of other examples. Talk them over with your parents. Now give a short talk, proving with examples of your own that carelessness is a costly thing. Try to make your talk one that will give your classmates interesting information and new ideas.

Perhaps the following questions will help you:

1. What might be the cost of a boy's careless driving of his father's automobile?
2. What might be the cost of a girl's being careless as she helps her mother with the housework?
3. What might be the cost of a switchman's carelessness?

151. Words sometimes Mispronounced <sup>52</sup>

**Oral Exercise.** 1. Pronounce each of the words below as your teacher pronounces it to you. Then see whether you can read the entire list without making a single mistake.

can	reared	breakfast	reading
ate	to-day	mischievous	writing
shut	because	geography	forehead
fellow	pumpkin	Italian	coming
drawing	poetry	handkerchief	address

2. Use each of these words in sentences which will show that you understand its meaning.

## 152. Business Forms

<i>\$72.00</i>	COLUMBUS, OHIO, <i>May 24, 1918</i>
Received from	<i>Philip Jordan</i>
<i>Seventy-two and <math>\frac{00}{100}</math></i>	~~~~~ Dollars
<i>for pony and cart.</i>	<i>Richard Roe and Co.</i>

**Oral Exercise.** Who paid the money for which this receipt was given? To whom was it paid? What for? When? At what place? Observe that the amount is written twice, once in words and once in figures. Why is this?

**Written Exercise.** Copy the receipt with care. Then make out one like it, for two dollars paid you by a classmate for a pair of skates; another for twenty-five dollars and sixty-five cents paid by your mother to J. W. Duncan for a month's house and water rent; a third for four dollars and seventy-five cents paid by your uncle to a gas and electric-light company for last month's gas and electricity.

### 153. Summary

#### WHAT YOU SHOULD NOW KNOW AND BE ABLE TO DO

1. You must now know many interesting stories. But can you tell them well — so well that those who listen enjoy them? That is one test of the year's work. Would it not be a good plan at this time to give an hour some afternoon to retelling the old stories which you specially like? Plan it with your teacher, and perhaps invite your parents to come to this story hour. Or have a story hour of another sort. Let each pupil bring to class a new story. It should not be more than two or three minutes long. After all that you have learned in this book, you should be able to tell it so well that the class will listen with interest.

2. Do you recite poems well? You have learned several beautiful ones. Can you make your hearers see their beauty and hear their music? You must understand the poems and like them yourself in order to do that. Plan an afternoon for reciting poems.

3. Since you are looking back over lessons learned and work done, do not omit the drills in the correct use and pronunciation of troublesome words. Do you now use *these, those, them, without,*

*lay, sit, laid, learn, and like* correctly? And do you use *is not* (*is n't*), *am not*, and *are not* (*are n't*) instead of the wrong forms? Spend an hour with your teacher and classmates re-reading the drills of the year. They should contain no forms which give you trouble now, but *do* they?

4. How shall you decide what progress you have made in writing? Do you happen to have a letter which you wrote a year ago?<sup>36</sup> Compare that with your last one. This one should be better. Is it more interesting? Is it more nearly correct in punctuation? Are there any mistakes in the commas, the periods, the paragraphing in the later letter? In the earlier one?

## PART THREE \*

### 154. Study of a Poem

The sandpiper is a little bird, about the size of a robin, that gathers its food along the water's edge of sandy beaches. It utters a clear *tweet, tweet*, a sweet but rather mournful cry, as it runs and flits along. Where do you think the little fellow goes when furious storms break over the beach, the storms that drive human beings to their warm shelter by the bright driftwood fire?

Celia Thaxter, who wrote the poem that follows, must have asked herself this question. From her window looking out on the ocean she saw the storm gathering; black, sullen clouds were covering the sky more and more, and the white lighthouses began to look like ghosts in the thickening fog. Out over the water she saw the vessels and observed that they were close-reefing (that is, shortening) their sails as the wind blew harder and harder. She hurried out to gather more driftwood for her fire, and found her stanch little friend, the sandpiper, running along ahead of her on the narrow and foaming beach.

\* NOTE TO TEACHER. It is suggested that teachers using only this part of the book make themselves thoroughly familiar with the preceding parts, reading the preface and paying special attention to the numerous notes to teachers that are printed in the back of the book.



THE SANDPIPER

## THE SANDPIPER

Across the narrow beach we flit,  
     One little sandpiper and I;  
 And fast I gather, bit by bit,  
     The scattered driftwood, bleached and dry.  
 The wild waves reach their hands for it,  
     The wild wind raves, the tide runs high;  
 As up and down the beach we flit, —  
     One little sandpiper and I.

Above our heads the sullen clouds  
     Scud black and swift across the sky;  
 Like silent ghosts in misty shrouds  
     Stand out the white lighthouses high.



Almost as far as eye can reach  
I see the close-reefed vessels fly,  
As fast we flit across the beach, —  
One little sandpiper and I.

I watch him as he skims along,  
Uttering his sweet and mournful cry ;  
He starts not at my fitful song,  
Or flash of fluttering drapery.  
He has no thought of any wrong,  
He scans me with a fearless eye ;  
Stanch friends are we, well tried and strong,  
The little sandpiper and I.

Comrade, where wilt thou be to-night  
When the loosed storm breaks furiously ?  
My driftwood fire will burn so bright !  
To what warm shelter canst thou fly ?  
I do not fear for thee, though wroth  
The tempest rushes through the sky :  
For are we not God's children both  
Thou, little sandpiper, and I ?

CELIA THAXTER

**Oral Exercise.** 1. Does this poem make you feel very friendly to the little bird? Read the lines that describe him. What whole stanza is given to telling us about the sandpiper? In the second stanza there are four distinct pictures. One is of the woman and the bird flitting fast across the beach. What are the other three? What question is asked in the last stanza, and how is it answered?

2. You will enjoy the poem still more if you get exact ideas in regard to the meaning of each of the following words. Find for each word another one that expresses the idea in the poem. Use each of your words, as well as the following, in sentences of your own.

flit	scud	skims	wroth
raves	shrouds	stanch	tempest

**Memory Work.** If you have enjoyed this charming poem, with its sea pictures and its picture of a pleasant comradeship, put it safely away in your memory. Recite it to yourself, to your parents, to your class. When you and several of your classmates know the poem well, you will all enjoy reciting it in concert. Speak the words distinctly, as you recite it together, so that every word and line can be easily understood by those who hear you.

**Written Exercise.** Write a short letter to the author of the preceding poem, telling her—as if you were the little sandpiper—where you went and what you did when the storm broke on the beach.

## 155. Literature and Composition

### LEARNING TO FLY

One day, when I came to the place on the cliff where I used to lie and watch the eagles' nest through my glass, I found that one eaglet was gone. The other stood on the edge of the nest, looking down fearfully into the abyss, whither, no doubt, his bolder nest mate had flown, and calling plaintively from time to

time. His whole attitude showed plainly that he was hungry and cross and lonesome. Presently the mother eagle came swiftly from the valley, and there was food in her talons. She came to the edge of the nest, hovered over it a moment, so as to give the hungry eaglet a sight and smell of food, then went slowly down to the valley, taking the food with her, telling the little one in her own way

to come and he should have it. He called after her loudly from the edge of the nest, and spread his wings a dozen times to follow. But the plunge was too awful; his heart failed him; and he settled back in the nest, and pulled his head down into his shoulders, and shut his eyes, and tried to forget that he was hungry. The meaning of the little comedy was plain enough. She was trying to teach him to fly, telling him that his wings were grown



and the time was come to use them; but he was afraid.

In a little while she came back again, this time without food, and hovered over the nest, trying in every way to induce the little one to leave it. She succeeded at last, when with a desperate effort he sprang upward and flapped to the ledge above, the very ledge to which I had once climbed. Then, after surveying the world gravely from his new place, he flapped back to the nest,

and turned a deaf ear to all his mother's explanations that he could fly just as easily to the tree tops below, if he only would.

Suddenly, as if discouraged, she rose well above him. I held my breath, for I knew what was coming. The little fellow stood on the edge of the nest, looking down at the plunge which he dared not take. There was a sharp cry from behind, which made him alert, tense as a watch spring. The next instant the mother eagle had swooped, striking the nest at his feet, sending his support of twigs and himself with them out into the air together.

He was afloat now, afloat on the blue air in spite of himself, and flapped lustily for life. Over him, under him, beside him hovered the mother on tireless wings, calling softly that she was there. But the awful fear of the depths and the lance tops of the spruces was upon the little one; his flapping grew more wild; he fell faster and faster. Suddenly — more in fright, it seemed to me, than because he had spent his strength — he lost his balance and tipped head downward in the air. It was all over now, it seemed; he folded his wings to be dashed in pieces among the trees. Then like a flash the old mother eagle shot under him; his despairing feet touched her broad shoulders, between her wings. He righted himself, rested an instant, found his head; then she dropped like a shot from under him, leaving him to come down on his own wings.

It was all the work of an instant before I lost them among the trees far below. And when I found them again with my glass, the eaglet was in the top of a great pine, and the mother was feeding him. — WILLIAM J. LONG, "Wilderness Ways" (Adapted)

**Oral Exercise.** 1. What are the steps in this story? Do these steps give you an outline of it?

With this outline in mind, tell the story. As you speak, your classmates will watch to see whether you

follow the outline that you have written on the board. Would it not be interesting if some of your classmates told the story as the mother eagle or as the eaglet might have told it?

2. Did you ever see young bluebirds or robins learning to fly? Did you ever see young puppies before they could walk? Or a calf, one day old, trying to make use of its legs? Or a baby taking his first steps and trying to walk from his mother to his father, a distance of only two or three feet? Give as exact an account as you can of one of these amusing performances. If you wish, give the account as if you were the bird learning to fly, or the little calf, or the baby learning to walk.<sup>53</sup>

**Written Exercise.** Write a short explanation, to be read to the class, of how you would teach a baby to walk, or a horse to mind the reins, or a dog to do a trick, or a parrot to talk.

### 156. Letter Writing

225 North Shore Drive  
San Diego, California  
November 18, 1918

Dear Elizabeth :

Your letter of last week surprised Tom and me. I think you have not written us for a year, and we decided long ago that you had forgotten us and that we should never hear from you again.

I am planning to write you a long, long letter, for I have a great many interesting things to tell you. But this is just a short note asking advice.

In two weeks Tom will have a birthday, and we want to have a party for him that will be the most original one ever planned. I don't know exactly what to do. I thought of you and Fred because you are both bright at arranging things of this sort. I don't say this to flatter you, but because I really mean it.

Now please put your heads together and write me what to do just as soon as you can. I am depending on you.

Affectionately yours,

Harriet Jordan

**Written Exercise.** Try to plan a new sort of party for a boy's birthday. Talk it over with your mother at home before writing your reply to Harriet's letter.<sup>54</sup>

**Group Exercise.**<sup>55</sup> Let several pupils' letters be copied on the board. The class will read these for the purpose of discovering whether the sentences are written correctly. The following questions will help to make this clear:

1. Are some of the sentences so written that it is difficult to tell where one sentence ends and another begins?
2. Does each sentence begin with a capital letter?
3. Does each sentence end with the proper punctuation mark?
4. Do these compositions show that the writers need to learn more about sentences and how to write them?

### 157. Sentence Study

**Oral Exercise.** 1. Beginning your sentences with the words below, make three sentences about each of the following. Thus you might make these three sentences about *the boy*:



The boy enjoyed the funny story.

The boy climbed into the old apple tree.

The boy built a coop for his rabbits.

the boy	horses	the flag of our country
the tall boy	circus horses	the street-car conductor
the studious boy	the old woman	our neighbor's cat

2. Which of the following groups of words are sentences?

- |                               |  |
|-------------------------------|--|
| 1. The girl.                  | 5. The bird.                             |
| 2. The bright schoolgirl.     | 6. The bird in the tree.                 |
| 3. The girl on the sidewalk.  | 7. The bird in the tree is singing.      |
| 4. The girl sat on the bench. | 8. The little bird on the nest.          |
|                               | 9. The farmer.                           |
|                               | 10. Drove carefully over the old bridge. |
|                               | 11. The farmer's fine horses.            |
|                               | 12. Were in the pasture.                 |

3. Add something to the groups of words which are not sentences, so that they will be sentences.

Every sentence, whether long or short, has two parts; one part tells what the sentence is about. Thus, in the sentence "Bears growl," the sentence is about *bears*. In the sentence "Eagles fly high," the sentence is about *eagles*. In the sentence "That autumn day was beautiful," the sentence is about *that autumn day*.

**Oral Exercise.** Tell what each of the following sentences is about:

- |                          |                                  |
|--------------------------|----------------------------------|
| 1. Boys can run fast.    | 4. Elephants are intelligent.    |
| 2. That girl reads well. | 5. The little girl sang sweetly. |
| 3. The weasel escaped.   | 6. Ruth wrote a letter.          |



The part of a sentence that tells what the sentence is about is called the subject.

**Oral Exercise.** Point out the subject of each of the following sentences:<sup>61</sup>

1. Alice had nothing to do.
2. The rabbit spoke to her at last.
3. A little three-legged table stood in the corner.
4. A tiny golden key lay on it.
5. The key unlocked a door.
6. A delicious cake stood on a table.
7. The cake was very soon eaten.
8. Then the mock turtle looked at Alice and tried to speak.
9. A tree is known by its fruit. — *Bible*
10. Lost time is never found again. — *Proverb*
11. The used key is always bright. — *Proverb*
12. Wise men learn by other men's mistakes. — *Proverb*
13. A new broom sweeps clean. — *Proverb*
14. Wisdom instructs us to live, and to live happily. — *Proverb*
15. Still sits the schoolhouse by the road. — WHITTIER
16. Then Iagoo, the great boaster, made a bow for Hiawatha.

LONGFELLOW

### 158. Correct Usage — *No, Not, Never*

1. We have friends in that far-away country.
2. We read poems in that class.

**Oral Exercise.** 1. A sentence is called negative if it contains such a word as *no*, or *never*, or *not*. If we wish to make the first of the preceding sentences negative, we can do it in several ways. Some of these

are shown in the first, second, and third sentences below. Read them. How does each differ from the first sentence above?

2. When we make the second sentence negative we have the fourth, fifth, and sixth sentences below. Read these. What was added to the second sentence to make the fourth sentence? What to make the fifth? What to make the sixth?

1. We have *no* friends in that far-away country.
2. We do *not* have friends in that far-away country.
3. We *never* had friends in that far-away country.
4. We read *no* poems in that class.
5. We *never* read poems in that class.
6. We do *not* read poems in that class.

3. Can you find a sentence among these six in which both *no* and *not* are used? In which both *no* and *never* are used? In which both *never* and *not* are used? *Never* means "not ever."

Use only one of the words *no*, *not*, *never* in order to make a sentence negative.

Thus, to make negative the sentence "I have friends here," we may say:

- I have *no* friends here.  
 I do *not* have friends here.  
 I *never* had friends here.

**Oral Exercise.** 1. Fill the blanks in the following sentences with the word *horse*. Read the sentences aloud frequently.

1. I have n't a ——— .
2. I have no ——— .
3. I never had a ——— .
4. You have no ——— .
5. He has n't any ——— .
6. They have n't a ——— .
7. They never had a ——— .

2. Insert, in turn, each of the following words: *house, book, bicycle, canoe, rifle, kite, trunk, tent, watch*, and others of your own choosing. Reading these sentences often will help to prevent your making mistakes in the use of the words *no, not*, and *never*. Read as rapidly as you can, speaking each word distinctly.<sup>6</sup>

### 159. Giving Directions

Strangers often ask to be directed to places. You ought to be able to give clear, brief, and satisfactory answers to questions of this sort.

**Oral Exercise.** 1. Tell a visitor whom you meet at the front door of your school how to reach the principal's office.

2. Your desk in the schoolroom needs to be screwed more tightly to the floor. Explain exactly where your desk is, so that you will not need to point it out.

3. Direct a new pupil, whom you meet in front of the school building, to the second-grade room; to the third-grade room; to the fourth-grade, fifth-grade, sixth-grade, seventh-grade, and eighth-grade rooms in turn.

4. Direct your classmates (1) where to go to find a certain bird's nest; or (2) how to reach your favorite fishing place; or (3) how to get to the place where you enjoyed your last picnic; or (4) how to find a certain tree in a near-by park; or (5) what streets to take and where to go to reach a certain store the name of which you ask them to guess from your directions.

**Written Exercise.** 1. Choose a difficult place to which to direct a stranger, and write out the directions for him.

2. Write briefly such directions as a classmate would need in order to go to your house for a book, or your stamp collection, or your umbrella, or something else that you need at once, supposing that you cannot go yourself. When you read him the directions he will tell whether they are clear and full enough. The class will say whether it agrees.

### 160. Explaining Things<sup>56</sup>

#### ROBINSON CRUSOE MAKING A BOARD

For want of tools, want of help, and want of skill, everything that I did took up many hours of my time. For example, I was full two-and-forty days making me a board for a long shelf, which I wanted in my cave; whereas two sawyers, with their tools, would have cut six of them out of the same tree in half a day.

My case was this: It was to be a large tree which was to be cut down, because my board was to be a broad one. The tree I was three days cutting down, and two more cutting off the boughs, and reducing it to a log or piece of timber. With long and hard hacking and hewing, I reduced both sides of it into chips, till it began to be light enough to move; then I turned it,

and made one side of it smooth and flat as a board, from end to end; then, turning that downward, I cut the other side till I made the plank about three inches thick, and smooth on both sides. Anyone may judge the labor of my hands in such a piece of work; but labor and patience carried me through that and many other things. — DANIEL DEFOE, "Robinson Crusoe" (Adapted)

**Oral Exercise.** 1. What did Robinson Crusoe lack that made his work so slow? What was his first step in making the board? What the next? And the next? Explain as clearly as you can how he made the board. If you wish, make the explanation as if you were Robinson Crusoe; or it might prove still more interesting if you imagined yourself to be his man Friday. As Friday, explain what you saw Robinson Crusoe do when he made the board.

2. Explain<sup>57</sup> one of the following. Your classmates will watch to see whether you are able to make an explanation that is perfectly clear. This is not an easy thing to do.

1. How to Put Up a Hitching Post
2. How to Make a Small Chicken Coop
3. How to Make a Coop Rat-proof
4. How to Make a Weather Vane
5. How to Make Stilts
6. How to Sweep and Dust a Room
7. How to Cook Something you can cook Well
8. How to Make a Work Apron
9. How to Make Buttonholes
10. How to Sew on Buttons
11. How to Wash Dishes

12. How to Start and Stop an Automobile
13. How to Make a Sunbonnet
14. How to Send a Telegram
15. How to Send Money by Money Order
16. How to Fly a Kite
17. How to Sharpen a Pencil
18. How to Tie a Bowknot
19. How to Make a Kite
20. How to Wrap up a Book

**Written Exercise.** Select one of the subjects in the list above and write as careful an explanation of what to do as you can. Explain it so well that your classmates cannot find fault with it.

**Correction Exercise.** Your classmates, besides telling what they liked in your explanation, will try to show you in what particulars it might have been clearer, or briefer, or fuller. Are their criticisms deserved? If they are, improve your written explanation; if they are not, defend it.

**Group Exercise.** Let several pupils' explanations be copied on the board. Let the whole class study them, one sentence at a time.

1. Does each sentence begin with a capital letter?
2. Does each sentence end with the proper punctuation mark?
3. Are there any misspelled words?
4. Are the paragraphs correctly written?
5. Are there any mistakes in English?

The teacher will write the corrections as the class makes them.<sup>35</sup>

**Written Exercise.** Ask some one in the class to let you read the explanation he recently wrote. When you have read it, write him a short letter explaining what you like and what you do not like in his composition. While you are doing so, all the other pupils will be writing letters to classmates about their compositions; some pupil will be writing to you about yours.

Address the envelope for your letter and take it to the class post office. The class postmaster will see that it is safely delivered.<sup>58</sup>

### 161. Word Study

- |           |            |                |               |
|-----------|------------|----------------|---------------|
| 1. alarm  | 5. capture | 9. collect     | 13. furnish   |
| 2. angry  | 6. cause   | 10. disappoint | 14. injure    |
| 3. mighty | 7. plan    | 11. pride      | 15. shape     |
| 4. pity   | 8. polite  | 12. proper     | 16. temperate |

**Oral Exercise.** Make sentences, each containing one of the above words. Then express the thought of each of your sentences without using the word taken from the list. See how many different words you can put in place of those taken from the list, without, however, greatly changing the thought of your first sentences. Thus, using the first word, you could say:

- This news fills me with *alarm*.
- This news fills me with a vague fear.
- This news fills me with anxiety.
- This news fills me with care.
- This news fills me with suspicion.



## 162. Sentence Study

**Oral Exercise.** 1. Beginning your sentences with the words below, make three sentences about each of the following:

The unexpected telegram	Doctor Brown's automobile
Mary's sunbonnet	The laughing children

2. Fill the blanks in the following groups of words so as to make complete sentences of them:

1. ——— lay in the pasture.
2. ——— stood patiently in the barn.
3. ——— flew from the mast.
4. ——— rippled in the breeze.
5. ——— returned safely from the battlefield.
6. ——— marched with his comrades.

3. Which of the following groups of words are sentences? Which are not sentences?

- |                             |                        |
|-----------------------------|------------------------|
| 1. Robinson Crusoe.         | 5. Those horses.       |
| 2. Made a board.            | 6. Can run.            |
| 3. The work.                | 7. The angry dog.      |
| 4. Took him forty-two days. | 8. Growled and barked. |

4. Which of these groups of words can be used as subjects of sentences? Use them as subjects and finish the sentences. Add words to the other groups to make them complete sentences.

You see that a sentence consists of two parts, a subject and another part. The subject alone does not make a sentence. If I say "Robinson Crusoe," and

nothing more, you at once ask, "What about Robinson Crusoe?" If, on the other hand, I say only, "made a board," you at once ask, "Who made a board?" Both ideas are necessary to make the complete thought, to make the sentence "Robinson Crusoe made a board." There must be something spoken about, and we must tell something about it.

You already know that one part of the sentence is called the subject. The subject tells what the sentence is about. The other part of the sentence, the part that says something about the subject, is called the predicate. Thus, the subject of the sentence "Robinson Crusoe made a board" is *Robinson Crusoe*. And the words *made a board* are what is said about Robinson Crusoe; they form the predicate of this sentence.

**Oral Exercise.** Tell what is said about the subject of each of the following sentences:

- |                           |                           |
|---------------------------|---------------------------|
| 1. Birds fly.             | 5. The boy shot the deer. |
| 2. Grass grows.           | 6. Iagoo made the bow.    |
| 3. Snow melts.            | 7. Hiawatha grew strong.  |
| 4. The sun shines warmly. | 8. The red deer fell.     |

The part of a sentence that tells what is said about the subject is called the predicate.

**Oral Exercise.** Point out (1) the subject and (2) the predicate of each of the following sentences:<sup>61</sup>

1. The schoolhouse stood at the foot of a wooded hill.
2. A low murmur might be heard on a drowsy summer's day.
3. The pupils were learning their lessons.

4. The master was a conscientious man.
5. Ichabod Crane's pupils certainly were not spoiled.
6. The teacher played with the larger boys after school hours.
7. All the farmers in the neighborhood liked the long and lanky schoolmaster.

8. Great hopes make great men.— *Proverb*

9. A fool and his money are soon parted. — FRANKLIN

10. America is another name for opportunity. — EMERSON

11. The empty vessel makes the greatest sound.

SHAKESPEARE

12. A house without books is like a room without windows.

HORACE MANN

13. A good name is rather to be chosen than great riches.

SOLOMON

14. A little thought and a little kindness are often worth more than a great deal of money. — RUSKIN

15. An ounce of cheerfulness is worth a pound of sadness.

FULLER

16. A good conscience is a continual Christmas.

BENJAMIN FRANKLIN

### 163. Letter Writing

**Written Exercise.** Write one of the letters suggested in the following paragraphs and address the envelope for it. Before writing this letter, review what you learned in section 98 of this book.<sup>58</sup>

1. Order a book from its publishers. Name the title of the book, the author, the price, and call attention to the money order that you are inclosing.

2. Send for an air rifle that you saw advertised in a weekly magazine. Avoid misunderstandings and mistakes by omitting

nothing from your letter that is needed to make clear exactly what you want and where it is to be sent.

3. You have decided to buy a little camera, but before buying from the dealer in your town you think it best to look through a camera catalogue that you have seen advertised. Write for this catalogue.

4. You own a stamp collection, and wish to order some stamps for it. Write to a dealer in stamps and ask him for his price list.

### 164. Memory Selection

There is the national flag! He must be cold, indeed, who can look upon its folds rippling in the breeze without pride of country. It is a piece of bunting lifted in the air, but it speaks sublimely, and every part has a voice. Its stripes of alternate red and white proclaim the union of the thirteen states to maintain the Declaration of Independence. The very colors have a language. White is for purity, red for valor, blue for justice; and all together, bunting, stripes, stars, and colors blazing in the sky, make the flag of our country — to be cherished by all our hearts, to be upheld by all our hands. — CHARLES SUMNER

### 165. Study of a Poem

When we look at the flag of our country, we think of more than the flag, more than the bunting and the colors and the stars and stripes; we think of what the flag stands for. And what does it stand for? We like to think that our flag stands for right, for justice, and for law. In our hearts it stands for our country in its bigness and strength and for our country's history; for the sea fights and land fights that make a part of that

history; and, more important still, for the honest work with hand and head that makes the time of peace great and honorable. All this we think of, and the stories of victory and bravery that we have heard at home and at school. When we hear the blare of the bugles and the ruffle of the drums along the crowded street and see the ordered lines of soldiers come marching by, the sun shining on their steel bayonets, we take off our hats as we look at the flag, blue and crimson and white, floating beneath the sky.

## THE FLAG GOES BY

Hats off !

Along the street there comes  
A blare of bugles, a ruffle of drums,  
A flash of color beneath the sky :

Hats off !

The flag is passing by !

Blue and crimson and white it shines  
Over the steel-tipped, ordered lines.

Hats off !

The colors before us fly !

But more than the flag is passing by :

Sea fights and land fights, grim and great,  
Fought to make and save the State :  
Weary marches and sinking ships ;  
Cheers of victory on dying lips ;

Days of plenty and years of peace ;  
March of a strong land's swift increase ;

Equal justice, right, and law,  
Stately honor and reverend awe ;

Sign of a nation, great and strong,  
To ward her people from foreign wrong :  
Pride and glory and honor, — all  
Live in the colors to stand or fall.

Hats off !

Along the street there comes  
A blare of bugles, a ruffle of drums ;  
And loyal hearts are beating high ;  
Hats off !  
The flag is passing by !

HENRY HOLCOMB BENNETT

**Oral Exercise.** 1. What lines in the first stanza seem to you specially good? What words? What picture does this stanza suggest to you? Describe it briefly and clearly.

2. In the second stanza what is meant by the last line? What is meant by *steel-tipped, ordered lines*? Which stanza, the first or the second, has more color in it? Which has a greater variety of stirring sounds? Does anything suggest the regular tramp, tramp, tramp of the marching soldiers?

3. What pictures of battles does the third stanza give us? Is this a happy or a sad picture? Read the line or lines that prove the correctness of your answer.

4. The fourth and fifth stanzas give us a picture of a strong and great nation at peace with the world,

and growing in numbers and in wealth. But is this nation only strong and great? What else does the poet emphasize?

5. Read the whole poem aloud, and show in your reading that its striking pictures are seen by you. Read it at home to your parents. Read it often; soon you will be able to recite it.

**Written Exercise.** What should you like to do on the next Fourth of July? Can you think of a better way of expressing your patriotism, your respect for the flag, than by shooting off dangerous fireworks? Would a trip to Washington be a good plan? A trip to the capital of your state? To some place of historic interest? Plan the best Fourth of July you can think of; then tell your classmates about it in a short composition that you will read to them.

### 166. Sentence Study

1. The boys ran quickly across the field.
2. Quickly across the field ran the boys.
3. Across the field the boys ran quickly.

**Oral Exercise.** What is the subject of the first sentence? Read all the words that make the subject. Read the predicate. What is the subject of the second sentence? What is the predicate? Are there any words in the second sentence that are not in the first? What is the difference between the first and the second sentence? What is the subject of the third sentence? What is the predicate? Is there any difference



in meaning between the third sentence and the first? Is there any difference of any sort? What is it?

We see that the subject of a sentence is not always at the beginning of it. It may come at the beginning, in the middle, or at the end.

**Oral Exercise.** 1. The subject of each of the following sentences is not at the beginning of its sentence. Change the order of the words, and read each sentence with the subject first.

2. What is the subject of each sentence? What is the predicate?

1. A long time ago some Dutch families formed a village in the Catskill Mountains.

2. In that village lived Rip Van Winkle.

3. Among the children Rip was very popular.

4. Instead of attending to his little farm, this simple, good-natured fellow preferred to take his gun and go hunting.

5. One autumn day, in a long ramble of this kind, Rip had climbed to one of the highest parts of those mountains.

6. At the door on summer evenings

Sat the little Hiawatha. — LONGFELLOW

7. Under a spreading chestnut tree

The village smithy stands. — LONGFELLOW

8. During the night a deep snow had fallen.

9. On the thin ice two boys were skating.

10. On the table stood a large dish of delicious oranges.

11. During one of their walks through the woods the children were caught in a thunderstorm.

12. Through the parks of the city the school children rode in those fine large automobiles.

## 167. Literature and Composition

## ICHABOD CRANE

Ichabod, the schoolmaster, was tall but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat on top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew. To see him striding along the top of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for some scarecrow eloped from a cornfield.—IRVING, "The Legend of Sleepy Hollow" (Adapted)

**Written Exercise.** Does this description give you a clear picture of the schoolmaster? Without reading it again, close your book and write a description of the picture you have in your mind. Use your own words or the words from the description that you happen to remember. When your description is finished to your satisfaction, compare it with Irving's, and notice (1) what you have omitted, (2) what words of yours are not as good as Irving's, and (3) in what other ways your work might be improved.

**Oral Exercise.** Give a short description, not longer than Irving's, of some one whom you know well—some one whom your classmates know though he does not belong to your class at school. How does he differ from other people? Describe him so clearly and so well that your classmates will know who he is.

**Written Exercise.** Suppose that your little brother or sister or a little friend is lost. Write a true description of him, such as you could ask the newspapers to print, so that your classmates to whom you read it may receive an accurate picture of the lost child.

### 168. Sentence Study

Do many boys in our school live in the country?  
Are these girls on their way to the fair?

**Oral Exercise.** What kind of sentences are these? Point out the subject of each; the predicate of each. Where, in each sentence, does the subject occur?

In questions the subject is usually not at the beginning of the sentence. Thus, in the question

Did you see the circus parade?

it is clear that the subject of the sentence is *you* and that the predicate is *did see the circus parade*.

**Oral Exercise.** What is the subject and what the predicate of each of the following sentences?

1. Has any girl in this room learned to sew?
2. At what time will the great dinner begin?
3. When will the great dinner begin?
4. When will the boys go to the river?
5. Could the boys be more careful and quiet?
6. Can the window be opened?
7. Are the girls in the garden?
8. Where will the parade begin?
9. Where is that aëroplane going?

10. Are two men in it?
11. Who will go with me to the bakery?
12. Which rabbit belongs to you?
13. How did the accident happen?
14. Shall Jane go home?
15. Why does the old watchdog bark at the moon all night?

### 169. Literature and Composition

#### ICHABOD AND THE HEADLESS RIDER

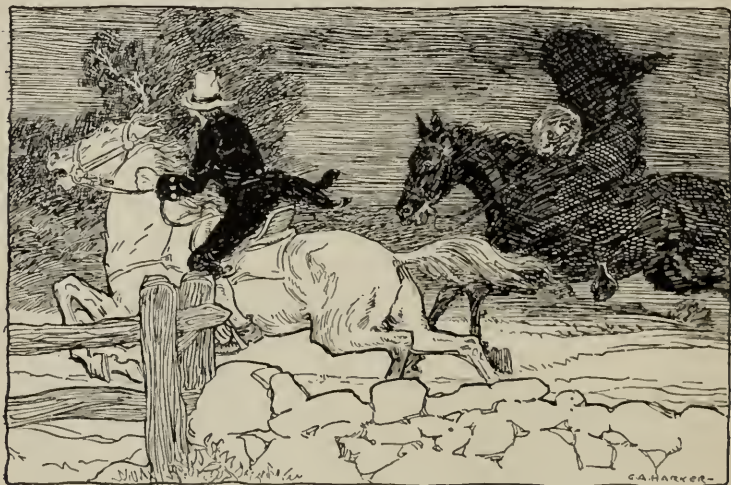
It was the very witching time of night that Ichabod, the merrymaking over, started for home. The hour was as dismal as himself. In the dead hush of midnight he could hear the barking of a watchdog from the opposite shore of the Hudson. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal.

All the stories of ghosts and goblins that he had ever heard now came crowding upon his memory. In the center of the road stood an enormous tulip tree, which towered like a giant above all the other trees in the neighborhood. Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth, and rising again into the air.

As Ichabod approached this fearful tree he began to whistle. He thought his whistle was answered—it was but the wind sweeping sharply through the dry branches. As he approached a little nearer, he thought he saw something white hanging in the midst of the tree; he paused and ceased whistling, but on looking more narrowly perceived that it was a place where the tree had been scathed by lightning, and the white wood laid bare. Suddenly he heard a groan; his teeth chattered and his knees

smote against the saddle — it was but the rubbing of one huge bough upon the other, as they were swayed about by the breeze. He passed the tree in safety, but new perils lay before him.

In the dark shadow of a grove he beheld something huge, misshapen, black, and towering. The hair of the schoolmaster rose upon his head with terror. Though the night was dark and dismal, yet the form of the unknown might now in some



degree be made out. He appeared to be a horseman of large dimensions, and mounted on a black horse of powerful frame.

Ichabod, who had no relish for this strange midnight companion, quickened his steed in hopes of leaving him behind. The stranger, however, quickened his horse to an equal speed. Ichabod pulled up and fell into a walk, thinking to lag behind; the other did the same. His heart began to sink within him; he tried to whistle again, but his parched tongue clove to the roof of his mouth, and he could not.

There was something in the moody silence of this companion that was mysterious and terrifying. It was soon fearfully accounted for. On mounting a rising ground which brought the figure of his fellow traveler into clear view against the sky, gigantic in height and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless! But his horror was still more increased on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of his saddle. His terror rose; he rained a shower of kicks and blows on his horse, hoping by a sudden movement to give his companion the slip, but the specter started at full speed after him. Away then they dashed, through thick and thin, stones flying and sparks flashing at every bound. Ichabod's flimsy garments fluttered in the air as he stretched his long lank body away over his horse's head in the eagerness of his flight.

An opening in the trees now cheered him with the hopes that the church bridge was at hand. "If I can but reach that bridge," thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied he felt his hot breath. Another kick in the ribs and his horse sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It came upon his cranium with a tremendous crash; he stumbled headlong into the dust, and his horse, and the black steed, and the goblin rider passed by like a whirlwind.

The next morning the old horse was found, soberly cropping the grass at his master's gate. In one part of the road was



found the saddle trampled in the dirt; the tracks of horses' hoofs deeply dented in the road, and evidently at furious speed, were traced to the bridge, beyond which was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin. — IRVING, "The Legend of Sleepy Hollow" (Adapted)

**Oral Exercise.** Tell this story, but first read it again and make a brief outline. Perhaps the following outline will help you make yours. Write it on the board so that your classmates may have it before them as you speak. Shall you tell it as if you were Ichabod, or as if you were the headless rider?

1. Midnight, and very dark
2. Ghost stories; the giant tulip tree
3. Ichabod imagining things
4. The mysterious horseman
5. The race for the bridge
6. The goblin throwing his head
7. The next morning

**Written Exercise.** Write a list of all the words that make the picture of the goblin striking. Look up the meaning of those you do not fully understand. Then use them all in writing a description of the headless rider. Can you add anything that will make the goblin even more fearful?

**Additional Work.** Were you ever badly scared, as Ichabod was, and did you perhaps fear that you heard or saw a ghost, which soon after was quite naturally explained away? Give an amusing account of it, imitating Irving's manner. Tell it so that your hearers



will be puzzled until the very end of your account is reached. Or if nothing like this ever happened to you, perhaps you can imagine a thrilling experience with which you would like to entertain the class.

**Written Exercise.** Write a short ghost story that you have heard, and read it to the class. Explain at the end what really happened.

### 170. Nouns

1. Ichabod saw a tree, a horse, a rider, a bridge.
2. He heard a whistle and then a groan.
3. Next morning they found the horse, the saddle, a hat, and a pumpkin.

**Oral Exercise.** What words in the first sentence are the names of objects that Ichabod saw? What words in the second sentence are the names of sounds that Ichabod heard? What words in the third sentence are the names of things that were found?

Some words are used as names of persons, places, or things.

**Oral Exercise.** 1. Give the names of five things which you can see from your seat in the schoolroom. Give the names of five kinds of animals which you have seen in the last week. Name four kinds of persons in the school building (as *boy, principal*).

2. Pick out the words in the following list that may be used as names of persons, places, or things (there are thirteen such words in the list):

1. was	5. road	9. tongue	13. hair
2. Ichabod	6. sharply	10. stranger	14. city
3. watchdog	7. schoolmaster	11. in	15. whirlwind
4. boy	8. girl	12. teacher	16. janitor

Words that are used as names of persons, places, or things are called nouns.

**Oral Exercise.** Point out the nouns in the following sentences:

1. One day Ali Baba had cut as much wood as his mules could carry.
2. He saw a troop of horsemen riding at full speed.
3. He drove his beasts into the bushes and hid in a tree.
4. When the captain of the robbers called a magic word, a door in the solid rock opened.
5. He saw a cavern cut in the hill which was lighted through holes in the roof.
6. The room was filled with bales of stuffs and with heaps of coins.
7. Ali Baba now hastened home to his wife with all speed.

Some nouns name particular persons, places, or things. *Ichabod* is the name of one particular schoolmaster. *Chicago* is the name of one particular city. Nouns of this sort are called **proper nouns**.<sup>76</sup> These should always begin with capital letters.<sup>79</sup>

But most nouns, instead of naming particular persons, places, or things, name whole classes of objects. Thus the name *city* may be applied not only to Chicago but also to Boston, New York, Denver, and to hundreds and thousands of other cities. The name *teacher* belongs to many persons, *Ichabod* to only one.

Nouns (like *city, boy, girl, teacher, house, street*) that name whole classes of persons, places, or things are called **common nouns**.

**Group Exercise.**<sup>60</sup> 1. Make a list of common nouns. The teacher will write each common noun on the board, as you and the other pupils name it. The class will watch to see that no words but common nouns are put in the list.

2. Make a list of proper nouns. Your teacher will write them on the board as you and your classmates give them. Observe that every proper noun begins with a capital letter.

3. Opposite those common nouns in the list to which the teacher points, suitable proper nouns should now be written. For example, opposite the common noun *boy* the proper noun *Rupert* might be placed; opposite the common noun *general* the proper noun *George Washington* could be written.

4. Opposite some of the nouns in the list of proper nouns, suitable common nouns should now be written. Thus, opposite the proper noun *Mississippi* could be written the common noun *river*; opposite the proper noun *America*, the common noun *continent*.

**Additional Work.** 1. Use in a sentence each noun that was written on the board in the preceding exercise.

2. Point out all the nouns in the sentences that follow<sup>61</sup> (there are 13 altogether):

1. A grateful dog is better than an ungrateful man.
2. The ball rolled under the fence.

3. The school is a mile from Frank's house.

4. There are many rivers in America; but the Ohio is one of the longest.

5. This little girl is Mary.

You see that not all of the words in sentences are nouns. Point out the other words. A little later in this book we shall learn what they are. At present we must remember that the nouns are the *naming* words. Their work in sentences is to *name* persons, places, things. Other kinds of words, we shall soon see, do other work in sentences. As we study all these we shall learn to use them correctly.<sup>62</sup>

### 171. Story-Telling<sup>63</sup>

**Written Exercise.** What story can you read in the four pictures on the opposite page? Write it briefly, without first talking it over with any one, and try to make it a complete surprise to your teacher and classmates.

**Correction Exercise.** As you listen to the stories of the other pupils, decide how you could have made your own better.

### 172. Literature and Composition

#### ICHABOD ON HORSEBACK

The gallant Ichabod borrowed a horse from the farmer with whom he lived. This animal was gaunt and shaggy, with a long neck and a head like a hammer. His rusty mane and tail were tangled and knotted with burs; one eye had lost its pupil, and was glaring and spectral, but the other had the gleam of a genuine devil in it.



(1)



(2)



(3)



(4)

THE NEW BOY AT BOARDING SCHOOL

Ichabod was a suitable figure for such a steed. He rode with short stirrups, which brought his knees nearly up to the pommel of his saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small woolen hat rested on the top of his nose, for so his scanty strip of forehead might be called; and the skirts of his black coat fluttered out almost to the horse's tail. Such was the appearance of Ichabod and his steed, as they shambled out of the gate, and it was altogether such a sight as is seldom to be met with in broad daylight. — IRVING, "The Legend of Sleepy Hollow" (Adapted)

**Oral Exercise.** What two amusing pictures does the preceding selection contain? Read the part that gives you the first picture. What sentence in it do you like particularly? Read the part that gives you the second picture.

**Written Exercise.** 1. Now, without referring to the book, rewrite one of these descriptions from the picture that it has put into your mind. Use Irving's words if they come to you and if they say exactly what you wish to say. Go over your description and improve it as much as you can, still with the book shut. When you are satisfied with it, turn to the description by Irving and compare it with yours. What important matter have you omitted? What words of Irving's are more suitable and have more color than your own? Studies of this sort will help to make your speaking and writing better.

2. When you read of Ichabod on horseback, you surely were not reminded of a circus rider and his



fine horse. They make a very different picture. Write a short description of such a rider and his prancing horse so that when you read it to your classmates they will see them as they looked to you in the big circus tent.

### 173. Pronouns

1. When Sam came home, Sam saw Sam's mother cooking dinner for Sam.

2. When Mary came home, Mary saw Mary's mother cooking dinner for Mary.

**Oral Exercise.** What do you not like in the first sentence above? Improve the sentence. What words did you use instead of the noun *Sam*? Improve the second sentence. What words did you use instead of the noun *Mary*?

It is convenient to have words which we can use instead of nouns. It saves repeating the nouns, and so helps us to express our thoughts easily and without awkward sentences.

**Oral Exercise.** Improve the sentences below by using more suitable words for the nouns in italics:

John stood at the door, holding *John's* hat in *John's* hand, and leaning on *John's* cane. *John* asked whether there was any work for *John*. "*John* cannot do heavy work," *John* said, "but *John* can work hard at light jobs." Mary looked *John* over. Then *Mary* took *John* to *Mary's* woodpile and asked *John* to chop *Mary's* wood for *Mary*. "*John* is hungry," said *John* to *Mary*.



The words that do this important work of taking the place of nouns in sentences are called pronouns. The word *pronouns* means "for nouns."

The following list contains many of these useful little words:

I	you	he	she	it	we	they	who	which
my	your	his	hers	its	our	their	whose	what
mine	yours	him	her		ours	theirs	whom	that
me					us	them		

**Oral Exercise.** Point out one pronoun in each of the following sentences and tell what noun it stands for. Some of the sentences contain more than one pronoun. Can you find these other pronouns?

1. Ali Baba told his wife his adventures, at which she was much amazed.
2. Presently she began to count the gold.
3. "That is a foolish piece of work," said he.
4. "Let me dig a hole and hide our treasure before our neighbors discover our secret."
5. "Well and good," she said, "but first let me measure the money, so that we may know how much it is."
6. Happy is the man that findeth wisdom. — *Bible*
7. The books that help you most are those that make you think most. — THEODORE PARKER
8. Money can do many things, but it cannot do everything.  
CARLYLE
9. He laughs best who laughs last. — *Proverb*
10. Most powerful is he who has himself in his own power.  
SENECA

11. Men are born with two eyes but only one tongue, in order that they should see twice as much as they say. — COLTON

12. Things don't turn up in this world until somebody turns them up. — GARFIELD

13. From the errors of his neighbors a wise man corrects his own.

14. I would rather be right than be president. — HENRY CLAY

15. Young people think they know everything, and therefore they make positive statements. — ARISTOTLE

#### 174. Correct Usage — Pronouns

**Oral Exercise.** 1. In the following sentences point out the pronouns:

1. Who is it? It is he. It is she. It is we. It is they.

2. Who was it? It was I. It was he. It was she. It was we.

3. For whom is it? It is for me. It is for him. It is for her. It is for us. It is for them.

4. To whom was it sent? It was sent to me. It was sent to him. It was sent to her. It was sent to us. It was sent to them.

5. Who is it? It is you and it is I. It is you and I. It is you and he. It is you and she.

6. For whom is it? It is for you and it is for me. It is for you and me. It is for him and me.

7. Who is it? It is I. For whom is it? It is for me.

8. You and I are going down town to get a package that is waiting for you and me.

9. When you and I are ready to go, Frank will go with you and me.

10. Whom do you see? For whom is that letter?

11. Who is the sender of it? To whom is it addressed?

12. Let this matter be a secret between you and me.

2. Many mistakes are made in the use of pronouns. By reading the preceding sentences frequently,<sup>64</sup> aloud and distinctly, you will become familiar with these correct forms and will be more likely to use them in your own speaking.

3. Make sentences containing each of the pronouns in the preceding sentences. Let some of your sentences be statements and others questions.

### 175. Literature and Composition

#### FORTUNE AND THE BEGGAR

A wretched beggar, carrying a ragged old wallet, crept along from house to house.

Grumbling at his lot, he wondered that those who lived in rich apartments, and were up to their throats in money, should be always unsatisfied, however full their pockets might be; and that they should go so far as often to lose all they have while craving and seeking for new riches.

"Here, for instance," he said, "the former master of this house succeeded in trading prosperously, and made himself enormously rich by commerce. But then, instead of stopping, and handing over his business to another, to spend the rest of his years in peace, he took to fitting out ships for sea. He expected to get mountains of gold; but the ships foundered, and his treasures were swallowed up by the waves.

"Another man became a taxgatherer and gained a million. That was a trifle; he wanted to double it. So he plunged into speculation and was utterly ruined.

"Instances like these are countless, and quite right, too; a man should be wise and temperate."

At this moment Fortune suddenly appeared to the beggar and said: "Look you, and listen. I have long wished to help you. Here is a lot of ducats I have found. Open your wallet, and I will fill it with them. You shall have all it will hold, but only on this condition: all that falls into the wallet shall be gold; but if any should fall out of the wallet to the ground, all shall become mere dust. Consider this well; I have warned you beforehand. I shall hold strictly to my agreement. Your wallet is old; don't overload it beyond its powers."

Our beggar is almost too overjoyed to breathe. He scarcely feels the ground beneath his feet. He opens his wallet, and, with a generous hand, the ducats fall into it in a golden stream.

The wallet soon becomes rather heavy.

"Is that enough?"

"Not yet."

"Is n't it cracking?"

"No, no; never fear."

"Consider; you're quite a Cræsus."

"Just a little more; just add a handful."

"There, it's full. Take care, now; the wallet is going to burst."

"Just a little more."

But at that moment the wallet split; the treasure fell to the ground and turned to dust, and Fortune disappeared.

The beggar had nothing but his empty wallet, and remained as poor as he had ever been. — A Russian Fable, KRILOFF

**Oral Dramatization.** 1. Let one pupil take the part of the beggar and another the part of Fortune. Let these two read from the book what is spoken by the two characters in the story.

2. Now two other pupils, with books closed, may play the story, giving the speeches in their own words.

3. Two more pupils may now play the story. Let these give the speeches in *their* own words.

**Written Dramatization.** Without re-reading the fable, write it as a play. Perhaps the following beginning will suggest to you the best way of writing your play:

BEGGAR. (*Grumbling*) People are never satisfied. Look at those rich folks! Up to their throats in money, and yet they keep on wanting and seeking more! Here, for instance, once lived a man who made himself enormously rich in business. But, instead of letting well enough alone, what did he do? [Etc., etc.]

FORTUNE. (*Suddenly appearing*) Look here, and listen to what I have to tell you! I have long wanted to do something for you, and now I have a chance. Do you see these golden ducats? [Etc., etc.]

**Oral Exercise.** Can you think of a different ending for this story? Tell the story with that ending.

### 176. Study of a Picture

This little fellow is having his picture painted. He sits on the chair (as you yourself have sat in front of a photographer's camera) just as you see him on the opposite page. What does the expression on his face seem to say? See how carefully his mother has dressed him. Do you like his hat?

**Oral Exercise.** 1. Choose from the following list the words that describe this child's eyes. Add other descriptive words not in the list.



PORTRAIT OF A CHILD

*After the painting by Cuyyp*



- |                 |                |                  |                 |
|-----------------|----------------|------------------|-----------------|
| 1. smiling      | 7. dark        | 13. timid        | 19. winning     |
| 2. happy        | 8. laughing    | 14. sheepish     | 20. charming    |
| 3. round        | 9. intelligent | 15. chubby-faced | 21. attractive  |
| 4. sparkling    | 10. shy        | 16. sweet        | 22. handsome    |
| 5. shining      | 11. bashful    | 17. bright       | 23. interesting |
| 6. affectionate | 12. modest     | 18. alert        | 24. pretty      |

2. Choose from the preceding list the words that describe the child's mouth. Can you add any descriptive words of your own?

3. Now from among the words above choose the descriptive words that best give the appearance of the face as a whole. Add descriptive words of your own that you think are suitable.

**Written Exercise.** You must know some interesting little boy or girl of three or four years. Write a short description of this child's face. As you write, remember that you are trying to make the whole class see the very child that you are describing — not *any* interesting child, but *the particular child that you have in mind*.

### 177. Adjectives

1. A round, bright, winning little face is seen in the picture.
2. Dark, intelligent, smiling eyes look at you.
3. See the sweet, expressive mouth.

**Oral Exercise.** Point out the nouns in the first sentence. What words are used to describe the face? What three words in the second sentence describe the noun *eyes*? What two words in the third sentence are used to describe the noun *mouth*?



Here we find a new kind of word. Its work is to describe nouns. We call these describing words **adjectives**.

**Oral Exercise.** Name the noun which each word in italics in the following sentences describes. These italicized words are adjectives.

1. *Noisy* boys and *laughing* girls are in the yard.
2. *Dark, heavy* clouds began to cover the *blue* sky.
3. Soon the *sunny* day was changed to a *rainy* day.
4. *This* boy will play by the side of *that* boy.
5. You may have *a* dog, but have you *the* dog you like?

While most adjectives are descriptive words, some *point out* rather than describe the noun to which they belong. For instance, in the fourth sentence the adjectives *this* and *that* are of the kind that point out. Still other adjectives hardly describe at all; they have very little color in them to add to the picture or thing named by the noun. Such adjectives are *a, an, and the*.

**Words that are used with nouns or pronouns to point them out or to describe them are called adjectives.**

**Oral Exercise.** Name the adjectives in the following sentences and tell what noun (or pronoun) each points out or describes:

1. Ali Baba told his brother of that wonderful cave and of the steep rock and the magic words.
2. The next day Cassim, the brother, started out for the cave with ten strong mules.
3. When he spoke the magic words the door of the cave opened wide and showed the piles of shining jewels and costly treasures within.

4. The door closed behind Cassim, and he now set to work to fill his ten large bags with the yellow gold.

5. But, alas, when these bags were filled, he found to his great terror that he had forgotten the magic words that opened the secret door.

6. Soft words are hard arguments. — *Proverb*

7. The whole ocean is made of single drops. — *Proverb*

8. The old oaken bucket contained clear, cold water.

9. One of the sublimest things in the world is plain truth.

BULWER

10. God loves both the poor peasant and the mighty prince.

PLATO

**Additional Work.** 1. Point out the nouns in the preceding sentences.

2. Point out the pronouns in the preceding sentences.

3. Use in sentences each of the adjectives that you pointed out in the preceding sentences.

### 178. Choosing the Right Adjectives

There are hundreds of adjectives in the English language, and from all this wealth we may choose what we wish for our speaking and writing. So there is no need of our using the same few adjectives over and over, and for all purposes. In fact, if we wish to make other people see just what we want them to see, we shall have to choose our adjectives with the greatest care.<sup>65</sup>

**Written Exercise.** 1. The following adjectives may be used to describe a house: *old, new, large, small, white, yellow, green, brown, wooden, square, ugly, artistic, cozy.*

Think of several houses you know; then add some adjectives to this list. Write a short description of a house that you often see, using only those adjectives that are surely suitable.

2. Read the noun at the top of each of the following lists. Think of some particular object named by each noun. Do the adjectives under the noun describe that object? Add, if you can, other adjectives that describe it.

<i>tree</i>	<i>story</i>	<i>shoe</i>	<i>hat</i>	<i>street</i>	<i>hand</i>
spreading	prosy	comfortable	odd	winding	slender
tall	exciting	stylish	soft	busy	white
gnarled	sad	worn-out	becoming	crowded	bony

3. Write short descriptions of one or more of the objects named above. Remember that your purpose in writing your description is to get your classmates to see the very tree, shoe, hat, street, or hand that you have in mind; your description is altogether a failure unless they see *exactly what you want them to see, and not something else*. As you write, say to yourself, "I will *make* them see this very object, *not* some other object somewhat like it, *but this one!*"

### 179. Game

A pupil is sent from the room and the class agrees on the object which he is to guess. When he returns, each names an adjective which describes the object. Thus the first pupil might say *long*; the next one, *hard*; the

next one, *smooth*; the next one, *wooden*; the next one, *pointed*; and so on, until the object (in this case, *pointer*) is guessed. Or one pupil might say *long*, another *broad*, another *flat*, another *useful*, another *black*; and so on, until the object, *blackboard*, is named. In like manner, the adjectives *gray*, *woolly*, *soft*, *comfortable*, *new*, might be given until the object, *hat*, is guessed. Then another pupil tries to guess another object from another list of adjectives. After each object is guessed, pupils may give other adjectives which describe it well, and the class may decide which were the best two or three adjectives of all.

### 180. Study of a Poem

Re-read Longfellow's "Rain in Summer," page 181, and Loveman's "Song," page 193. With these in mind study the poem below.

Do you know the rush of wind that usually precedes a summer shower? When it comes everybody takes warning, and what a running and scurrying there is, putting things under shelter, getting one's self under a protecting roof! What a banging of doors, slamming of gates, and calling of children! All the while the far-off thunder is heard. Then the rain comes down and beats against the windowpanes; the road seems to be smoking as the drops pelt the light dust; the birds and the bees are suddenly all gone; and every bush and flower has become dripping wet.



## A SUDDEN SHOWER \*

Barefooted boys scud up the street,  
 Or scurry under sheltering sheds ;  
 And schoolgirl faces, pale and sweet,  
 Gleam from the shawls about their heads.

Doors bang ; and mother-voices call  
 From alien homes ; and rusty gates  
 Are slammed ; and high above it all,  
 The thunder grim reverberates.

And then, abrupt, — the rain ! the rain !  
 The earth lies gasping ; and the eyes

\* From the biographical edition of the complete works of James Whitcomb Riley, copyright, 1913. Used by special permission of the publishers, The Bobbs-Merrill Company.

Behind the streaming windowpane  
Smile at the trouble of the skies.

The highway smokes ; sharp echoes ring ;  
The cattle bawl and cowbells clank ;  
And into town comes galloping  
The farmer's horse, with steaming flank.

The swallow dips beneath the eaves,  
And flirts his plumes and folds his wings ;  
And under the catawba leaves  
The caterpillar curls and clings.

The bumblebee is pelted down  
The wet stem of the hollyhock ;  
And sullenly, in spattered brown,  
The cricket leaps the garden walk.

Within, the baby claps his hands  
And crows with rapture strange and vague ;  
Without, beneath the rosebush stands  
A dripping rooster on one leg.

JAMES WHITCOMB RILEY

**Oral Exercise.** In which of the three poems, Longfellow's, Loveman's, or Riley's, is the rain falling most gently? Read the lines that prove your answer. Which of the poems gives you the picture of the greatest bustle and noise? Which poem gives the picture that is best known to you? Which do you like best? Or do you like all three, each for itself?



**Written Exercise.** Write a short sentence for each stanza of this poem, giving the picture of that stanza. Thus, for the first stanza you might write:

Barefooted boys and sweet-faced schoolgirls hurry down the street.

**Memory Exercise.** If you have enjoyed reading and studying this poem, learn and recite it so well that those listening to you will share your pleasure in its pictures.

**Written Exercise.** Can you plan a pleasant way of spending a rainy Saturday? Think of the things you would most like to do on such a day, and write about them in a composition that you will read to your classmates.

### 181. Literature and Composition

#### ARTHUR'S FIRST NIGHT AT RUGBY

It was a huge, high, airy room, with two large windows. There were twelve beds in it, belonging to boys in the lower fifth and other junior grades. The eldest of these was not more than about sixteen years old; and, old and young, they were all bound to be in bed by ten, at which time the candles were put out.

Within a few minutes of ten, therefore, all the boys who slept in Number 4, including Tom and the new boy, Arthur, had come up. The little fellows went quietly to their own beds, and began undressing and talking to each other in whispers; while the elder, amongst whom was Tom, sat chatting about on one another's beds, with their jackets and waistcoats off.



Poor little Arthur was not used to boarding-school ways. The idea of sleeping in the same room with strange boys had clearly never crossed his mind before, and was as painful as it was strange to him. He could hardly bear to take his jacket off; however, presently, off it came, and then he paused and looked at Tom, who was sitting at the bottom of his bed talking and laughing.

"Please, Brown," he whispered, "may I wash my hands and face?"

"Of course, if you like," said Tom, staring; "that's your washstand under the window, second from your bed. You'll have to go down for more water in the morning if you use it all." And on he went with his talk, while Arthur stole timidly from between the beds out to his washstand, and began washing himself, thereby drawing for a moment on himself the attention of the room.

On went the talk and laughter. Arthur finished his washing and undressing, and put on his nightgown. He then looked round more nervously than ever. Two or three of the little boys were already in bed, sitting up with their chins on their knees. The light burned clear, the noise went on. It was a trying moment for the poor little lonely boy; however, this time he did n't ask Tom what he might or might not do, but dropped on his knees by his bedside, as he had done every day from his childhood, to say his prayers.

Tom was sitting at the bottom of his bed unlacing his boots, so that his back was toward Arthur, and he did n't see what had happened, and looked up in wonder at the sudden silence. Then two or three boys laughed and sneered, and a big brutal fellow, who was standing in the middle of the room, picked up a slipper, and shied it at the kneeling boy, calling him a sniveling young shaver. Then Tom saw the whole, and the next moment the

boot he had just pulled off flew straight at the head of the bully, who had just time to throw up his arm and catch it on his elbow.

“Confound you, Brown, what’s that for?” roared he, stamping with pain.

“Never mind what I mean,” said Tom, stepping onto the floor, every drop of blood in his body tingling; “if any fellow wants the other boot, he knows how to get it.” — THOMAS HUGHES, “Tom Brown at Rugby” (Adapted)<sup>67</sup>

**Oral Exercise.** 1. Tell briefly the steps in this story. If your teacher will write these on the board as you give them, you will have there a complete outline.

2. With this outline before you, tell your classmates the story. But first decide whether you will tell it as the author does, or as if you were Tom, or as if you were Arthur.

### 182. Correct Usage—Adjectives

1. John and Tom are both strong, but Tom is the stronger.
2. Tom is the strongest boy in the whole school.
3. The first story is good, the second is better, but the third is the best of all.
4. Of the two trains, this is the faster; but of the three, that one is the fastest.
5. This flower is more beautiful than that, but yours is the most beautiful of all those in the room.

**Oral Exercise.** How many boys are compared in the first sentence? Are more than two compared in the second sentence? What three forms of the adjective *strong* do you find in these two sentences? Which form

is used when more than two persons are compared? Is that same form used when only two are compared?

When two persons or things are compared, use an adjective ending in *er* or preceded by *more* (as in the fifth sentence); when more than two are compared, use an adjective ending in *est* or preceded by *most* (as in the fifth sentence).

**Oral Exercise.** 1. Read aloud, and frequently, the five sentences on page 269, until you find it easy to use these correct adjective forms.

2. Use in sentences of your own the adjectives in the exercise that you just read.

### 183. The Syllables *un, il, im, in, ir*, beginning Words

1. Yesterday's weather was *pleasant*, to-day's is *unpleasant*.
2. One of the children was *happy*, another was *unhappy*.
3. Frank seems to be always *lucky*, but Tom always *unlucky*.

**Oral Exercise.** What is the difference in meaning between the two adjectives in the first sentence? How was the second adjective made from the first? How do the two adjectives in the second sentence differ? What seems to be the meaning of *un* that is added to *happy* to make *unhappy*? What is the difference between the two adjectives in the third sentence? What word could you put in place of the syllable *un* in *unlucky*?

The syllable *un*, added at the beginning of a word, means "not."

Other syllables, often added at the beginning of words and meaning "not," are *il, im, in, and ir*. Thus:

*Incorrect* means "not correct."

*Improbable* means "not probable."

*Illegal* means "not legal."

*Irregular* means "not regular."

**Oral Exercise.** Make sentences, using the words in the following lists, first without and then with the syllables at the heads of the lists. Thus:

My answer was *correct*.

John's answer was *incorrect*.

<i>un</i>	<i>il</i>	<i>im</i>	<i>in</i>
like	logical	proper	accurate
fortunate	legal	modest	active
healthy		movable	attentive
able		patient	complete
just		perfect	dependent
fair	<i>ir</i>		direct
even	regular		

### 184. Explanation

#### HOW BURNS ARE CARED FOR

The first thing to do is to exclude the air from the burns. Air coming in contact with burns is what causes the intense pain. If large portions of the body are burned, there is no better way of shutting out the air than to place the patient, clothes and all, in a tub of warm water (a little warmer than the body). Small burns can be treated with cold water, but not large ones.

The reason why a person who has been badly burned should be put in warm water and not in cold is that the whole temperature of the body would be lowered by being placed in cold

water. This would be harmful. You often hear a person say when burned, "I put my hand in water, but when I took it out it hurt just as much as it did before." This shows that the thing to do is to keep it in water.

When a doctor is called to take care of a burn, he often has to undo what has already been done. The mother or friends often treat burns with flour or ointment. The doctor is sometimes forced to remove this, and the process is very painful and even injurious. If the burn has only been in water, the doctor has a better chance to use his skill, for he has nothing to undo.

The advantages of the water treatment are :

1. It is easy. Water is always at hand.
2. It stops pain by shutting out air.
3. It gives the doctor when he comes a better chance to use his skill.— C. V. GULICK, "Emergencies" (Adapted)

**Oral Exercise.** 1. After reading carefully how burns should be cared for, close the book and give the explanation in your own words. This will prepare you to make other explanations well. If you wish, imagine that you have been badly burned and that your mother took care of you until the doctor arrived. Explain what she did, and why.

2. Obtain at the library a good book about one or more of the following subjects. Find out exactly what to do, and make your explanation to the class clear, complete, and brief.

1. What to Do in Case of Snake Bite
2. How to Try to Revive a Drowned Person
3. What to Do in Case of Dog Bite
4. How to Carry a Person who has been Injured

5. How to Help a Drowning Person
6. What to Do in Case of Wounds by Rusty Nails, Splinters, Fishhooks, Needles
7. What to Do in a Fire
8. What to Do to Assist a Person who has been Poisoned
9. What to Do for Sunstroke
10. What to Do in a Thunderstorm

**Written Exercise.** Write explanations of what to do in several of the above emergencies. You may wish to imagine in each instance that the accident happened to you or to a friend.<sup>66</sup>

### 185. Making Reports

**Oral Exercise.** Choose a subject about which you can speak from your own experience or one in which you are so much interested that you wish to study and read about it.<sup>42</sup> Arrange in good order what you know and learn. Then make a clear and brief report of it to your classmates. They in turn will tell the class new and interesting facts about other subjects. The class may decide from which two or three reports it learned most.

Perhaps the following list of subjects will help you find one about which you would like to make a report:

1. Some Interesting Facts you may not Know about Vegetables
2. A Fruit Farm I Know
3. My Experience in Catching Mice
4. A Coal Mine
5. A Cotton Plantation

6. The Story of Wool
7. A Gold Mine
8. The Story of a Sponge
9. The Story of Silk
10. Studying an Ant Hill
11. Facts about Flies
12. A Lumber Camp
13. The History of a Cup of Coffee
14. Where my Breakfast Came From
15. What a Bunch of Bananas could Tell if it could Talk
16. School Children at the Time of the Revolution
17. Children in History
18. A Brave Ancestor of Mine

**Written Exercise.** Make another report like the preceding, but write it and read it to your classmates. Try, as before, to tell the class useful facts that it does not know.

### 186. Verbs

1. The boy studies.
2. The girl works.
3. The sun shines.
4. The gun exploded.
5. The horse ran.
6. That dog barked.

**Oral Exercise.** 1. Separate each of the sentences above into its subject and predicate. Read the predicate of the first sentence. What does it say about the subject? What does the predicate of the second sentence say that the girl (the subject) does? What does the predicate of the third sentence say that the sun does? What is the saying or telling word in the fourth sentence? In the fifth? In the sixth?



2. Is each of the following groups of words a sentence? Supply each group with a word that will make it a sentence.

1. The boy — his lessons carefully.
2. The girl — in her mother's kitchen.
3. The sun — on orchard and garden.
4. The gun — with a loud noise.
5. The bird — to the top of the tree.
6. The wind — around the house all night.

We see that, in order to make a sentence of the first group of words above, we need to supply a word that tells what the subject does. None of these six groups of words is a sentence as it stands, because each needs a word that tells what the subject does.

A word that tells what the subject of the sentence does is called a verb.<sup>68</sup>

**Oral Exercise.** Point out the verb in each of the following sentences:

SUBJECT	PREDICATE
1. The elephant	eats the fragrant hay.
2. The little boy	feeds him some peanuts.
3. The spectators	laughed aloud.
4. The old keeper	warned the boy earnestly.
5. The lad's mother	hurried him out of danger.

In addition to words that express action, a few others — that do not express action — belong to the class called verbs. Notice the words in italics in the two sentences which follow:

The gun *is* in the boy's hands.

The gun *exploded* in the boy's hands.

*Is* and *exploded* are both verbs, but *exploded* expresses action, while *is* does not. The words in italics in the following sentences are verbs:

1. My brother *is* in the barn.
2. He *has* a new bicycle.
3. We *live* in that house.
4. The sky *looks* clear.
5. The man *sat* quietly on the bench.
6. The bridge *was* old.
7. The bridge *seemed* old.

**Oral Exercise.** 1. Point out the verbs in the following sentences:

## SUBJECT

## PREDICATE

- |                      |                                |
|----------------------|--------------------------------|
| 1. A very rich man   | lived in that house.           |
| 2. His name          | was Midas.                     |
| 3. His treasure room | was full of gold.              |
| 4. Midas             | saw the figure of a stranger.  |
| 5. The young man     | had a cheerful and ruddy face. |

2. Point out the verb in each of the following sentences:

1. Cassim stood before the closed door.
2. He was without the magic word.
3. He cried other words.
4. It was useless.
5. He threw down the bags of gold.
6. He paced up and down the cave in despair.
7. At noon the robbers returned to their treasure house.

8. They saw Cassim's ten strong mules outside the entrance.
9. The captain pronounced the magic words.
10. The secret door opened.
11. Cassim dashed out into the forest.
12. The robbers followed him with their swords.
13. Difficulties strengthen the mind. — *SENECA*
14. Many hands make light work. — *Proverb*
15. Your money burns a hole in your pocket. — *Proverb*
16. Promptness is the soul of business. — *CHESTERFIELD*

**Additional Work.**<sup>61</sup> 1. What is the subject of each of the preceding sentences? What is the predicate?

2. Point out the nouns in the preceding sentences; the pronouns; the adjectives.

3. Make sentences containing the verbs you pointed out in the exercise above.

### 187. Study of a Poem

There is a brook that begins its song by telling us where it came from — from far away, among the lakes that are the haunt or home of such water birds as the coot and the heron (also called the hern), and where green ferns are to be found. As it flows along, it sings to us of the valleys and hills and thorps and the little town it passes. But it stops at none of these; it must go about its business and hurry on to the brimming river. In the daytime it flows on, and in the night, under moon and stars; for it flows on forever. "Men may come, and men may go," the little brook sings, "but I go on forever."

## THE SONG OF THE BROOK

I come from haunts of coot and hern,  
I make a sudden sally,  
And sparkle out among the fern,  
To bicker down a valley.

By thirty hills I hurry down,  
Or slip between the ridges,  
By twenty thorps, a little town,  
And half a hundred bridges.

Till last by Philip's farm I flow  
To join the brimming river ;  
For men may come, and men may go,  
But I go on forever.

I chatter over stony ways,  
In little sharps and trebles ;  
I bubble into eddying bays,  
I babble on the pebbles.

With many a curve my bank I fret  
By many a field and fallow,  
And many a fairy foreland set  
With willow-weed and mallow.

I chatter, chatter, as I flow  
To join the brimming river ;  
For men may come, and men may go,  
But I go on forever.

I wind about, and in and out,  
With here a blossom sailing,  
And here and there a lusty trout,  
And here and there a grayling,

And here and there a foamy flake  
    Upon me as I travel,  
With many a silvery waterbreak  
    Above the golden gravel,

And draw them all along and flow  
    To join the brimming river ;  
For men may come, and men may go,  
    But I go on forever.

I steal by lawns and grassy plots,  
    I slide by hazel covers,  
I move the sweet forget-me-nots  
    That grow for happy lovers.

I slip, I slide, I gloom, I glance,  
    Among my skimming swallows ;  
I make the netted sunbeam dance  
    Against my sandy shallows.

I murmur under moon and stars  
    In brambly wildernesses ;  
I linger by my shingly bars,  
    I loiter round my cresses ;

And out again I curve and flow  
    To join the brimming river,  
For men may come, and men may go,  
    But I go on forever.

ALFRED TENNYSON

**Oral Exercise.** Which stanza pleases you most? In which stanza is the brook noisy? In which does it flow quietly and smoothly along? What stanzas are very

much like the third stanza? Do you like to have these lines repeated in this way?

**Memory Exercise.** Often children enjoy this musical poem so much that they learn it all. Do this, if you too like the poem; at least, learn one or two stanzas.

**Written Exercise.** Think of yourself as a river, not a little brook. Where did you come from? Where are you going? What do you see as you move along? Write this story of yourself and read it to your classmates.

### 188. Word Study

There are many words in the poem "The Song of the Brook" that tell what the brook does. It *slips*, and *slides*, and *babbles*, and *chatters*. These words that tell what the brook does are verbs.

**Oral Exercise.** 1. Make a list of the verbs that tell about the motion of the brook. *Come, slip, flow* are three such verbs. Find ten others. How many verbs of your own, expressing the motion of a brook, can you add to Tennyson's list?

2. Make a list of the verbs that tell of the noises the brook makes. *Bicker, chatter* are two such verbs. How many others can you find? Can you suggest any such verbs that might have been used?


3. Use in a sentence each of the verbs in the lists you have just made, with *the brook* as the subject. Thus, beginning with the verb *come*, you might say:

The brook *comes* from the home of the heron.

189. Writing Telegrams

Fred and Elizabeth Gregory had just finished breakfast one morning in December, less than ten days before Christmas, and they were about to start for school, when the front doorbell rang and a telegraph messenger handed Fred a small envelope. On it the words "Night Letter" were printed in red, just over the address. It was for his mother.

Mrs. Gregory tore it open with eager fingers. "It will probably tell us when to expect Daddy home," she said. Her eyes ran rapidly over the following message:

<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">CLASS OF SERVICE</th> <th style="text-align: left;">SYMBOL</th> </tr> </thead> <tbody> <tr> <td>Day Message</td> <td></td> </tr> <tr> <td>Day Letter</td> <td>Bl</td> </tr> <tr> <td>Night Message</td> <td>N</td> </tr> <tr> <td>Night Letter</td> <td>N L</td> </tr> </tbody> </table> <p style="font-size: small; margin-top: 5px;">If more of these three symbols appears after the check (number of words) than in a day message. Otherwise its character is indicated by the symbol appearing after the check.</p>	CLASS OF SERVICE	SYMBOL	Day Message		Day Letter	Bl	Night Message	N	Night Letter	N L	<div style="text-align: center;"> <h1 style="margin: 0;">WESTERN UNION</h1>  <h1 style="margin: 0;">TELEGRAM</h1> <p style="font-size: x-small; margin: 0;">NEWCOMB CARLTON, PRESIDENT                  GEORGE W. E. ATKINS, VICE-PRESIDENT      BELVIERE BROOKS, VICE-PRESIDENT</p> </div>	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="text-align: left;">CLASS OF SERVICE</th> <th style="text-align: left;">SYMBOL</th> </tr> </thead> <tbody> <tr> <td>Day Message</td> <td></td> </tr> <tr> <td>Day Letter</td> <td>Bl</td> </tr> <tr> <td>Night Message</td> <td>N</td> </tr> <tr> <td>Night Letter</td> <td>N L</td> </tr> </tbody> </table> <p style="font-size: small; margin-top: 5px;">If more of these three symbols appears after the check (number of words) than in a day message. Otherwise its character is indicated by the symbol appearing after the check.</p>	CLASS OF SERVICE	SYMBOL	Day Message		Day Letter	Bl	Night Message	N	Night Letter	N L
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Day Letter	Bl																					
Night Message	N																					
Night Letter	N L																					
<p>RECEIVED AT BENTON HARBOR, MICH. <span style="float: right;">1917 DEC 18 P M 11 55</span></p> <p>C311CH 50 NL <span style="float: right;">SAN DIEGO CAL</span></p> <p>MRS O H GREGORY                  384 WASHINGTON ST                  BENTON HARBOR MICH</p> <p>BUSINESS SO PROMISING THREE MONTHS MORE WORK HERE FOR ME AM CONSIDERING HAVING YOU ELIZABETH FRED COME CALIFORNIA CHRISTMAS AND TWO WEEKS WILL THEY LOSE TOO MUCH MISSING SCHOOL FIRST TWO WEEKS IN JANUARY CONSULT TEACHERS LET ME KNOW RESULT OR DO YOU PREFER MY MAKING FLYING TRIP HOLIDAYS BENTONHARBOR</p> <p style="text-align: right;">O H GREGORY</p>																						

A night letter is a less expensive sort of telegram. The sender of a night letter is allowed fifty words at



about the same price as that of a regular ten-word telegram. The difference is in the quickness of delivery. A telegram is hurried along and delivered without delay; but a night letter, received at a telegraph office in the evening, is not telegraphed until after midnight, and is not delivered until after eight o'clock the next morning.

Mrs. Gregory knew she could persuade the teachers to allow the children the two weeks' absence in January. She said at once: "We'll send Daddy a night letter this evening and explain that you can easily make up that school work. We'll let him know when we can leave here and anything else that will interest him. We have fifty words in which to say what we please. Now I wish that each of you would write a night letter. I shall probably send the one which is the better of the two."

**Written Exercise.** 1. Write a night letter that will answer the one above.<sup>69</sup> First write in full sentences just what you want to say. Then count the words to see how many you must omit to bring your message down to fifty words. Then make these omissions, dropping all words that you do not need to express your thought. Finally, re-read your finished message to see whether it is so clear that it cannot be misunderstood. Is it clear even without punctuation marks? Observe that the night letter on page 281 has none.

2. Fred and Elizabeth have received permission to send a night letter to their friends Tom and Harriet

also. Write this night letter. Observe all the suggestions made in the preceding exercise. Make each sentence of your night letter say as much as possible in the smallest number of words.

3. Write one or more of the following night letters :

1. You fell on the ice yesterday and sprained your ankle. The doctor insists that you stay in bed a week. Some of your classmates have planned to visit you every day to let you know what the day's lessons are. Send your father, who is away on a business trip, a night letter in which you tell about the accident and all that you are doing to make the time pass. Tell as much as you can in fifty words.

2. School has been unexpectedly closed because of an epidemic of scarlet fever. You are well and would like to spend a week at your uncle's. But your father is in a distant city on business. Send him a night letter in which you explain the situation and ask permission to go. Explain that your mother does not need you, and tell some of the things you mean to do at your uncle's. Add good reasons why he should let you go.

3. Your father has given you permission to visit your uncle. Send your uncle a night letter asking him whether it will be convenient for him to have you visit him. Explain all the circumstances.

## 190. A Biographical Study

### WASHINGTON IRVING

Washington Irving, the author of the stories about Ichabod Crane and Rip Van Winkle, was born in New York in the year 1783. The date tells us that the Revolutionary War was but recently over; and so we may think of the soldiers of '76 as back at work on their farms and in their shops, their famous

guns and powderhorns hung up in the chimney corner, and of General Washington as living quietly on his estate at Mount Vernon, in Virginia.

The boy was named after the great general and in his early childhood was actually presented to him. "I was but five years

old," he said long afterwards, "but I feel that touch on my head even now." Perhaps it was the memory of this occasion that led Irving in his old age to write the life of Washington.

Nothing noteworthy happened in Irving's boyhood. He was just like many other boys; he enjoyed roaming the woods on a squirrel hunt, and liked to watch the great ships in the harbor start on their voyages to distant parts. But he was not strong, and



WASHINGTON IRVING

when he reached young manhood he became so ill that his family sent him abroad in the hope that the sea voyage would save his life. Irving has written of the delights of that ocean voyage and of the pleasure he found in visiting the Old World. Eighteen months he spent in Europe, and had the good fortune to be arrested as a spy in France and to have his ship boarded

by pirates in the Mediterranean. Would not such adventures thrill any young man? When at length he returned to America he was in excellent health and spirits, and slowly and modestly began to make his first attempts at writing.

It was in 1809, the year Lincoln was born, that Irving's success as an author became sure. In that year he published a droll



IRVING'S HOME, "SUNNYSIDE"

book, called "The History of New York from the Beginning of the World." It is a laughable mixture of fact and nonsense, and contains many humorous pictures of the old Dutch governors of the colony of New York.

The two books of Irving's that children read most and like best are "The Sketch Book" and "The Alhambra." The former contains the story of Rip Van Winkle and of Ichabod Crane. Of the personal appearance of Ichabod, as well as of his

adventures with ghosts, you have learned something from the selections in this book. "The Alhambra" contains beautiful legends and romances of Spain that Irving gathered during his travels in that country.

Irving traveled in many lands and places, and everywhere he found interesting things and people to write about. At last he grew tired of wandering. He bought a little Dutch cottage at Tarrytown, overlooking the Hudson, and here he made himself a delightful retreat for the rest of his days. He called it "Sunnyside," and never left it for long except when President Tyler, in 1842, appointed him ambassador to the court of Spain.

In spite of his great success Irving was always extremely modest. His books show his cheerfulness, his pleasant temper, and his good manners. They contain no harsh criticism of anybody. In one of his books are these words: "If I can by any lucky chance rub out one wrinkle from the brow of care, or relieve the heavy heart of one moment of sorrow; if I can prompt a kindly view of human nature and make my reader more in good humor with his fellow beings and himself, — surely I shall not then have written entirely in vain."

He died at Sunnyside, at the age of seventy-six, mourned by many good friends, old and young.

**Oral Exercise.** What is the main idea or subject of each paragraph in the foregoing sketch? As you give each subject briefly, some pupil may write on the board what you say. Using this outline, tell the story of Irving's life, but tell it as if Irving himself were telling it. Your classmates will tell you if you do not follow your outline.

**Written Exercise.** 1. Using the outline on the board and referring to the sketch above, write an account of Irving's



life, but make it only half as long as the foregoing, or even shorter. See how good a *short* sketch you can write.

2. Write a short sketch of your own life. Pass rapidly over the parts that are least interesting, and spend most of your time telling of one or two events the story of which your classmates will enjoy.

### 191. Literature and Composition

#### RIP VAN WINKLE AND THE STRANGER, IN THE CATSKILLS

In a long ramble on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Catskill Mountains. He was after his favorite sport of squirrel shooting, and the still solitudes had echoed and reëchoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll from which, through an opening between the trees, he could overlook all the lower country for many a mile of rich woodland. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark here and there sleeping on its glassy bosom. Evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; and Rip saw that it would be dark long before he could reach the village.

As he was about to descend, he perceived a strange figure slowly toiling up the rocks and bending under the weight of something he carried on his back. He was surprised to see any human being in this lonely and unfrequented place. On nearer approach he was still more surprised at the singularity of the stranger's appearance. He was a short, square-built old fellow,

with thick bushy hair, and a grizzled beard. His dress was of the antique Dutch fashion, — a cloth jacket strapped round the waist, several pairs of breeches, the outer one of ample volume, decorated with rows of buttons down the sides and bunches at the knees. He bore on his shoulder a stout keg that seemed full of liquor, and made signs for Rip to approach and assist him with the load. — IRVING, "Rip Van Winkle" (Adapted)

**Written Exercise.** After reading this selection, noticing the words and the pictures, close your book and write two short paragraphs of what you remember. Write them carefully, for when they are finished you are to compare them with Irving's.

**Correction Exercise.** Compare what you have written with the book. Do you now see more clearly than before how well Irving wrote?

**Additional Work.** 1. Your teacher will tell you where you can find the complete story of Rip Van Winkle. Read it, and tell it to the class.

2. Suppose that you fell asleep and awoke twenty years from now. When you awoke you would find everybody — your parents, your little brother and sister, your classmates — twenty years older; you would see changes in the streets you know, new buildings here and there, new names on the signs. New inventions might have made very great differences in ways of living and of traveling. Write a composition in which you tell the class how you can imagine the world will look twenty years from now. Begin your composition with your waking from the long sleep.



## 192. Verb Phrases

1. He *wrote* the letter yesterday.
2. He *was writing* last night.
3. He *has been writing* letters all day.

**Oral Exercise.** Point out the verb in the first sentence. What word or words in the second sentence tell what the subject does? How many words does it take in the third sentence to do the work of a verb?

Sometimes a verb consists of more than one word. Thus, in each of the following sentences the words in italics are used together as a single word and in this way make the verb of the sentence.

1. I *am sending* my brother a book.
2. I *shall be sending* my brother a book.
3. I *should have sent* my brother a book.
4. I *shall* often *send* him things.
5. I *shall send* him things often.
6. I *have* not yet *seen* the latest magazine.

Groups of words that do the work of a single verb are called verb phrases.

**Oral Exercise.** Point out the verbs and verb phrases in the sentences that follow:

1. Cassim had filled several bags with gold.
2. They were found inside the door of the cavern.
3. Ali Baba was disturbed in his mind. His brother had not returned.
4. Early the next morning he started with his mules for the forest.

5. There he found his brother's body.
6. He took it home with him, and also several bags of gold.
7. After some time Ali Baba visited the cave again.
8. He was overjoyed at seeing the treasure still there.
9. Soon he had taken enough for the rest of his days.
10. He used his great fortune with wisdom and generosity.
11. Men are led by trifles. — NAPOLEON
12. A good character is the first essential in a man.  
WASHINGTON
13. The greatest oaks have been little acorns. — *Proverb*
14. No man can serve two masters. — *Bible*

**Additional Work.** 1. Separate each sentence above into its subject and predicate.

2. Point out the nouns in these sentences; point out the pronouns; the adjectives.

### 193. Correct Usage — Verb Forms

1. I *saw* the brook. I *have* often *seen* the brook.
2. I *saw* the boy. I *had seen* him before.
3. My brother *saw* this book. *Has* he *seen* the other one?

**Oral Exercise.** The verbs *saw* and *seen* are sometimes used incorrectly. Read the sentences above and tell which verb is used with *have*. Which is used with *has*? Which is used with *had*? Can you find a sentence in which *saw* is used with *have*, *has*, or *had*?

Some verbs it is correct to use with *have*, *has*, and *had*; others it is incorrect to use with these words.

**Oral Exercise.** 1. Read the following sentences aloud often, noting the verbs that are used with *have*, *has*, and

*had* and those that are used without them. In this way you will get your lips in the habit of using the correct verbs.

1. The dog *saw* us there. The dog *has* often *seen* us there.
2. I *did* this work then. I *had done* the same work often.
3. The boy *gave* me his address. I *have given* him mine.
4. We *went* where we *have gone* every year. *Has* he *gone*?
5. Rab *began* the fight. Rab *has* never before *begun* a fight.
6. The strange dog *lay* there. But Rab *had lain* there before.
7. The girl *laid* her book on the chair. She *has laid* it there every day after coming home from school.
8. The fisherman *has come*. He *came* in his boat.
9. Who *spoke* first? Neither of us *had spoken* a word.
10. The milk *froze* that night. The water *had frozen* before.

2. Use in sentences of your own each of the verbs and verb phrases above. Then ask your classmates questions containing them. Notice whether the answers contain mistakes in the use of these verb forms.

#### 194. Vocational Problems

Nearly every boy and girl sometimes thinks of what he or she would like to be and do when grown up.

**Oral Exercise.** Tell your classmates what you are planning to be. Explain why you made the choice you did, and give them some interesting information about the kind of work you are looking forward to doing when your schooldays are over.

**Written Exercise.** Ask your father and mother why it is important that you continue to go to school many more years. Are there any good reasons for giving up school

before finishing the grammar grades? Are there any good reasons for going to high school? For not going? When you have learned a number of useful facts about these questions, write a short composition, which you will read to the class, on "Reasons for going to School." Let it tell what you yourself think about going to school.

### 195. Study of a Picture

What do you make of the picture on the opposite page? What explains all this stir and bustle? What is happening? What is the center of interest in it all? Does it seem as if these happy, laughing children were eager to keep up with the smiling man? Does he look like a pleasant man, full of fun and jokes?

**Oral Exercise.** Invent some short story that will explain this exciting scene, and give your story a title that will fit the picture. Think your story through to the end before telling it. The more interesting you can make it, the more the class will enjoy it.<sup>70</sup>

**Correction Exercise.** Having told your story, listen to those told by your classmates and decide in what respects your own could have been more interesting.

**Written Exercise.** Perhaps you can now invent an entirely different story. Try to invent one that the class will enjoy hearing you read aloud. Perhaps you will imagine that you are the smiling man or one of the children in the picture. Write it as well as you can without making it too long.



After the painting by Kaulbach

## 196. Correct Usage — Verb Forms

Some verbs are correctly used after *have*, *has*, and *had*, while others may not be used with these words.

**Oral Exercise.** 1. Read the following sentences aloud, speaking the words distinctly. Observe, as you read, which verbs are used with *have*, *has*, and *had*, and which are used alone.

1. The janitor *rang* the bell. *Has* he *rung* the bell again?
2. The children *drank* water. They *had* not *drunk* before.
3. The pupils *sang* old songs. They *had* *sung* them last year.
4. The boy *tore* his coat. But boys *have* always *torn* their coats.
5. He *wore* a new hat. He *had* *worn* out his old one.
6. I *saw* what he *did*. I *have* *seen* what he *has* *done*.
7. The girls *ran*, as they *had* never *run* in their lives.
8. At last they *came* to the river. We *had* already *come* to it.
9. We *ate* our lunch there. We *have* *eaten* there often.
10. I *wrote* home about it. I *have* *written* many letters about it.

2. Use the verb forms above in sentences of your own. Ask your classmates questions containing these verbs and calling for answers that contain them.

## 197. Word Study

**Written Exercise.** Make a little dictionary of the following words; that is, arrange them in the order of the alphabet and write after each word one or more of its most common meanings. Keep this little dictionary for future use in connection with other lessons in this book.



famous	spied	ditty	townsfolk
vermin	vats	ladles	kegs
sprats	sharps	mayor	queer
swarthy	flats	tuft	kith
quaint	attire	advanced	kin
pie	straying	dangled	vesture
old-fangled	adept	shrill	uttered
muttered	grumbling	rumbling	brawny
plunged	perished	guilder	cunning
enraptured	council	wondrous	portal

**Additional Work.** Use in sentences each of the words in the preceding lists. Perhaps you have never heard some of these words. It is true that some of them are not often used. But you will soon discover a very good reason why you are asked to become acquainted with them at this time.

### 198. Study of a Poem

In Brunswick, which is a part of Germany, there is a little town near the famous city of Hanover, called Hamelin. The story goes that at one time long ago this little town was overrun with rats. Neither the mayor nor the council was able to find a way of ridding the town of them. As good luck would have it, however, there came to Hamelin at this trying time a strange piper (they called him the Pied Piper because of the red and yellow patchwork of his long, queer coat), who offered for a thousand guilders to charm all the vermin out of the town. The poem which follows tells how he did it:<sup>71</sup>



## THE PIED PIPER OF HAMELIN

Hamelin Town 's in Brunswick,  
By famous Hanover city ;  
The river Weser, deep and wide,  
Washes its wall on the southern side ;  
A pleasanter spot you never spied ;  
But, when begins my ditty,  
Almost five hundred years ago,  
To see the townsfolk suffer so  
From vermin, was a pity.

Rats !  
They fought the dogs and killed the cats,  
And bit the babies in the cradles,  
And ate the cheeses out of the vats,  
And licked the soup from the cook's own ladles,  
Split open the kegs of salted sprats,  
Made nests inside men's Sunday hats,  
And even spoiled the women's chats  
By drowning their speaking  
With shrieking and squeaking  
In fifty different sharps and flats.

[At last the people of Hamelin went in a body to the Town Hall and declared that they would endure this condition of things no longer. "Rouse yourselves," they cried to the Mayor and the Council. "Think up some plan that will free our town of these rats, or we'll send you all packing."

At this the Mayor and Council were pretty badly scared, and for a long time they sat there scratching their heads. But ideas would not come. "I wish I were miles from here," at length groaned the Mayor. "I can't think of a way out of this trouble. What *shall* we do?" ]

Just as he said this, what should hap  
At the chamber door but a gentle tap?  
"Bless us," cried the Mayor, "what's that?  
Only a scraping of shoes on the mat?  
Anything like the sound of a rat  
Makes my heart go pit-a-pat!"

"Come in!" — the Mayor cried, looking bigger:  
And in did come the strangest figure!  
His queer long coat from heel to head  
Was half of yellow and half of red,  
And he himself was tall and thin,  
With sharp blue eyes, each like a pin,  
And light loose hair, yet swarthy skin,  
But lips where smiles went out and in;  
There was no guessing his kith and kin:  
And nobody could enough admire  
The tall man and his quaint attire.

He advanced to the council table:  
And, "Please your honors," said he, "I'm able,  
By means of a secret charm, to draw  
All creatures living beneath the sun,  
That creep or swim or fly or run,  
After me so as you never saw!  
And I chiefly use my charm  
On creatures that do people harm,  
The mole and toad and newt and viper;  
And people call me the Pied Piper."  
(And here they noticed round his neck  
A scarf of red and yellow stripe,  
To match with his coat of the selfsame check;

And at the scarf's end hung a pipe ;  
 And his fingers, they noticed, were ever straying  
 As if impatient to be playing  
 Upon this pipe, as low it dangled  
 Over his vesture so old-fangled.)  
 " And as for what your brain bewilders,  
 If I can rid your town of rats  
 Will you give me a thousand guilders ? "  
 " One ? fifty thousand ! " — was the exclamation  
 Of the astonished Mayor and Corporation.

Into the street the Piper stepped,  
 Smiling first a little smile,  
 As if he knew what magic slept  
 In his quiet pipe the while ;  
 Then, like a musical adept,  
 To blow the pipe his lips he wrinkled,  
 And green and blue his sharp eyes twinkled,  
 Like a candle flame where salt is sprinkled ;  
 And ere three shrill notes the pipe uttered,  
 You heard as if an army muttered ;  
 And the muttering grew to a grumbling ;  
 And the grumbling grew to a mighty rumbling ;  
 And out of the houses the rats came tumbling.  
 Great rats, small rats, lean rats, brawny rats,  
 Brown rats, black rats, gray rats, tawny rats,  
 Grave old plodders, gay young friskers,  
 Fathers, mothers, uncles, cousins,  
 Cocking tails and pricking whiskers,  
 Families by tens and dozens,  
 Brothers, sisters, husbands, wives —  
 Followed the Piper for their lives.

From street to street he piped advancing,  
And step for step they followed dancing,  
Until they came to the river Weser,  
Wherein all plunged and perished!

You should have heard the Hamelin people  
Ringing the bells till they rocked the steeple.  
"Go," cried the Mayor, "and get long poles,  
Poke out the nests and block up the holes!"

[They did get long poles and poked out the nests and blocked up the holes. And when the carpenters and builders finished the work, there was nowhere even a trace of the rats to be seen.]

ROBERT BROWNING (Abridged)

**Oral Exercise.** 1. Pick out the group of eight or ten lines that you enjoy most. Read these aloud so well that your classmates will agree that you have made a good selection. Can you tell why you like them?

2. Close your book and give a description of the Pied Piper as you see him—remember, as *you* see him! After several other pupils have given *their* descriptions, some one may read Browning's aloud. Is it an interesting description? What lines in it do you think specially good?

3. Tell the story of the poem. Tell it as Browning does, or imagine yourself the mayor of the town, or tell it as if you were the Pied Piper.

**Memory Exercise.** Learn the passage that you like best. Recite it so as to make clear to others that it is a pleasing passage.

### 199. Expressing a Thought in Different Ways

**Oral Exercise.** In how many different ways can you express the thought of each of the following sentences?

1. The children came running out like fowls in a farmyard when barley is scattering.
2. They ran merrily after the wonderful music with shouting laughter.
3. The mayor and council could follow only with their eyes that joyous crowd at the Piper's back.
4. A wondrous portal opened wide.
5. The painting made the world acquainted with the strange story of the Pied Piper.

**Written Exercise.** When you have heard different ways in which the thought of each of the preceding sentences can be expressed, choose the one you prefer, write it with a copy of the sentence as given above, and keep it for future use.

### 200. Study of a Poem

[The work of removing the last trace of the rats was hardly finished before the Pied Piper appeared in the market place and demanded his thousand guilders. A thousand guilders! Everybody looked blue. What! Pay this large sum of money

“ . . . to a wandering fellow

With a gipsy coat of red and yellow ! ”

“ Besides,” said the Mayor with a knowing wink, “ we saw the rats drown ; they can't come back. So, friend, while we are willing to give you a little money to put into your pocket, you must know that what we said about a thousand guilders was a joke. Come, take fifty ! ”

The Piper grew very angry at this. "No trifling!" he cried. "I won't take a cent less than a thousand guilders! And folks who put me in a passion may learn that I can pipe after another fashion."

Now the Mayor became indignant. "Do you mean to threaten us, you fellow!" he exclaimed.]

"You threaten us, fellow? Do your worst,  
Blow your pipe there till you burst!"

Once more he stepped into the street,  
And to his lips again  
Laid his long pipe of smooth straight cane;  
And ere he blew three notes (such sweet  
Soft notes as yet musician's cunning  
Never gave the enraptured air)

There was a rustling that seemed like a bustling  
Of merry crowds justling at pitching and hustling;  
Small feet were pattering, wooden shoes clattering,  
Little hands clapping and little tongues chattering,  
And, like fowls in a farmyard when barley is scattering,  
Out came the children running.

All the little boys and girls,  
With rosy cheeks and flaxen curls,  
And sparkling eyes and teeth like pearls,  
Tripping and skipping, ran merrily after  
The wonderful music with shouting and laughter.

The Mayor was dumb, and the Council stood  
As if they were changed into blocks of wood,  
Unable to move a step, or cry  
To the children merrily skipping by,  
— Could only follow with the eye  
That joyous crowd at the Piper's back.  
But how the Mayor was on the rack,

And the wretched Council's bosoms beat,  
As the Piper turned from the High Street  
To where the Weser rolled its waters  
Right in the way of their sons and daughters!  
However, he turned from south to west,  
And to Koppelberg Hill his steps addressed,  
And after him the children pressed;  
Great was the joy in every breast.  
"He never can cross that mighty top!  
He's forced to let the piping drop,  
And we shall see our children stop!"  
When, lo, as they reached the mountain-side,  
A wondrous portal opened wide,  
As if a cavern was suddenly hollowed;  
And the Piper advanced and the children followed,  
And when all were in to the very last,  
The door in the mountain-side shut fast.

Alas, alas for Hamelin!  
The Mayor sent east, west, north, and south,  
To offer the Piper, by word of mouth,  
Wherever it was men's lot to find him,  
Silver and gold to his heart's content,  
If he'd only return the way he went,  
And bring the children behind him.  
But when they saw 't was a lost endeavor,  
And piper and dancers were gone forever,  
They wrote the story on a column,  
And on the great church window painted  
The same, to make the world acquainted  
How their children were stolen away,  
And there it stands to this very day.

ROBERT BROWNING (Abridged)



**Oral Exercise.** What passage seems to you the most musical in this lesson? Read it so that others may see what you mean. What single lines do you like particularly? Tell your classmates the story of this poem as if you were one of the lost children of the town of Hamelin. The class will watch to see that you omit no important point.

**Written Exercise.** 1. Write a letter such as the mayor might have sent the Pied Piper, after the children and he had disappeared through the door of Koppelberg Hill.

2. Write the Pied Piper's reply.

3. Write a letter such as one of the children might have sent back to Hamelin Town. This letter would tell what the children saw and did after the door in the mountain-side closed behind them.

### 201. The Syllable *less* at the End of Words

1. The little fellow was without a home.
2. The little fellow was homeless.
3. The pulling of the tooth was without pain.
4. The pulling of the tooth was painless.
5. A man having no hat dashed up the street.
6. A hatless man dashed up the street.

**Oral Exercise.** 1. Is there any difference in meaning between the first sentence and the second? Between the third and the fourth? Between the fifth and the sixth?

2. What does the adjective *homeless* mean? What kind of word is *home*, in the first sentence? Is it a

noun? Can you find in the third sentence a noun which, with the syllable *less* added, has become an adjective in the fourth? What kind of word is *hat*, in the fifth sentence? What kind of word is *hatless*, in the sixth? What change does the adding of the syllable *less* make in a word? Can you give an example of your own?

The syllable *less*, added at the end of a noun, means "without." The resulting word is an adjective.

**Oral Exercise.** Add the syllable *less* at the end of each of the following nouns and use the adjectives so formed in short sentences. Then make several sentences having the same or nearly the same meaning as the first but containing the noun instead of the adjective. Thus:

This flower is *odorless*.

This flower is without *odor*.

thought	home	tree	speech
care	leaf	shame	pain
hope	smoke	cloud	path
spot	noise	child	sense

## 202. Adverbs

1. The schoolchildren *eagerly* studied the lesson.
2. The sea gull flew *slowly* over the water.

**Oral Exercise.** 1. What word is the subject of the first sentence? Point out the verb in the sentence. What word in that sentence tells *how* the children studied?

Instead of *eagerly* use each of the following words in the first sentence to show how the children studied:

hastily	carefully	grumblingly	quickly
slowly	unwillingly	gladly	carelessly

2. What is the subject of the second sentence? What is the verb? What word adds something to the meaning of the verb? Name two or three words that could be used, instead of *slowly*, to add something to the meaning of *flew*.

Words (like *eagerly*, *slowly*, *quickly*, *now*, *then*) that are used to add something to the meaning of verbs are called adverbs.

**Oral Exercise.** In the following sentences the adverbs are in italics. Name the verb to which each of these adverbs belongs. Which adverbs tell *how* something is done? Which tell *when*? Which tell *where*?

1. The farmer planted his corn *carefully*.
2. He will cultivate *soon*.
3. The crows watch him *cautiously*.
4. One large crow *often* flew over the field.
5. The farmer *finally* reached the end of the row.
6. He rested *there*.
7. He remembered the place *afterwards*.
8. *Soon* the cool breeze *completely* refreshed him.
9. *Then* he worked *again*.
10. He finished the field *to-day*, *easily*.
11. He wrote the letter *hastily*.
12. The girl returned *immediately* to the room.
13. Those jolly sailors traveled *everywhere*.

Sometimes an adverb is used to add something to the meaning of an adjective or to the meaning of another adverb.

1. I shall see you soon.
2. I shall see you *very* soon.
3. Charles is an energetic boy.
4. Charles is a *very* energetic boy.
5. Ruth is studious.
6. Ruth is *somewhat* studious.

**Oral Exercise.** 1. In the first sentence above is *soon* an adverb? To what verb does it add meaning? What is *soon* in the second sentence? To what verb does it belong? Does *very* go with the verb or with *soon*? Does *very* tell *how* soon? Is *very* an adverb? Point out adverbs in the fourth and sixth sentences and tell to what adjectives they add meaning.

2. Point out the adverbs in the following sentences. Tell why you think they are adverbs. Use each one in a sentence of your own.

1. Then the magician drew a ring from his finger.
2. He slipped it carefully on Aladdin's finger.
3. Then the boy went fearlessly into the cave.
4. Gradually the cave became a very beautiful garden.
5. The trees in it were richly laden with beautiful ripe fruit.
6. Finally Aladdin saw the lamp at the further end of the garden.
7. He promptly took it, and returned slowly to the entrance of the cave.
8. Make haste slowly. — *Proverb*

9. Never put off until to-morrow what you can do to-day.  
BENJAMIN FRANKLIN
10. It is better to be nobly remembered, than nobly born.  
RUSKIN
11. What is not fully understood is not possessed.  
GOETHE
12. Do little things now; so shall big things come to thee by  
and by asking to be done. — *Persian Proverb*
13. And there will I keep you forever. — LONGFELLOW
14. Aloft here in my tower,  
With my granite jaws I devour  
The maize, and the wheat, and the rye.  
LONGFELLOW
15. Forth into the forest straightway  
All alone walked Hiawatha  
Proudly, with his bow and arrows.  
LONGFELLOW

**Written Exercise.** Write sentences of your own that contain the adverbs you pointed out above.

### 203. Choosing the Right Adverbs

**Oral Exercise.** 1. *a.* Two men pass each other on the street. The one walks *rapidly*, the other *hurriedly*. Both are walking *fast*. Which one may be walking just for exercise, and which seems anxious to get somewhere at a certain time?

*b.* Of three boys, one is *slowly* moving along, another is moving along *lazily*, and the third *wearily*. What differences do you see?

c. Tell what the difference is between a girl who approaches a strange object *timidly* and one who approaches it *cautiously*?

d. One man speaks *gruffly*, another *frankly*; one man speaks *pleasantly*, another *gayly*; one woman speaks *softly*, another *tenderly*. What are the differences?

e. Three boys are laughing, one *happily*, another *noisily*, the third *scornfully*. Explain the differences.

f. Is there any difference between doing one's work *promptly* and doing it *quickly*? Which is the highest praise — to have it said that one works *well* or *satisfactorily* or *perfectly*?

g. One man gives *wisely*, another gives *willingly*. What is the difference? What is the difference between giving *generously* and giving *extravagantly*?

2. Use the following adverbs in sentences so as to make clear their meanings:

cheerfully

secretly

heavily

slyly

gently

deceitfully

carelessly

skillfully

courteously

prudently

awkwardly

successfully

swiftly

thoroughly

merrily

boldly

lightly

energetically

boisterously

fiercely

carefully

brightly

bravely

hopefully

cautiously

brilliantly

recklessly

good-naturedly

**Written Exercise.** Write as interesting sentences as you can containing adverbs that your teacher selects from the preceding groups. Begin each sentence with a capital letter and end it with the proper punctuation mark.

204. Correct Usage — *Well, Good*

**Oral Exercise.** 1. Repeat the following sentences several times alone and then with other pupils, until you find it natural to say these forms:

1. The boy does his work *well*. His work is *good*.
2. She sings very *well*. Her singing is *good*.
3. I see *well*. My sight is *good*. Do you see *well*?
4. Whatever he does, he does *well*.
5. He works *well*, he plays *well*, he reads *well*, he writes *well*, he swims *well*.
6. Do you hear *well*? Is your hearing *good*?
7. I cannot walk *well*. My foot is hurt.
8. You tell the story *well*. You speak *well*. You write *well*.

2. Make sentences containing *well*; containing *good*.

**Written Exercise.** Write two sentences in which you use *well* correctly. Write two with *good* correctly used.

## 205. Debate

**Oral Exercise.** Debate one or more of the following questions<sup>72</sup> with your classmates. Your teacher will decide what pupils shall speak for the one side and what ones for the other, or whether every one in the class is to take part; also which side presented the better arguments. Think the question over carefully, then express your views so clearly and strongly that those who hear you can hardly help agreeing with you. Try to *make the other pupils agree with you*.



1. Did the Pied Piper do right in taking the children away?
2. For a summer vacation near a large lake, which is the better kind of boat to have — a motorboat or a sailboat?
3. Which is the more enjoyable season — summer or winter?
4. Which is the more enjoyable climate — one that is always mild, as are certain parts of California, or one that has cold winters and hot summers?
5. Where is it better for boys and girls to live — in the country or in the city?

**Written Exercise.** Should you like to invite your parents and friends to hear one of these questions debated? Write letters inviting them,<sup>73</sup> but do not mail these until you have corrected mistakes.

### 206. Prepositions

1. The ball *on* the desk is mine.
2. The ball *under* the desk is yours.
3. The ball *beside* the desk is his.
4. The ball *in* the desk is hers.
5. The ball *behind* it is ours.
6. The ball *before* it is theirs.

**Oral Exercise.** In the first sentence what word shows that the ball is not under the desk? Read the first sentence without this word. Can you still tell what the relation is between the desk and the ball?

Mention the words in the five remaining sentences that show the different relations of the desk to the ball. Omit these five relation words. Can you now tell in any sentence the relation between the noun *desk* and the noun *ball*?

Words (like *on*, *under*, *beside*, *in*, *behind*, *before*) that show the relation of a noun or pronoun to some other word are called prepositions.

Among the prepositions that are most frequently used are the following :

1. above	8. behind	15. into	22. toward
2. across	9. beside	16. of	23. under
3. after	10. between	17. on	24. until
4. against	11. by	18. off	25. up
5. among	12. for	19. over	26. upon
6. at	13. from	20. till	27. with
7. before	14. in	21. to	28. without

**Oral Exercise.** 1. Make groups of words by using each of the above prepositions with a noun (or pronoun). Thus:

<i>above</i>	above the clouds
<i>without</i>	without his umbrella
<i>on</i>	on the wing

2. Use in a sentence each of the groups that you made. Thus:

<i>above</i>	above the clouds	The balloon sailed above the clouds.
<i>without</i>	without his umbrella	Ichabod started to the school-house without his umbrella.

3. Find the prepositions in the following sentences and tell between what words each preposition shows the relation. Thus, in the first sentence *to* is a preposition; it shows the relation between the noun *jewelers* and the verb *went*.

1. Aladdin went to the jewelers.
2. He soon discovered that the fruits he had brought from the enchanted garden were not glass.
3. They were wonderful jewels, suitable for kings.
4. One day of days, as he was going to the market, he got a glimpse of the Sultan's daughter.
5. He said to his mother, "Can the son of a tailor marry the daughter of the Sultan?"

4. Point out the prepositions in the sentences that follow:

1. An emperor in his nightcap would not meet with half the respect of an emperor with his crown. — GOLDSMITH
2. The foundation of true joy is in the conscience. — EPICTETUS
3. A traveler without observation is a bird without wings.  
SAADI
4. Facts are to the mind what food is to the body. — BURKE

### 207. Correct Usage — Pronouns With and Without Prepositions

**Oral Exercise.** 1. Pick out the prepositions in the following sentences. Do you find the pronoun *I* following any preposition? Do you find *he*, or *she*, or *we*, or *they* following a preposition? Make a list of the pronouns which do follow prepositions.

1. This letter is for him and it is for me. It is for him and me.
2. You and I are going to town. Frank will wait for you and me.
3. Was the quarrel between him and me? It was between you and me. You and I quarreled. It was between you and me.

4. The package is for us all. It is for him, for her, and for me. It is for them and me. It is addressed to you and me. It was received by you and me.

5. Who is it? It is you and I. For whom is it? It is for you and me. You and I can divide the cake. It can be divided between you and me.

2. Read aloud the preceding sentences. Frequent reading of them will help you use pronouns correctly.

3. Make short sentences, each containing one of the following groups of words:

- |                        |                         |
|------------------------|-------------------------|
| 1. For him and me.     | 6. Toward her and me.   |
| 2. To you and me.      | 7. For them and me.     |
| 3. You and I.          | 8. They and I.          |
| 4. Against her and me. | 9. He and I.            |
| 5. After you and me.   | 10. Between you and me. |

**Written Exercise.** Write sentences containing each of the preceding groups of words. Try to make sentences that are worth reading to the class. Begin each with a capital letter and end it with the proper punctuation mark.

## 208. Oral Composition

### THE MONEY VALUE OF AN EDUCATION

A business man who has studied the earnings of the workers in New York reports that the man with a common-school education is able to make one and one-half times as much money as the man without such an education; and that the high-school man earns two times as much, and the college man four times as much.

If a boy who has been trained in the use of tools saves \$15 a year in the repairs and convenient articles made for the home, what is the saving in 50 years?

JOHN E. CALFEE, "Rural Arithmetic" (Adapted)

Kate had a friend working in a shop for \$16 a month, who left and studied in a trade school. When the friend finished her course she got work at \$6.25 a week. How much more did she now receive a year than she did in the shop?

WENTWORTH-SMITH, "Essentials of Arithmetic"

**Oral Exercise.** 1. What facts do the preceding three paragraphs give you? Do you know others like them? Perhaps your parents do. What does all this prove? Give a short talk to the class. Tell first what you wish to prove; then give all the interesting information you can to show that you are right.

2. If you have spoken well, perhaps your teacher will plan to have you and a few others talk to the pupils in the class below yours. When you speak to these younger pupils make your thoughts clear to them, for you have something worth while to tell.

**Written Exercise.** Write a letter to some prominent man in your town or city—perhaps to the superintendent of schools, the minister of your church, or some lawyer, physician, or business man whom your teacher may select. Tell what you have learned about the money value of an education and ask him whether he will write you and your classmates what he thinks about that important subject. Perhaps you will ask him to write about one particular question that he can answer.

## 209. Conjunctions

**Oral Exercise.** Separate each of the sentences that follow into two statements. Thus, in the first sentence there are two distinct statements, each complete in itself. "School was dismissed" is one of these statements; "the children went home" is the other. What word in the sentence connects the two statements?

1. School was dismissed *and* the children went home.
2. The piper piped; *therefore* the rats followed him.
3. Spring has begun, *for* the bluebirds have returned.

Connecting words like *and*, *but*, *for*, *therefore* are called conjunctions.

Conjunctions are used to connect not only statements but also single words. Thus:

1. I see the lion *and* the tiger. (TWO NOUNS CONNECTED)
2. I see *and* hear the birds. (TWO VERBS CONNECTED)
3. The day was warm *and* pleasant. (TWO ADJECTIVES CONNECTED)
4. He walked slowly *and* lazily. (TWO ADVERBS CONNECTED)
5. He walked to *and* from the circus. (TWO PREPOSITIONS CONNECTED)

**Words that connect sentences or parts of sentences are called conjunctions.**

**Oral Exercise.** Point out the conjunctions in the following sentences and tell what each connects:

1. Aladdin gave his mother the jewels, and the good woman took them to the Sultan.
2. The Sultan and his officer were astonished at the size and beauty of these jewels.

3. The Sultan talked with Aladdin's mother and promised his daughter to Aladdin.

4. The mother was delighted and hurried home at once.

5. Aladdin thanked her for her kindness and trouble.

6. Take care of the pence, and the pounds will take care of themselves. — FRANKLIN

7. A hundred men may make an encampment, but it takes a woman to make a home. — *Chinese Proverb*

8. Make yourself an honest man, and you may be sure then that there is one rascal less in the world. — CARLYLE

9. Find a way or make one. — *Proverb*

## 210. Comparing Things

### THE SIZE OF THE MOON

It is not easy to answer the question which I am sometimes asked, "Is the moon very big?" I would meet that question by another, "Is a cat a big animal?" The cat is no doubt a small animal when compared with the tiger, but I think a mouse would probably tell you that the cat was quite a big animal — rather too big, indeed, in the mouse's opinion. And the tiger himself is small compared with an elephant, while the mouse is large compared with a fly.

When we talk of the bigness or the smallness of a body, we must always consider what we are going to compare it with. It is natural in speaking of the moon to compare it with our own globe, and then we can say that the moon is a small body.

The relative sizes of the earth and the moon may be illustrated by objects of very much smaller dimensions. Both a tennis ball and a football are no doubt familiar objects to everybody. If the earth be represented by the football, then the moon would be about as large as the tennis ball. — SIR ROBERT S. BALL, F.R.S., "Starland" (Adapted)



**Oral Exercise.** 1. Tell in your own words what is said in the first paragraph above; in the second; in the third.

2. Use one or more of the following suggestions for comparisons, and try to imitate the above selection in its clearness and interest. Before making each comparison, think (1) of the points in which the objects to be compared are alike and (2) of the points in which they are different.

1. A Dog and a Cat

NOTE. Choose a dog and a cat that you know.

2. A Spider and a Fly

3. The Sun and the Moon

4. The Moon and a Star

5. Two Buildings

NOTE. Compare buildings that you have examined carefully.

6. Two Boys

7. Two Girls

8. An Apple and a Pear

NOTE. Bring an apple and a pear to school and have them in your hands as you make the comparison.

9. A Crow and a Chicken

10. A Silver Dollar and a Five-Cent Piece

**Written Exercise.** Write a comparison of two objects not mentioned in this list that you think the class would like to hear compared. Let no one know what objects you are comparing. Let the composition be a pleasant surprise when you read it aloud.

**211. Oral Composition****DOES IT PAY TO HAVE GOOD ROADS?**

1. Do good roads pay? On the opposite page is a picture of a bad road in the country. A farmer lives on it, 10 miles from the railway. He found that he could haul only 40 bushels of wheat at a time, and that it took a day to make the round trip. If the farmer reckoned \$4 a day for man and team, how much did it cost per bushel to haul the wheat?

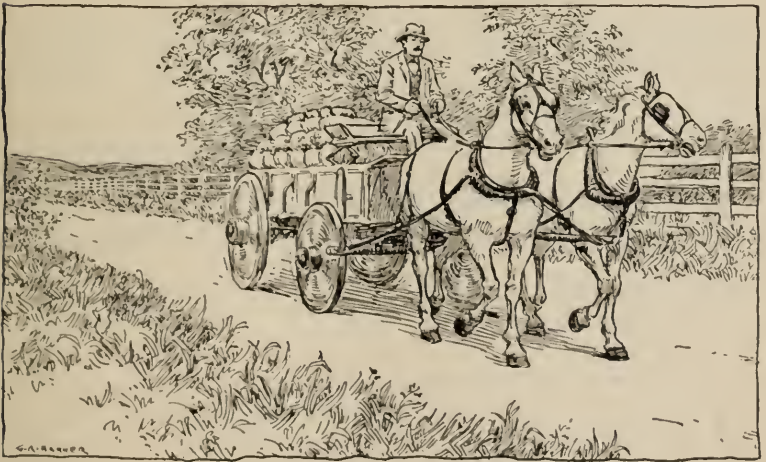
2. The lower picture on the opposite page shows the same road after improvement. The farmer can now haul 75 bushels with his team. Find the cost of hauling the wheat now.

WENTWORTH-SMITH, "Essentials of Arithmetic"

**Oral Exercise.** 1. Describe the worst road that you ever saw, if you remember it distinctly. Describe the best. Does it pay to have good roads? In what ways? Can you work the two problems in arithmetic? What do the answers prove?

2. Suppose that you were called before a board of road improvement to tell whether it will pay to improve a certain bad road which you know. Suppose that the class is the board. Give your talk, describe the road exactly, and prove by the use of figures, as in the problems above, that the road ought to be improved. Think of other reasons for good roads and include them in your talk. You must talk well, for boards are sometimes slow in spending money for roadmaking.

3. Make up and tell a story which will fit the two pictures on the opposite page. Tell it as if you were a farmer, or farmer's son or daughter, who has used both roads.



**Written Exercise.** If you know nothing of good and bad roads in the country, suppose that you are living on an unpaved street in the city. Write a letter to your classmates as if they were all members of a street committee, and tell them clearly all the good reasons you can think of why the street should be paved. Or write them a letter in which you speak for clean streets and sidewalks and alleys and backyards. Tell what you yourself have seen and know.

### 212. Interjections

1. *Hurrah!* Our boys are winning.
2. *Pshaw!* They are losing again.
3. *Oh!* I am glad we came.

**Oral Exercise.** Read these three sentences without the words in italics. Do those words add to the meaning of the sentences in which they are found? Do they emphasize the feeling with which each sentence is spoken?

Words or sounds (such as *oh, ah, hurrah, pshaw, bah*) used to express strong feeling are called interjections.

**Oral Exercise.** In the following sentences point out the interjections:

1. Ah! this is a delicious pudding.
2. Whew! I didn't know they could go so fast.
3. Hurrah! this is the best news I've heard.
4. Alas! I am sorry that this should have happened.
5. Oh! your words astonish me.

**213. Explanation**

**Oral Exercise.** In a few clear sentences explain the meaning of each of the following proverbs:

1. God helps them that help themselves.
2. Promises may get friends, but 't is performances that keep them.
3. Where there 's a will, there 's a way.
4. Whatever is worth doing at all is worth doing well.
5. Where there 's smoke, there 's fire.
6. Early to bed, early to rise, makes a man healthy, wealthy, and wise.
7. Handsome is that handsome does.

**214. The Parts of Speech**

**Oral Exercise.** 1. Pick out the nouns in the following sentences. Why do we need nouns? What do they do?

1. The evening darkened, and Columbus took his position on the top of the cabin of his vessel.

2. He ranged his eye along the dusky horizon and maintained an intense and ceaseless watch all night.

3. At ten o'clock he thought he beheld a light glimmering at a great distance.

4. He feared that he might be mistaken and called a man to him.

5. Alas! by the time the man had hurriedly climbed the cabin the light had disappeared.

2. Pick out the pronouns. What are pronouns for? Could we conveniently get along without them?

3. Pick out the adjectives. Could we have sentences without adjectives? What do adjectives do?
4. Pick out the verbs. What is the use of verbs?
5. What do adverbs do? Point out the adverbs.
6. Point out the prepositions. What do prepositions do?
7. Point out the conjunctions.
8. Point out the interjections. Does any other kind of word do what interjections do?

We see that every word in a sentence has its particular work to do. Some words (such as *vessel*, *Columbus*, *cabin*) name persons, places, and things; these are the nouns. Some words (such as *his*, *he*) are used instead of nouns, in order that we need not repeat the nouns too often; these are the pronouns. Some words (such as *darkened*, *took*, *thought*) tell what the subject of the sentence does; these are the verbs.

All words that do the same kind of work in sentences are grouped in the same class. There are eight of these classes, and they are called the eight **parts of speech**. The names of these eight parts of speech you already know: nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, interjections. There are thousands of words in the English language, but each belongs to one of these eight classes or parts of speech according to the kind of work it does in sentences.

**Oral Exercise.** Give the part of speech of each word in the following sentences.<sup>61</sup>



1. They continued their journey until the early morning.
2. At that time a gun from the *Pinta* gave the joyful signal of land.
3. The land was now clearly seen about two leagues distant.
4. They took in sail and waited impatiently for the dawn.
5. Oh! what must have been the thoughts and feelings of Columbus at this timé!
6. An acre of performance is worth a whole world of promise.  
HOWELL
7. Temperance and labor are the two best physicians.  
ROUSSEAU
8. Originality is simply a pair of fresh eyes.  
T. W. HIGGINSON
9. Wealth is not his that has it but his that enjoys it.  
FRANKLIN
10. Energy will do anything that can be done in this world.  
GOETHE

### 215. Formal Notes

On occasions of special dignity and importance invitations, as well as replies to them, are expressed in formal notes rather than in ordinary letters. Examples of such formal notes are given on the next page.

**Written Exercise.** 1. Rewrite<sup>58</sup> each of the following formal notes as a letter, remembering what you have learned about writing the heading, the greeting, and the ending. Make each letter as simple and conversational as you can. Add such pleasant remarks as you would make if you were writing to a friend. These are never included in formal notes.



## (1) FORMAL INVITATION

Miss Harriet Jordan requests the pleasure of Miss Elizabeth Gregory's company at a May-Day party on Wednesday afternoon, May the first, from two to five o'clock.

225 North Shore Drive

April the twenty-fourth

## (2) FORMAL NOTE OF ACCEPTANCE

Miss Elizabeth Gregory accepts with pleasure Miss Harriet Jordan's kind invitation to her May-Day party on Wednesday afternoon, May the first, from two to five o'clock.

The U. S. Grant Hotel

April the twenty-seventh

## (3) FORMAL NOTE OF REGRET

Miss Elizabeth Gregory regrets that she cannot accept Miss Harriet Jordan's kind invitation to her May-Day party on Wednesday afternoon, May the first, from two to five o'clock.

The U. S. Grant Hotel

April the twenty-seventh

2. Without referring to the book, change each of the letters you have just written, back to the formal notes above. When you can improve them no more, compare your work with the book and see whether you have made any mistakes.

## 216. Word Study

**Oral Exercise.** 1. From the second and third columns below choose words which are opposite in meaning to those in the first;

wise	beautiful	handsome
brave	cowardly	cruel
ugly	foolish	silly
gentle	unkind	timid
kind	rough	unwise

2. For each of the words below find another which is opposite to it in meaning:

pleasant	bad	wrong	left
right	happy	gloomy	unhappy
good	stupid	disagreeable	untrustworthy
honest	careful	dishonest	thoughtless

3. For each word below try to find more than one word of opposite meaning:

honesty	wisdom	truth	laughter
care	darkness	success	obedience
friend	courage	laziness	sickness
pleasure	cruelty	wealth	war

4. Use each word above in sentences which show that you understand exactly what it means.

### 217. Words sometimes Mispronounced <sup>74</sup>

**Oral Exercise.** 1. Pronounce each of the following words as your teacher pronounces it to you. Then try to read the entire list without making a mistake.

elm	piano	interesting
athletics	pianist	average
automobile	climbed	genuine
Tuesday	grandpa	inquiry
bury	grandma	recess

2. Use each word in the lists at the bottom of the preceding page in sentences to show both that you can pronounce it correctly and that you know what it means.

### 218. Summary

#### WHAT YOU SHOULD NOW KNOW AND BE ABLE TO DO

1. Can you speak well about something you know? Can you describe in good, well-pronounced sentences a person or house or field? Can you explain how to do or make something so that it is easy to understand you? All that you have learned in your word studies, in your study of sentences, in your playing of stories and telling of them, is now measured at the end of this book and this year's work by your ability to *say well what you have to say*. Re-read the summaries at the ends of Part One and Part Two—the first section of each summary. Are you now able to speak as well as those summaries say that you should speak? But you should do it better still—*one year better*, at least.

2. Are you able now to write a good letter? As you know, such a letter is clear and to the point; it is correct in its paragraphs; it is properly punctuated; and its heading, greeting, ending, and address are written without mistakes. Without any suggestions from your teacher, write a short letter—perhaps a business letter. When it is finished and corrected by you, compare it with a letter you wrote a year ago. Perhaps you can find a letter of yours two years old.<sup>75</sup> Can you see, as you make comparisons, that your last letter is the better?

3. During the year you have learned about the two parts of every sentence and the different kinds of words. This knowledge will help you to make better sentences when you speak or

write and to choose your words more carefully. Are you able now to divide a sentence quickly and surely into its subject and predicate? Make several sentences and divide them in this way. Point out the nouns, the verbs, the adjectives. You should be able to do this easily. Is there any part of speech of which you are not sure?

4. You should no longer make the common mistakes which all the drills in this book are designed to weed out. Test yourself in the following way. Read the drill sentences in this book through thoughtfully (you will find the pages given in the index). As you read the correct forms, do you find that any of them sound unusual or seem hard to say? If any do, probably you have been using some other forms of speech (incorrect ones) in their place. But at this time all correct forms should be perfectly familiar to you.

5. These are the important gains of the year, and of the years since you began this book. If, as you read this summary and the two earlier ones, you find that you know and can do all that they say you ought to know and be able to do, you are ready to study the new things about speaking and writing that are treated in the book which follows.

## **219. Summary of Rules for the Use of Capital Letters and Punctuation Marks**

### **CAPITAL LETTERS**

A capital letter should be used

1. To begin every sentence (see page 8).
2. To begin every word in a person's name (see page 12).
3. For every initial (see page 12).
4. To begin titles and the abbreviations of titles (see page 16).

5. To begin the names of the days of the week (see page 20).
6. To begin the names of the months and their abbreviations, and the names of holidays (see page 23).
7. To begin the names of states, countries, mountains, rivers, cities (see page 45).
8. To begin the first word and every important word in the title of a book, poem, essay, story, composition (see page 72).
9. To begin the first and every important word in the names of stores, churches, theaters, events, wars, political parties (see page 248 and note 59).
10. To begin the words *north*, *east*, *south*, and *west*, when they are names of sections of country (see page 156).
11. To begin every proper name (see page 248).
12. To begin every line of poetry (see page 54).
13. For the words *I* and *O* (see page 69).
14. To begin the first word of a quotation (see page 95).
15. To begin the first word and the principal word in the greeting of a letter (see page 30).
16. To begin the ending of a letter (see page 31).

### PUNCTUATION MARKS

1. The period should be used
  - a. At the end of a sentence that is a statement (see page 8).
  - b. After an abbreviation (see page 15).
  - c. After an initial (see page 12).
2. The question mark should be used after a question (see page 8).
3. The exclamation mark should be used after a word or group of words that expresses strong feeling (see pages 69 and 203).

4. The comma should be used
  - a.* To separate from the rest of the sentence the name — or the words used for the name — of the person addressed (see page 153).
  - b.* To separate a quotation from the rest of the sentence (see page 95).
  - c.* To separate *yes* and *no* in answers from the statements which follow them (see page 184).
  - d.* To separate words or groups of words in series (see page 186).
  - e.* To separate a sentence into parts so that its meaning may be clear to the reader (see page 109).
  - f.* To separate in a date the day of the month from the year (see page 25).
  - g.* After the first line of the ending of a letter (see page 31).
5. The colon (:) should be used after the greeting of a letter (see pages 30 and 143).
6. Quotation marks should be used
  - a.* To inclose a quotation and each part of a divided quotation (see pages 95 and 130).
  - b.* To inclose titles of books, poems, stories, that form parts of sentences (see page 141).
7. The hyphen should be used
  - a.* After a syllable at the end of a line when the remaining syllables of the word begin the next line (see page 167).
  - b.* To separate the words in some compound words (see page 168).
8. The apostrophe should be used
  - a.* To show where in contractions a letter or letters have been omitted (see page 54).
  - b.* To show or help to show possession (see pages 100 and 105).

## NOTES TO THE TEACHER

(The number in parentheses at the end of each note designates the page on which the note first appears.)

**Note 1.** This group exercise is a review of the points made in the two exercises preceding it and a preparation for the subsequent written exercise. It should be continued until children are clearly ready for the individual work required in that written exercise. (7)

**Note 2.** The summaries in bold-faced type at the end of many sections in this book are not intended for memorizing. They merely state succinctly what the pupil should know, though he may not express it in the same words. (8)

**Note 3.** The use by pupils of suitable words other than those in the book is to be encouraged, as are originality and individuality. Remember that you are aiming primarily not at a smooth, finished play but at getting the children to speak freely and effectively, *each in his own way*. (11)

**Note 4.** Occasionally (frequently, if practicable) pupils' compositions should be copied on the board for class correction. The compositions should be examined more than once, a single critical question being considered in each reading. These correction exercises must not become formidable; they must not limit unnecessarily the pupils' freedom of expression in subsequent composition work. Easy and abundant expression is the prime end sought at this time, just as, in the young tree, vigorous growth must precede the pruning shears. The group exercises on pages 28, 82, 117, and 231, as well as Notes 11, 15, 30, and 35, will doubtless prove suggestive at this point.

If frequent copying on the board prove impracticable, even though it be done before and after school hours, it is suggested that pupils *re-read* their compositions, or parts of them, to the class, this time *for correction purposes*. The reader should make a short pause at the end of each sentence, so that his classmates may question him: Did you begin that sentence with a capital letter? Did you end it with a question mark? How did you spell so-and-so? etc. Thus each sentence may be criticized and even become the object of animated discussion. (15)

**Note 5.** It is suggested that the first reading of each literary selection in the book be to the pupils *by the teacher*, in order that they may be impressed with its adequacy or beauty (or both, as the case may be) and so stirred to lively interest. Then they may read it themselves.



It is to be noted that the literary selection is to function less as a model in the lesson than as an awakener of interest. It is strongly recommended that the best compositions of the last year's class be utilized continually as models for the present class. (28)

**Note 6.** The importance of this mechanical attack on the problem of improving the pupil's speech needs to be emphasized. The point of course is, by means of these repetitions, to make it easier for him to use the correct forms of speech than the incorrect ones often heard on the street and the playground. A word of warning, however, seems necessary. The thoughtless and monotonous repetition of correct forms can do little good. They should be repeated enough times to make undoubtedly clear to the child what each correct form is, and to accustom his lips to speaking it easily and naturally and his ears to hearing it spoken by himself. But then the repetition should be discontinued. Occasional brief reviews, however, always within the purpose and limitation mentioned, are recommended.

It will often be advisable to write or print the sentences for drill on the board and on cards. In this way the correct forms that correspond to the most common errors can be kept constantly in view and used for brief drills when a few minutes of the schooltime can be utilized for them.

When pupils understand each form and can speak it easily, it should be made the object of further drill — but now *in natural context*, as in the second oral exercise in section 8. (16)

**Note 7.** In these reproductions original expression, not verbal memory, deserves commendation. A preliminary playing of each story, though only in pantomime, will often serve to encourage this originality.

After several pupils have told the story it may be well for the teacher to tell it, giving her reproduction, however, not in order to present a model but rather to enter obviously into the story-telling exercise with the children and to be one of them in it. (19)

**Note 8.** The best way for the pupil to memorize (as well stated in Pillsbury's "The Essentials of Psychology," p. 192) is "to read through the whole selection from beginning to end, and to repeat the reading until all is learned, rather than to learn bit by bit." (22)

**Note 9.** Throughout the book, exercises marked Additional Work are optional. (26)

**Note 10.** It is suggested that at this point the word *paragraph* be introduced, but without attempting any definition or insisting on the pupils' using the term. The purpose is of course to familiarize them with the new word and so to prepare for the full explanation which is given on

page 60. Attention should be called to the indention, but without naming it technically. (28)

**Note 11.** It seems inadvisable, in the present state of conflicting usage, to follow the greeting of some letters with a comma and of others with a colon. The distinction is arbitrary; it, proves at times a source of embarrassment; and it compels the teaching of two forms where one suffices.

It may well be that a group exercise (see page 28) in letter writing, reviewing the matter contained in section 17, should precede section 18 on page 33. Throughout the book group exercises (see the correction exercise on page 15, and Note 4) should be used continually for review purposes. *Vital* reviews (that is, group correction exercises based on compositions recently written) are much to be preferred to formal reviews of rules and definitions, unrelated to the pupils' speaking and writing. (30)

**Note 12.** Do not be satisfied with such general comments as that the story was *interesting* or *exciting* or *funny* and that it was told *well* or *poorly*. Encourage pupils to say *in what particulars* the story-telling was meritorious or faulty. By commending sensible constructive criticism, give pupils a motive for close attention while stories, perhaps already known, are retold by classmates. (35)

**Note 13.** Each of these repetition exercises should be discontinued as soon as it has served its purpose. Read again Note 6. (38)

**Note 14.** Long written compositions are not advised for the grades covered by this book. The standard of proper length will vary with each class and, in fact, with each individual. Teachers must allow for this variation. Pupils should not continue to write after interest has ceased. Many short compositions gladly written, rather than a few long ones perfunctorily produced, is by all means the rule of wisdom. (50)

**Note 15.** It may prove advisable, when these letters have been written, to have some of them copied on the board for a group exercise in correction. (55)

**Note 16.** The word study of the following section may precede this exercise in story-telling. (58)

**Note 17.** It is suggested that, if many pupils have difficulty here, this be made a group exercise. Nor should many children be expected at this time to use the dictionary alone, the main purpose at this point being to make them acquainted with the alphabetical order of the words. (59)

**Note 18.** For the present the paragraph consisting of a single sentence is disregarded. (61)

**Note 19.** It is desirable that some of the pupils be directed to find and tell stories of bravery in the life of to-day. (64)

**Note 20.** The pupils' attention should be directed at the proper time to the incorrect forms *have got, has got*, and others, which this exercise is designed to weed out of their speech. (70)

**Note 21.** Do not repeat words or short sentences in dictating. Pupils must get the dictation from your one reading, or lose it altogether. (72)

**Note 22.** Interesting pictures for study can be obtained from current periodicals. The cover illustrations of some weeklies are often particularly suitable, both in subject and in artistic treatment. These large colored pictures, mounted on cardboard, lend themselves easily to a variety of exercises in speaking and writing. Pupils will enjoy cooperating with the teacher in making such a collection. The possibilities of motivated English in such a "situation" are too clear to need more than this mention. (73)

**Note 23.** Each pupil should now own a dictionary and should be encouraged to use it. But it should be remembered that this work is merely introductory, and that with many pupils the continual use of the dictionary in connection with their reading cannot be expected until later. (78)

**Note 24.** Other pairs of words that are sometimes confused because their pronunciation is alike are *throw* and *through*, *know* and *no*, *rode* and *road*, *meat* and *meet*, *weak* and *week*, *peace* and *piece*, *hear* and *here*; also such pairs as *an* and *and*, *then* and *than*, *four* and *for*, *of* and *off*, *are* and *our*, *have* and *half*, *where* and *were*. Each confusion should be carefully cleared up when it appears in a pupil's composition, and made the object of drills if it persists. (81)

**Note 25.** A review is suggested at this point, covering paragraph writing, capitalization and punctuation of sentences, and the mechanics of letter writing. This may profitably take the form of a group exercise, several letters being copied on the board for it. See Notes 4 and 11. (85)

**Note 26.** It is suggested that this story be thought out and written by pupils without help. Their papers should be kept for a future use, which is purposely not indicated in this place. (90)

**Note 27.** Several spelling lessons may advantageously be devoted at this time to the singular and plural forms of nouns. The lessons will be specially profitable if pupils are required to write short sentences containing first the singular, then the plural form of each noun. (91)

**Note 28.** The miscellaneous phrases in this exercise need drill rather than explanation. The verb forms cannot profitably be explained at this time, but the drill is desirable both before and after explanation. Read, however, Note 6 in this connection. Other verb forms should be treated in this way, a list of those which pupils frequently use incorrectly being written on the board. (92)

**Note 29.** After pupils have discovered that this is the story of the six pictures which they recently wrote, return to each his paper for comparison. The fable is told with much conversation. Probably the pupils' narratives contain none. This difference should be pointed out here, and thus, though very incidentally, a motive given for learning to write quotations. The next section in this book, it will be seen, begins the study of quotations and quotation marks. (92)

**Note 30.** It may be advisable with some classes to have a group exercise precede the work called for here, since this is the first time that written dramatization is required of the pupil. The teacher, standing at the board, receives the pupils' suggestions for writing the play, discusses these, criticizes, encourages originality, and finally begins the dramatized story in the form which it is agreed is to be followed. Only the first three or four speeches, or parts of these, should be written on the board. Then, when the class surely understands how to proceed, all is erased and the pupils are at once asked to write independently. (98)

**Note 31.** It lends motivation and interest to written composition if, occasionally, the papers of all the pupils are bound together in one book. On a suitable cover of heavy paper may be written the subject — in this instance, "My One Wish" — and the names of the contributors. The book should be kept in the classroom, where pupils may see and examine it when they like. Besides, each pupil may be encouraged to bind in book form a collection of his own compositions — as, for instance, a collection of his replies to the letters of Tom and Harriet. (102)

**Note 32.** It is suggested that this list be systematically increased by the continual addition to it of words mispronounced by pupils. Localisms should be added to it. The entire list may be kept on the board for frequent short drills. (107)

**Note 33.** Notes 3, 7, and 12 will prove helpful in this connection. (113)

**Note 34.** Save a few specimens of each pupil's written work at this time for measurements at the end of the year. See page 216. (116)

**Note 35.** Group exercises of this sort should be given as frequently as is possible without making the correction work either formidable or monotonous. They should be used throughout the year for reviews of essentials. Read again Note 4. (117)

**Note 36.** Save a few specimens of each pupil's work at this time for measurements later in the course. See pages 216 and 326. (131)

**Note 37.** Exercises of this sort may be carried out as games. See the second exercise in section 8. (136)

**Note 38.** This exercise may be presented as a game. See the telephone game on page 38. (141)

**Note 39.** Teachers who think it advisable to emphasize at this point, more than is done in the text, the *reason* and *necessity* for paragraph study and outlining (organization), will find the group exercise in section 141, together with Note 49, interesting and helpful. That exercise and note point the way for a similarly motivated exercise to precede section 36. (60)

**Note 40.** When several pupils tell a story, each taking up the thread where it was dropped by his predecessor, a friendly rivalry among the story-tellers may often be introduced which spurs each to do his best. The excellences desired are fluency, originality, clear-cut sentences, distinct and pleasant speech, the avoidance of too many *and's*. Ask the class to comment on the story-telling.

"A Christmas Carol" lends itself well to dramatization. The pupils may wish to play the story as a Christmas exercise. (152)

**Note 41.** It is suggested that a number of good sentences containing *teach* and *learn* be written on the board and read aloud occasionally for several days. The same plan should be followed with other words incorrectly used by pupils. See Note 6. Some correct forms may profitably be kept constantly before the pupils — on the board or on large cards. (155)

**Note 42.** The geography lesson frequently suggests a good topic for composition. The questions of the pupils often reveal these opportunities and point the way to outside reading and to oral or written reports. A similar occasional correlation of composition with history, with nature study, with physiology is recommended. But always the composition must be in the nature of *reporting new facts to classmates* (motivated speaking and writing), and never a perfunctory rehash of old matter already studied in the textbook and fully discussed in class. The attitude of the speaker or writer must always be, "Classmates, I have something to tell that will interest you." (155)

**Note 43.** It is advisable, immediately after an exercise of this sort in filling blanks, to devote a few minutes to a spirited reading of the correct forms, which are given at the beginning of the section. All the pupils should take part in this reading and should pronounce the words both briskly and distinctly. (159)

**Note 44.** It is recommended that, if possible, recent geography lessons be utilized for this exercise. (169)

**Note 45.** A list of verb forms incorrectly used by pupils may profitably be kept on the board for drill. The verbs *see*, *do*, *come*, *ring*, and *go* are most commonly used incorrectly. Another list might include correct forms which correspond to other errors, localisms among them, as they make their appearance in recitations. Though the pupil is not ready at this time for the



explanation of many of the correct forms, these should nevertheless be contrasted pointedly with the errors which they are to supplant and should be made the object of vigorous drills. (180)

**Note 46.** If the pupils have a school garden, it is suggested that their work in it be utilized for composition purposes. A daily record of the weather may be kept, with notes on the effects of weather on ground and growing things. Descriptions of tools, explanations of their use, exercises in letter writing, — ordering tools, seeds, and plants from catalogues, — will give reality and interest to the composition work. (183)

**Note 47.** If preferred, section 127 may precede this exercise. There is an advantage in having it precede, as there is one in having it follow. (185)

**Note 48.** It may be desirable, before pupils tell this story, to ask them to study the first exercise in the next section. (191)

**Note 49.** The pupils' attention should be called, by means of proper questions, to the absurdity of this haphazard order, in order that the need of a logical arrangement may become clear to all. A natural motive will thus be supplied for the study of the outline and the paragraph, which study is resumed in section 143. (201)

**Note 50.** Indian stories from early American history or, in connection with the study of geography, accounts of life on Indian reservations are suggested. See Note 42. (202)

**Note 51.** If desired, section 148 may precede this exercise. (210)

**Note 52.** The exercise and the list of words on page 107, as well as Note 32, will doubtless prove suggestive in connection with this section, besides the list of words on page 325. (214)

**Note 53.** It is suggested that a committee of pupils be appointed to give special attention to the *and* habit of the class. The committee should report from day to day, particularly after exercises in story-telling. Pupils who use too many *and's* in their speaking and writing should often serve on this committee both for their own and their classmates' good. Other committees for other faults of expression should be appointed from time to time. (223)

**Note 54.** Save these letters for future measurements. See page 326. (224)

**Note 55.** This group exercise is of course of value for its own sake; but its main purpose at this point is to impress pupils with their need of further study of sentences. It is suggested that this need be emphasized at every opportunity in the exercise. (224)

**Note 56.** Much individual adaptation is possible and profitable in composition work of this and some other kinds. Pupils should be encouraged to choose subjects which are in the line of their interests. These will vary from

machinery to music and include animals, country life and activities, city life, outdoor life and sports, making and saving money, gardening, manual training, and domestic science. Often these interests are vocational prophecies and should be heeded as such and utilized. (229)

**Note 57.** It is suggested that pupils illustrate their explanations, when practicable, by doing the very thing they are explaining. (230)

**Note 58.** It is suggested that, whenever practicable, pupils address their letters to classmates, who will answer them. Thus one pupil orders a book from the publisher; another pupil, impersonating the publisher, writes the reply. For the purposes of such a classroom correspondence all the pupils should be grouped in pairs, the pairs being changed from time to time. A class post office will serve to give the finishing touch of reality. (232)

**Note 59.** Call attention to the fact that names of particular stores (The Hub, The Five and Ten Cent Store), streets (State Street), schools (Garfield School), theaters (The Princess), churches (First Baptist Church), wars (The Revolutionary War), ships (*Great Eastern*), political parties (Republican Party, Democratic Party), are proper nouns and, like titles of books, should be written with capital letters. The group exercise in this section gives additional opportunity for emphasizing this point. (248)

**Note 60.** This group exercise should be continued until each pupil in the class has a clear idea of what a noun is and of the distinction between common and proper nouns, together with the capitalization of the latter. (249)

**Note 61.** It is desirable to have pupils copy their compositions on the board from time to time and to utilize these for work in identifying the parts of speech. If care be taken to select from the compositions sentences that are not too difficult, the subject and the predicate of each of these should be pointed out. Pupils sometimes fail to realize that they themselves use nouns, pronouns, verbs, adjectives, prepositions, when they speak and write and that each of their own sentences, exactly like those in the book, contains a subject and a predicate. (226)

**Note 62.** A review of section 59, together with the spelling lessons proposed in Note 27, is recommended to follow this work in nouns. (250)

**Note 63.** These stories, written without preliminary class discussion, should be preserved, since they will be needed in a future exercise purposely not indicated in this place. (250)

**Note 64.** See Notes 6 and 13. (256)

**Note 65.** It is suggested that section 113, on pages 165 and 166, be carefully reviewed at this time. (262)

**Note 66.** See the group exercises on pages 117 and 231. (273)



**Note 67.** After pupils have discovered that this is the story of the four pictures on page 251, return to each the composition written at that time, for comparisons. (269)

**Note 68.** It seems best to go no further, for the present, than this informal statement, together with the qualification explained below it. Some teachers in this grade find it useful to define the verb more briefly as "the *doing* word." Both descriptions involve making a special case of *is* and similar verbs. (275)

**Note 69.** The use of actual night-letter blanks, which can easily be secured at any telegraph office, will help to make this exercise realistic, interesting, and profitable. (282)

**Note 70.** Unless pupils happen already to know it, the true name and story of this picture should be withheld for the present, for reasons which succeeding lessons will make clear. (292)

**Note 71.** Read the poem to the class before asking the pupils to study it. But at this time read only the part which is given in this section. It makes a complete story alone. Let the second part, to be studied later, come as a pleasant surprise. It is further suggested that the pupils be permitted to discover for themselves the connection between the entire poem and the recent picture whose title was purposely omitted. (295)

**Note 72.** Other suitable questions for debate will suggest themselves from time to time in connection with the lessons in geography, nature study, history, physiology. See Note 42. The debate of such questions, arising immediately out of the pupils' interest in the subject and their differences of opinion, cannot but be profitable from the point of view both of subject matter and of composition. (309)

**Note 73.** It may be desirable at this point to introduce a lesson on formal invitations. Models and material may be found on page 324. (310)

**Note 74.** See the lists of words on pages 107 and 214, the game, and particularly Note 32. (325)

**Note 75.** See Notes 36 and 54. (326)

**Note 76.** The teacher should explain in this connection the capitalization of all names of the Deity. (248)

## INDEX

(The Notes referred to are the Notes to the Teacher, at the end of the text. The numbers refer to pages)

- A, an*, 261  
Abbreviations, 36, 77, 78; initials, 12; titles, 15, 16; months, 22, 23; geographical names, 45, 46  
Additional work, 26, 76, 119, 122, 127, 131, 133, 143, 166, 173, 183, 192, 195, 210, 246, 249, 262, 277, 288, 290, 295  
Address, comma in, 152  
Addresses, on envelopes, 47, 85; drill in writing, 47, 48, 55, 81, 85, 143, 160, 169, 201, 232  
Adjectives, 260, 261, 262, 263, 264, 269, 270, 277, 290, 304, 305, 315, 322; comparison of, 269, 270  
Adverbs, 304, 305, 306, 307, 315, 322  
Advertisements, 188, 195, 196  
*Aesop*, *The Two Goats*, 13; *The Wind and the Sun*, 60; *The Man, his Son, and his Donkey*, 92; *The Blind Man and the Lame Man*, 129; *Mercury and the Woodman*, 132  
Alcott, Louisa M., *Taming the Colt*, 173; Biographical Sketch of, 204  
Andersen, Hans Christian. *Playing Soldiers*, 26; Biographical Sketch of, 33  
Apostrophe, in contractions, 54; to show possession, 99, 100, 104, 105  
Applying for a position, 196  
Arabian Nights, 254, 262, 306, 312, 316  
*Are*, 41, 42  
*Are n't*, 55, 165  
Aristotle, 255  
*Arthur's First Night at Rugby*, Hughes, 267  
*As, as if, like*, 194  
*Awful*, 166  
*Ball*, Sir Robert S., *The Size of the Moon*, 316  
*Balloon*, *The*, Dupré, 135  
*Bears*, *Two True Stories about*, Long, 4, 5  
Bennett, Henry Holcomb, *The Flag Goes By*, 237  
Bible, quotations from, 226, 235, 254, 290  
Bills, 108  
Biographical sketches: Hans Christian Andersen, 33; Henry Wadsworth Longfellow, 120; Abraham Lincoln's Boyhood, 162; Louisa May Alcott, 204; Washington Irving, 283  
*Blind Man and the Lame Man*, *The*, Aesop, 129  
*Blind Men and the Elephant*, *The*, Saxe, 9  
*Boarding School*, *The New Boy at*, 251  
*Boatbuilding*, *A Lesson in*, Bacon, 172  
Body of a letter, 31, 303  
*Boy's Song*, *A*, Hogg, 20  
Brown, Dr. John, *A Description of a Dog*, 144  
Browning, Robert, *The Pied Piper of Hamelin*, 296, 300  
Bryant, William Cullen, *Robert of Lincoln*, 86  
Bulwer, 262  
Bumstead, Eudora S., *The Quest*, 156  
Burke, 312  
Burrourghs, John, *Some English Sparrows and a Goose Feather*, 177  
Business forms, 108, 214  
Business letters, 143, 160, 235, 236  
Calfee, J. E., *Cost of Idleness, Carelessness, and Wastefulness*, 212; *Money Value of an Education*, 314

- Can, may*, 36  
*Can't*, 55  
 Capitalization: drill in 7, 8, 29, 71, 77, 78, 103, 117, 127, 141, 155, 156, 224, 231, 249, 308, 313; sentences, 8, 127, 153, 224, 231, 308, 313; names of persons, 12, 13, 77, 78; initials, 12, 13, 78; titles, 15, 16, 72, 78, 141; days, 20; months, 22; holidays, 23; letters, 29, 30, 31; to begin every line of poetry, 54; *I, O*, 68, 69; quotations, 95, 130, 131, 138; *East, West*, etc., 155; proper nouns, 248; summary and rules, 327, 328  
*Careless Hunter and the Heron, The*, Long, 116  
 Carlyle, 316  
 Carroll, Lewis, *A Letter to Ada*, 178  
 Cary, Alice, *Nobility*, 91  
 Child, Lydia Maria, *Thanksgiving Day*, 39  
*Children's Hour, The*, Longfellow, 123  
 Choosing the right adjectives, 262  
 Choosing the right adverbs, 307  
 Class composition. *See* Group composition  
 Clay, Henry, 255  
*Climbing to the Eagles' Nest*, Long, 207  
 Colon, 30, 143  
 Colton, 255  
 Comma: dates, 25; drill, 25, 29, 95; sentences, 109; to make meaning clear, 109; address, 152, 153; after *yes* and *no*, 184; words in series, 186  
 Comparing things, 316, 317  
 Comparing the three poems about rain, 266  
 Comparison of adjectives, 270  
 Completing unfinished story, 101  
 Composition, points to consider in criticism of, 15, 117, 224, 231. *See also* Notes 4 and 15  
 Composition, group. *See* Group composition  
 Composition, oral. *See* Oral composition  
 Composition, written. *See* Written composition  
 Compound words, 168  
 Condensation. *See* Advertisements and Telegrams  
 Cone, Helen Gray, *Dandelions*, 198  
 Conjunctions, 315, 322  
 Contractions, 54, 61, 62, 165, 189  
 Copying, 7, 19, 29, 36, 54, 77, 78, 89, 95, 108, 131, 141, 143, 153, 189, 215  
 Correct usage: *it is I*, 16; *may, can*, 36; *is, are*, 41; *was, were*, 48; *does n't, is n't*, 61, 62; *have, got*, 69; *two, too, to*, 79; *there, their*, 81; verb forms, 92, 180, 290, 294; *this, that, these*, 90, 113, 114; *them*, 119; *unless, without*, 128; *lie, lay*, 134; *who, whom*, 142; *teach, learn*, 154; *sit, set*, 159; *is n't, was n't, are n't*, 165; *lay, laid*, 169; *its, it's, whose, who's*, 189; *like, as, as if*, 194; *who, which, that*, 211; *no, not, never*, 226; pronouns, 255; adjectives, 269; *well, good*, 309; prepositions, 312. *See also* Notes 6 and 13  
 Correction exercises, 15, 20, 35, 36, 46, 48, 72, 78, 80, 95, 106, 127, 131, 141, 143, 153, 156, 160, 165, 169, 184, 186, 190, 207, 231, 250, 288, 294. *See also* Notes 4 and 53  
 Correlation. *See* Notes 19, 27, 42, 44, 46, 50, and 56  
*Cost of Idleness, Carelessness, and Waste-fulness*, 212  
*Cratchits' Christmas Dinner, The*, Dickens, 148  
 Criticism of compositions, 117, 224, 231. *See also* Group exercises, Correction exercises, and Notes 4 and 12  
 Cuyper, *Portrait of a Child*, 259  
  
*Dandelions*, Cone, 198  
 Dates, 25, 26, 160  
 Days of the week, 19  
 Debate, 309; questions for, 310. *See also* Note 72  
 Defoe, Daniel, *Robinson Crusoe Making a Board*, 229  
 Description, exercises in, 140, 145, 161, 162, 185, 223, 241, 242, 246, 252, 253, 258, 260, 263, 288, 299, 318  
*Description of a Dog*, Brown, 144  
 Dickens, Charles, *A Letter to Lily*, 29; memory selection, 62; *The Cratchits' Christmas Dinner*, 148  
 Dictation exercises, holidays, 23; months, 23; dates, 25; abbreviations, 36, 46; titles, 72, 78, 141, 186;

- names, 78, 186; *two, too, to*, 80; *there, their*, 82; punctuation and capitalization of quotations, 95, 131; possessive, 106; letters, 143; address, 153; sections of country, 156; comma after *yes* and *no*, 184; words in series, 186; *its, it's, whose, who's*, 189; of a poem, 194. *See also* Note 21
- Dictionary, making a, 58, 59
- Dictionary work, 58, 78, 84, 110, 133, 165, 166, 167, 168, 176, 187, 220, 232, 246, 294, 295. *See also* Note 23
- Directions, giving, 38, 141, 142, 228
- Discontented Blacksmith, The*, Lansing, 96
- Division of words into syllables, 167
- Does it Pay to have Good Roads?* Wentworth-Smith, 318
- Does n't*, 54, 55, 61
- Don't*, 54, 55
- Double negatives, 226, 227
- Doyle, A. Conan, *Using One's Eyes*, 160
- Dramatization, oral, 11, 14, 38, 96, 98, 129, 133, 257. *See also* Note 3
- Dramatization, written, 98, 130, 133, 258. *See also* Note 30
- Dupré, *The Escaped Cow*, 83; *The Balloon*, 135
- Elves and the Shoemaker, The*, Grimm, 17
- Emerson, Ralph Waldo, *The Mountain and the Squirrel*, 136, 235
- Ending of a letter, 31, 65, 103
- Envelope, address on, 47, 81, 85, 169, 180, 201
- Epictetus, 312
- Escaped Cow, The*, Dupré, 83
- Exclamation mark, 69, 203
- Explanations, 134, 176, 183, 223, 229, 230, 231, 232, 271, 272, 273, 321
- Expressing a thought in different ways, 145, 176, 192, 210, 300
- Fable*, Emerson, 136
- Fables, *The Two Goats*, 13; telling and writing original, 14, 94, 137, 138; *The Wind and the Sun*, 60; *Fable*, Emerson, 136; *Fortune and the Beggar*, 256
- Fairy tale, *The Elves and the Shoemaker*, 17
- Feeding her Birds*, Millet, 147
- Fido's Little Friend*, Field, 56
- Field, Eugene, *Fido's Little Friend*, 56
- Fine*, 165, 166
- Flag, The*, Sumner, 236
- Flag Goes By, The*, Bennett, 237
- Foe, The Hidden*, Pierce, 24
- Form, letter, 32, 143
- Formal notes, 323, 324
- Fortune and the Beggar*, Kriloff, 256
- Franklin, Benjamin, 79, 235, 307, 316, 323
- Fuller, 235
- Gainsborough, Thomas, *A Secret*, 91
- Games, 16, 38, 70, 78, 84, 108, 159, 263, 299. *See also* Notes 37 and 38
- Garden, A School*, opposite page 182
- Garfield, 255
- Geographical names, 45
- Giving directions, 38, 141, 142, 228
- Goats, The Two*, Æsop, 13
- Goethe, 307, 323
- Goldsmith, 312
- Good*, 166
- Good, well*, 309
- Got*, 69
- Grand*, 166
- Great*, 165, 166
- Greeting of a letter, 30, 65, 103
- Grimm, Jacob and Wilhelm, *The Elves and the Shoemaker*, 17
- Group composition, 7, 28, 58, 61, 117, 152, 206
- Group exercises, 7, 28, 38, 58, 61, 71, 82, 95, 106, 117, 126, 141, 146, 152, 200, 203, 206, 224, 231, 249. *See also* Note 11
- Gulick, C. V., *How Burns are Cared for*, 271
- Had n't*, 55
- Has n't*, 54
- Have, got*, 69
- Have, has, had*, 92, 180, 290, 291, 292
- Haven't*, 55
- Hawthorne, Nathaniel, *The Wish of Midas*, 100
- Heading of a letter, 30, 65, 103
- Hiawatha, the Hunter*, Longfellow, 66
- Higginson, T. W., 323

- Hogg, James, *A Boy's Song*, 20  
 Holidays, 22, 26  
*How Burns are Cared for*, Gulick, 271  
*How Two Squaws Saved Their Band*,  
 Judd, 63  
 Howell, 323  
 Hughes, Thomas, *Arthur's First Night  
 at Rugby*, 267  
 Hyphen, 167, 168
- I*, 68, 69  
*Iagoo, Stories about*, Judd, 70, 71  
*Ichabod Crane*, Irving, 241  
*Ichabod and the Headless Rider*, Irving,  
 243  
*Ichabod on Horseback*, Irving, 250  
*Il*, prefix, 270  
*Im*, prefix, 270  
*Iu*, prefix, 270  
 Indentation of paragraph (term not used),  
 61. See also Note 10  
*Indian's Eye Training, The*, Judd,  
 139  
 Initials, 12, 16, 78  
 Interjections, 320, 322  
*Ir*, prefix, 270  
 Irving, Washington, *Ichabod Crane*,  
 241; *Ichabod and the Headless Rider*,  
 243; *Ichabod on Horseback*, 250; Bio-  
 graphical Sketch of, 283; *Rip Van  
 Winkle and the Stranger, in the Cat-  
 skills*, 287
- Is*, 41, 42  
*Is n't*, 54, 55, 61, 165  
*It is I, it is he, it is she, etc.*, 16  
*Its, it's*, 189
- Jason and the Old Woman*, Kingsley,  
 43  
 Judd, Mary Catherine, *How Two Squaws  
 Saved Their Band*, 43; *Two Stories  
 about Iagoo*, 70, 71; *The Indian's  
 Eye Training*, 139; *Leaping Rock in  
 the Pipestone Valley*, 201
- Kingsley, Charles, *Jason and the Old  
 Woman*, 43; *Theseus and Cereyon*,  
 111; *Theseus and Medea*, 190  
 Kriloff, *Fortune and the Beggar*, 256
- Landseer, *The Wounded Hound*, 115  
 Lansing, M. F., *The Discontented Black-  
 smith*, 96; *Sheik Chilli*, 196  
*Lay, laid*, 169, 170  
*Lay, lie*, 134  
*Leaping Rock in the Pipestone Valley*,  
 Judd, 201  
*Learn, teach*, 154  
*Learning to Fly*, Long, 220  
*Less*, suffix, 303, 304  
*Lesson in Boatbuilding, A*, Bacon, 172  
 Letter forms, 32, 143, 323, 324  
 Letter writing, 28, 29, 30, 31, 32, 33, 35,  
 38, 47, 48, 55, 64, 65, 66, 77, 80, 81,  
 84, 85, 102, 103, 104, 122, 123, 131,  
 143, 155, 160, 168, 169, 178, 179, 188,  
 195, 196, 200, 201, 206, 207, 220, 223,  
 224, 232, 235, 303, 310, 323, 324. See  
 also Note 58  
 Letters, punctuation of, 30, 32, 143  
 Letters, series of, to Elizabeth and Tom,  
 55, 65, 77, 81, 102, 168, 223 (see also  
 200)  
 Letters by famous writers: *To Lily*,  
 Dickens, 29; *To Emily*, Longfellow,  
 122; *To Ada*, Carroll, 178  
*Lie, lay*, 134  
*Like, as, as if*, 194  
 Lincoln, Abraham, *Boyhood of*, 162  
 Literature and composition: *Playing  
 Soldiers*, Andersen, 26; *Jason and the  
 Old Woman*, Kingsley, 43; *Fido's  
 Little Friend*, Field, 56; *The Man,  
 his Son, and his Donkey*, Æsop, 92;  
*The Wish of Midas*, Hawthorne, 100;  
*Theseus and Cereyon*, Kingsley, 111;  
*The Blind Man and the Lame Man*,  
 Æsop, 129; *Mercury and the Wood-  
 man*, Æsop, 132; *Fable*, Emerson,  
 136; *A Description of a Dog*, Brown,  
 144; *The Cratchits' Christmas Din-  
 ner*, Dickens, 148; *Taming the Colt*,  
 Alcott, 173; *Some English Sparrows  
 and a Goose Feather*, Burroughs, 177;  
*The Odd Visitor*, Ruskin, 184; *The-  
 seus and Medea*, Kingsley, 190; *Learn-  
 ing to Fly*, Long, 220; *Ichabod Crane*,  
 Irving, 241; *Ichabod and the Headless  
 Rider*, Irving, 243; *Ichabod on Horse-  
 back*, Irving, 250; *Fortune and the  
 Beggar*, Kriloff, 256; *Arthur's First*

- Night at Rugby*, Hughes, 267; *Rip Van Winkle and the Stranger in the Catskills*, Irving, 287
- Long, William J., *Two True Stories about Meeting Bears*, 4, 5; *The Careless Hunter and the Heron*, 116; *Climbing to the Eagles' Nest*, 207; *Learning to Fly*, 220
- Longfellow, Henry W., 12, 226, 240, 307; *The Village Blacksmith*, 52; *Hiwatha, the Hunter*, 66; *The Windmill*, 74; Biographical Sketch of, 120; *A Letter to Emily*, 122; *The Children's Hour*, 123; *Rain in Summer*, 181
- Loveman, Robert, *Song*, 193
- Man, his Son, and his Donkey*, *The*, Æsop, 92
- Mann, Horace, 235
- May, 36
- Measurements. *See* Notes 34, 36, 54, and 75
- Meeting the Bear*, Copeland, frontispiece, 2
- Memorize, how to, 40. *See also* Note 8
- Memory exercises, 22, 40, 54, 62, 68, 76, 89, 91, 138, 158, 188, 194, 220, 236, 267, 280, 299
- Mercury and the Woodman*, Æsop, 132
- Millet, *Feeding her Birds*, 147
- Miss, 15
- Money Value of an Education*, Calfee, 313; Wentworth-Smith, 314
- Months, 22; abbreviations, 22
- Motivation. *See* Notes 29, 31, 42, 46, 49, and 58
- Mountain and the Squirrel*, *The*, Emerson, 136
- Mr., 15
- Mrs., 15
- Musical swing of poems, 68, 110, 158, 280, 303
- Names, capitalization of, 11, 12, 13; geographical, 45
- Napoleon, 290
- Negative words, 226, 227
- Never, no, not*, 226
- No, not, never*, 226
- No and yes*, comma after, 184
- Nobility*, Alice Cary, 91
- Not, no, never*, 226
- Notes, formal, 323
- Nouns, 247, 248, 249, 250, 260, 261, 263, 277, 290, 304, 311, 315, 321, 322; common and proper, 248, 249. *See also* Note 59
- Number (term not used), 41, 42, 48, 49, 90, 91, 100, 104, 105, 113
- O, 68, 69
- Observation, 118, 119, 140, 160, 161, 185, 187, 241, 242, 260, 273, 294, 317, 320
- Odd Visitor*, *The*, Ruskin, 184
- Optional work. *See* Additional work
- Oral composition, 3, 5, 6, 10, 11, 14, 19, 22, 25, 27, 35, 38, 40, 45, 50, 53, 55, 58, 60, 61, 64, 71, 73, 76, 84, 93, 94, 101, 107, 113, 116, 117, 118, 122, 125, 134, 137, 141, 142, 146, 152, 155, 161, 164, 173, 176, 177, 178, 179, 183, 185, 189, 191, 192, 197, 199, 202, 206, 209, 210, 213, 222, 223, 228, 230, 241, 246, 258, 269, 272, 273, 282, 286, 291, 294, 299, 303, 309, 313, 314, 317, 318, 321
- Oral dramatization, 11, 14, 38, 96, 98, 129, 133, 257
- Outlines, 27, 59, 61, 64, 93, 113, 118, 119, 125, 131, 134, 178, 179, 206, 207, 209, 210, 222, 246, 269, 286
- Paragraph study, 27, 60, 61, 64, 65, 93, 103, 117, 118, 127, 130, 131, 134, 158, 178, 179, 201, 202, 203, 206, 207, 231, 286. *See also* Notes 10 and 49
- Parker, Theodore, 254
- Parts of a sentence, 224, 225, 234, 239, 240, 242
- Parts of speech, 321, 322; nouns, 247, 248, 249; pronouns, 253, 254; adjectives, 260, 262, 263; verbs, 274, 275, 276, 277; adverbs, 304, 307; prepositions, 310, 311, 312; conjunctions, 315; interjections, 320
- Period, at end of sentence, 7, 8; after initials, 12; after abbreviations, 12, 15, 22, 23; drill in, 29, 50, 95, 103, 110, 117, 153, 216, 224, 231, 308, 313, 328
- Persons, names of, 11



- Picture, study of a, *Meeting a Bear*, Copeland, 3; *The Hidden Foe*, Pierce, 24; *Shoeing the Horse*, Landseer, 50; *Promenade of the Sea*, Walden, 73; *The Escaped Cow*, Dupré, 82; *Trying to Please Everybody*, 90; *The Wounded Hound*, Landseer, 114; *The Balloon*, Dupré, 133; *Feeding her Birds*, Millet, 146; *A Lesson in Boatbuilding*, Bacon, 171; *The New Boy at Boarding School*, 250; *Portrait of a Child*, Cuyt, 258; *The Pied Piper of Hamelin*, Kaulbach, 292; *Two Pictures of a Road*, 319. See also Note 22
- Pied Piper of Hamelin, The*, Browning, 296, 300
- Pied Piper of Hamelin, The*, Kaulbach, 293
- Plans for a party, 94, 224
- Plato, 262
- Playing Soldiers*, Andersen, 26
- Plural and singular (terms not used), 41, 42, 48, 49, 90, 91, 100, 104, 105, 113
- Poem, study of a, 121, 173; *The Blind Men and the Elephant*, Saxe, 8; *A Boy's Song*, Hogg, 20; *Thanksgiving Day*, Child, 39; *The Village Blacksmith*, Longfellow, 52; *Hiawatha, the Hunter*, Longfellow, 66; *The Windmill*, Longfellow, 74; *Robert of Lincoln*, Bryant, 85; *The Children's Hour*, Longfellow, 123; *The Quest*, Bumstead, 156; *Rain in Summer*, Longfellow, 180; *Song*, Loveman, 193; *Dandelions*, Cone, 198; *The Sandpiper*, Thaxter, 217; *The Flag Goes By*, Bennett, 236; *A Sudden Shower*, Riley, 264; *The Song of the Brook*, Tennyson, 277; *The Pied Piper of Hamelin*, Browning, 295, 300
- Poor Richard, 99
- Portrait of a Child*, Cuyt, 259
- Possession, apostrophe, 99, 100, 104, 105
- Predicate, 234, 239, 240, 242, 274, 275, 276, 277, 290
- Prefixes (term not used), *un*, *il*, *im*, *in*, *ir*, 270
- Prepositions, 310, 311, 312, 315, 322
- Promenade of the Sea*, Walden, 73
- Pronouns, 211, 253, 254, 256, 262, 277, 290, 312, 321, 322; correct usage, 16, 81, 119, 142, 189, 211, 255, 312
- Pronunciation, 14, 62, 107, 108, 109, 159, 170, 214, 220, 228, 292, 325, 326. See also Note 32
- Proverbs, 80, 99, 226, 235, 262, 290, 306, 307, 316, 321
- Punctuation, sentence, 7, 8, 15, 109, 127, 130, 131, 153, 216, 224, 231, 308, 313; initials, 12; titles, 15, 16; letter, 30, 31, 143; colon, 30, 143; exclamation mark, 69, 203; quotations, 94, 95, 130; comma in address, 152; comma after *yes* and *no*, 184; words in series, 186; summary, 328, 329
- Quest, The*, Bumstead, 156
- Question mark, 7, 8, 15, 95, 117
- Questions, sentences that are, 7, 8, 13, 16, 26, 126, 203
- Quotation marks, 95, 130, 186; in titles of books in sentences, 141, 186
- Quotations, direct and indirect, 138
- Quotations, writing of, 94, 130, 138; capitalization and punctuation of, 95, 130; divided, 130, 131
- Rab and his Friends*, Brown, 144
- Rain in Summer*, Longfellow, 181
- Receipts, 108, 214
- Reporting what is seen or heard, 139
- Reports, making, 273, 274
- Reviews, 109, 110, 215, 216, 326, 327, 328, 329. See particularly Notes 1, 4, 11, 15, 25, 35, and 62
- Riley, James Whitcomb *A Sudden Shower*, 265
- Rime, 158
- Rip Van Winkle and the Stranger, in the Catskills*, Irving, 287
- Robert of Lincoln*, Bryant, 86
- Robinson Crusoe Making a Board*, De-foe, 229
- Ruskin, John, *The Odd Visitor*, 184; memory selection, 188, 307
- Rhythm, 158
- Saadi, 312
- Safety First, 106, 107, 271, 272, 273



- Sandpiper, The*, Thaxter, 218  
*Saw, seen*, 92, 180, 290, 291  
 Saxe, John G., *The Blind Men and the Elephant*, 9  
*Secret, A*, Gainsborough, 91  
 Sections of country, East, West, etc., 155, 156  
 Seneca, 254  
 Sentence, study of, 6, 7, 8, 12, 13, 126, 127, 203, 214, 224, 225, 233, 234, 239, 240, 242, 256, 274, 275, 276, 277, 315; definition, 8; capitalization, 8, 127; punctuation of, 8, 109, 127, 130, 131, 216; kinds of, 26, 126, 203; parts of, 226, 233, 234, 240, 242  
 Series, words in, 186, 187  
*Set, sit*, 159  
 Shakespeare, 80, 235  
*Sheik Chilli*, Lansing, 196  
*Shoeing the Horse*, Landseer, 51  
*Should n't*, 55  
 Singular and plural (terms not used), 41, 42, 48, 49, 90, 91, 100, 104, 105, 113; in possession, 105  
*Sit, set*, 159  
*Size of the Moon, The*, Ball, 316  
*Some English Sparrows and a Goose Feather*, Burroughs, 177  
*Song*, Loveman, 193  
*Song of the Brook, The*, Tennyson, 278  
 Spelling. *See* Note 27  
 Stanza, 22, 183  
 Statements, 7, 13, 26, 95, 126, 203  
*Story of a Man's Life, A*, Longfellow, 120  
 Story-telling, 4, 5, 6, 10, 14, 17, 19, 22, 25, 27, 35, 40, 45, 50, 58, 63, 64, 70, 73, 90, 93, 94, 101, 109, 113, 116, 117, 137, 146, 152, 178, 191, 196, 197, 201, 202, 207, 210, 220, 222, 246, 250, 269, 294, 299, 303. *See also* Notes 7 and 40  
 Subject, 226, 233, 234, 239, 240, 242, 275, 276, 280, 290  
 Suffix (term not used), *less*, 303, 304  
 Summary, 109, 110, 215, 216, 326, 327, 328, 329  
 Sumner, Charles, *The Flag*, 186, 236  
 Syllables, 167, 270, 271, 304  
 Synonyms (term not used), 96, 165, 166, 187, 199, 232, 280  
*Taming the Colt*, Alcott, 173  
*Teach, learn*, 154  
 Telegrams, 182, 183, 281  
 Tennyson, Alfred, *The Song of the Brook*, 278  
 Thackeray, William Makepeace, memory selection, 188  
*Thanksgiving Day*, Child, 39  
*That, those, this, these*, 113, 114  
*That, who, which*, 211  
 Thaxter, Celia, *The Sandpiper*, 218  
*The*, 261  
*Their, there*, 81  
*Them, those*, 119  
*These*. *See* *This*  
*Theseus and Cereyon*, Kingsley, 111  
*Theseus and Medea*, Kingsley, 190  
*This, these, that, those*, 113, 114  
*Those*. *See* *That*  
*Those, them*, 119  
 Titles, 15, 16, 72; of books, 72, 141; in sentences, 141  
*Two, too, to*, 79  
*Trying to Please Everybody*, opposite 90  
*Two Goats, The*, Asop, 13  
*Two Stories about Iagoo*, Judd, 70, 71  
*Two True Stories about Meeting Bears*, Long, 4, 5  
*Un*, prefix, 270  
*Unless, without*, 128  
 Usage, correct. *See* Correct usage  
*Using One's Eyes*, Doyle, 160  
 Variety in expression, 145, 176, 192, 210, 300  
 Verb forms, 92, 180, 290, 291, 292  
 Verb phrases, 289, 290, 291  
 Verbs, 274, 275, 276, 277, 280, 289, 290, 291, 304, 305, 315, 322  
*Village Blacksmith, The*, Longfellow, 52  
 Vocational problems, 196, 291, 313, 314  
*Was*, 48  
*Was n't*, 55, 165  
 Washington, 290  
*Well, good*, 309  
 Wentworth-Smith, *Cost of Idleness, Carelessness, and Wastefulness*, 213; *Money Value of an Education*, 314; *Does it Pay to have Good Roads?* 318

- Were*, 48  
*Were n't*, 55, 165  
*Which, who, that*, 211  
 Whittier, 226  
*Who, which, that*, 211  
*Who, whom*, 142  
*Whose, who's*, 189  
 Williams, Sherman, 206  
*Wind and the Sun, The*, Æsop, 60  
*Windmill, The*, Longfellow, 74  
 Wise, Henry A, memory selection, 62  
*Wish of Midas, The*, Hawthorne, 100  
*Without, unless*, 128  
 Word study. *See* Correct usage and Dictionary, 36, 40, 41, 59, 69, 79, 81, 89, 90, 96, 107, 108, 128, 133, 155, 156, 165, 166, 176, 187, 191, 192, 194, 199, 200, 220, 232, 238, 246, 252, 258, 260, 262, 263, 280, 294, 303, 304, 307, 308, 310, 323, 324, 325, 326. *See also* Note 24  
 Words, pronunciation of, 107, 108, 214, 325  
*Would n't*, 55  
*Wounded Hound, The*, Landseer, 115  
 Written composition, 7, 8, 25, 29, 31, 33, 35, 38, 50, 55, 61, 66, 77, 80, 84, 102, 104, 116, 117, 118, 131, 134, 137, 140, 142, 145, 152, 155, 158, 164, 169, 171, 183, 185, 188, 189, 192, 196, 199, 200, 203, 206, 220, 223, 229, 231, 232, 235, 239, 241, 242, 246, 247, 250, 252, 258, 260, 267, 273, 274, 280, 282, 283, 286, 287, 288, 291, 294, 303, 310, 314, 317, 320, 323, 324  
*Yes*, and *no*, comma after, 184  
*You*, with *are*, 42; with *were*, 48







