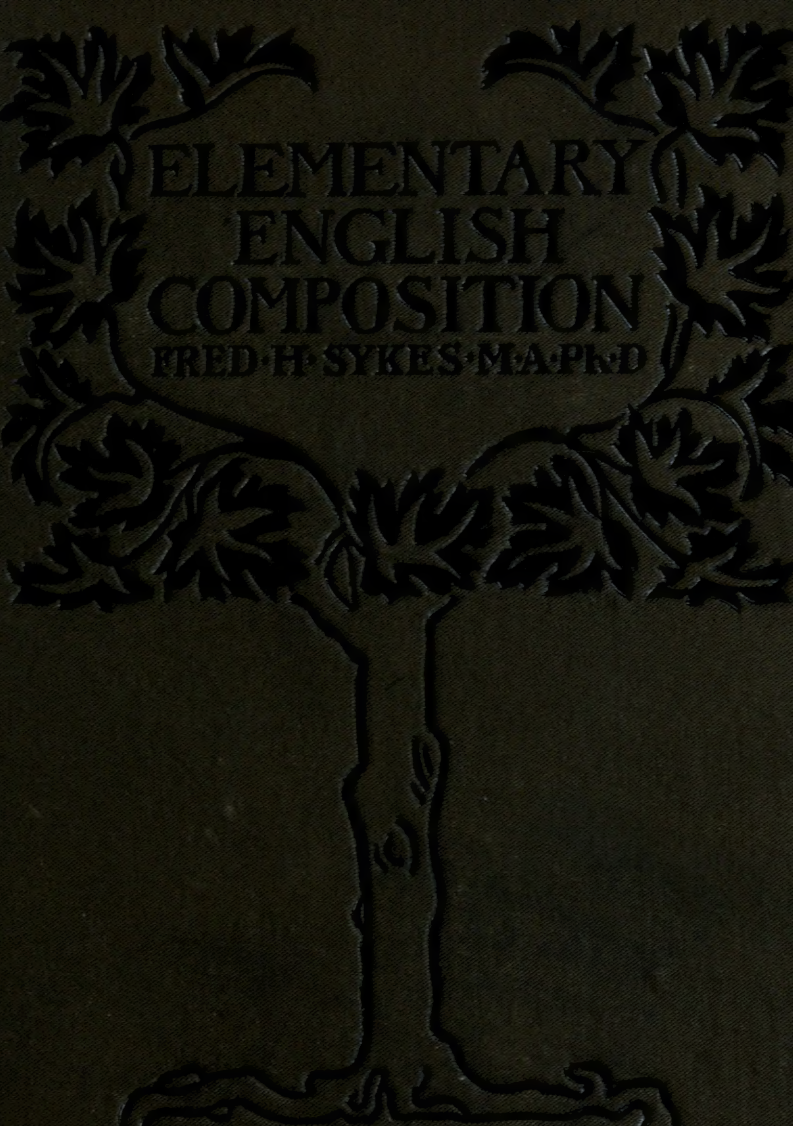
ELEMENTARY ENGLISH COMPOSITION

FRED H SYKES M.A. Ph.D



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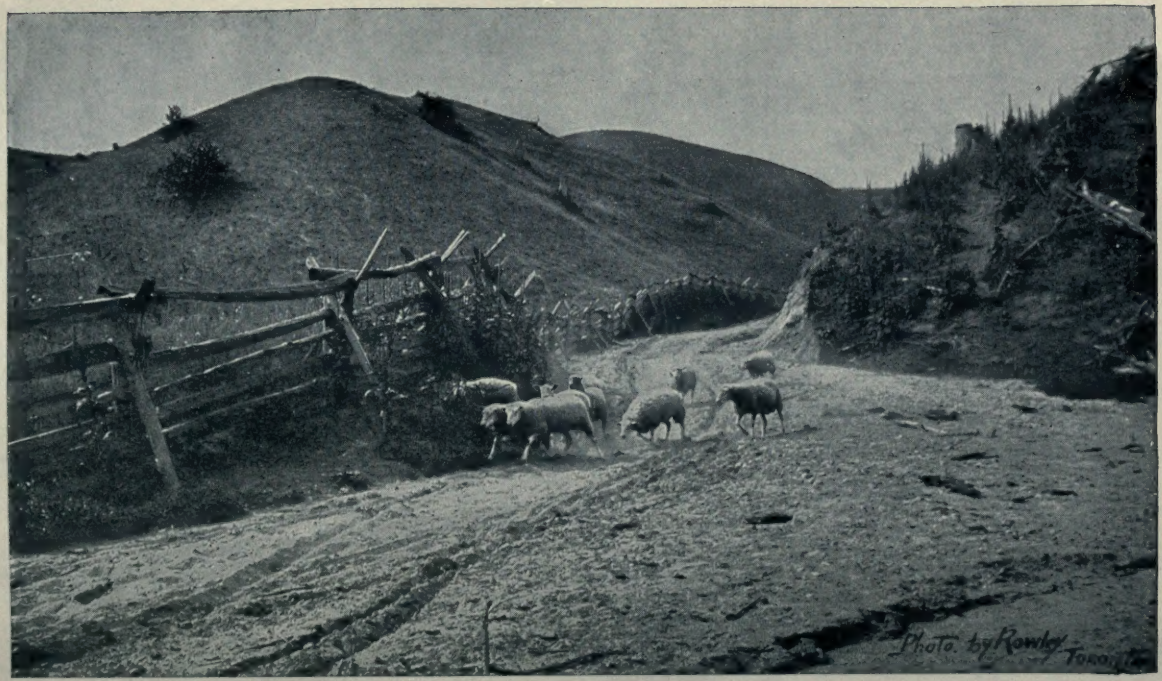


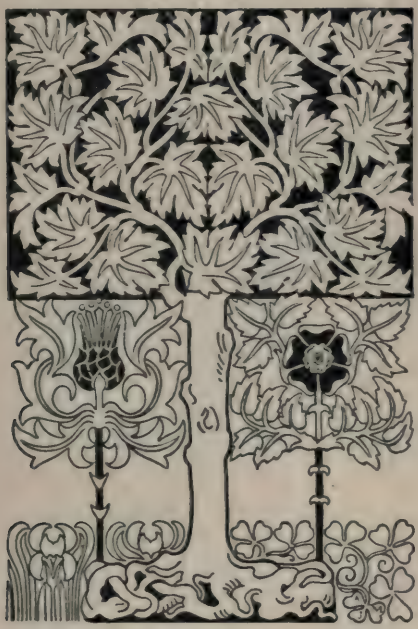
Study in Description, Lesson XLIX, Composition 5.

FRONTISPIECE.

SCENE IN THE CALEDON HILLS.

ELEMENTARY ENGLISH COMPOSITION

BY FREDERICK HENRY SYKES M·A·Ph·D·



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PREFACE.

The study of English Composition in schools is still of comparatively recent date, and the organization of the class work in this subject, when compared with such subjects as the mathematics, for instance, leaves much to be desired. Older branches of study have been systematized by successive generations of teachers, their principles have been made clear, the natural order of their development established, exercises composed and graded, so that as subjects of class study they are in a high degree economical and efficient. English Composition has won a permanent and a leading place among school studies, by reason of its value as discipline for the mind and of its importance in life, but the teaching of composition has not yet been systematized. In aims and methods the teaching of this subject has been uncertain and faulty. Composition has meant to some merely the correction of errors in English—a valuable but a very subordinate part of composition work. To others it has meant 'sentence-building'—exercises of a purely mechanical nature. It has meant to some the study of rhetoric, the analysis of style—really the counter-process of composition. It has meant to others the writing of essays, and the pupil has been required to be an architect before he could draw a plan; often, when the themes were beyond the scope of his experience, to make bricks without straw.

Truer notions of the teaching of composition have in recent years made headway. It has become clear that,

even as a school study, composition is, in its essence, not correctional and not analytic. Composition is a creative art. Even in the most rudimentary stages, it is a creative process, seeking after the form and expression of thought. And it is a developing art, passing through many stages, from the making of the simple sentence to the creation of the finest oration or poem.

The study of composition must aim to develop in the pupil the power to express his thought freely and fully in speaking and in writing. This power comes from the perfecting of many processes, each of which must receive attention if facility in expression is to be attained. Composition involves thought; it is conditioned by the intellectual life and power of the pupil; its practice involves the development of the intellectual powers by observation and reflection. Composition involves the acquiring of vocabulary, which is really the acquiring of new concepts. Composition involves some mastery of the phrasing and of the construction and articulation of the sentence peculiar to our language. Thought has found peculiar forms of expression according to its nature, and our literature and daily speech have stored up these forms in phrase and sentence and paragraph, which must be made the possession of anyone who would write or speak well. In its higher stages composition involves a high sense for form, feeling proportion, beauty, by which it becomes a fine art. These considerations determine any true method of teaching the art.

In teaching composition we first deal with **thought**—what we think determines what we say and how we say it. The material of composition must fall therefore

within the capacity of the pupil's mind. Much will be furnished by his everyday life. Composition is not a book study merely. It is self-expression, and must reflect the actual mental life of the pupil. It should stimulate his observation and reflection, and employ the material offered by his own life, his home scenes and experiences, the daily panorama of nature, the spectacle of human life on farm, in village, and in city. Then, too, much of the material must be afforded by the competent teacher and the text-book. By their help the pupil can readily reach the rich stores of life and thought preserved in myth and fable and history, and thus profoundly stimulate his intelligence by bringing his mind into contact with new thought. Therefore, while the pupil is constantly referred in this book to the material of his daily life and homely interests, many of the lessons are made from the fables, myths, traditions, and great deeds of history—the lasting memorials of all human life. The extracts from great authors in narration, description, exposition, and argumentation contribute to the enriching of the pupil's thought in the higher intellectual processes.

A source that greatly contributes to thought, vocabulary, and phrasing is reading. It is a common experience with our great writers that in their childhood they were made familiar with great books, and especially with the English Bible. Reading, and especially reading aloud from good authors, is effective training in vocabulary and in phrasing. And reading becomes most effective when it takes the form of committing to memory passages of standard literature. By reading and memorizing we become possessed of the common heri-

tage of fact and fable, the thoughts of our best and wisest minds; we enrich our vocabulary with words well used; we unconsciously acquire for our own the forms of structure in phrase and sentence usual in good writing; and we establish our ideals of force and beauty in expression.

Stress is here laid on **committing to memory** for the sake, then, of both thought and language. Pupils should be encouraged to memorize the extracts that begin the lessons, or other suitable passages. They can be tested orally or in writing. If in writing, the extract may serve as the subject of an exercise in writing from memory instead of dictation. Minute accuracy should be required in this written test, so that imitation may lead to the habit of using capital letters and punctuation marks with correctness.

The central part of every lesson is what is here called **reproduction.** It has two processes. The first process involves the working over of the material and language of the story or description so that that will come into touch with the pupil's mind. The means for this are reading, question and answer, conversation, and written exercises. During this process the pupil will be practised in the effort to phrase the thought for himself. This will render easy the second process. This is composition proper. Here the pupil recomposes the material, and gives it forth as the expression of his own thought. In this process, the use of outline, framework, plan should be steadily insisted on. Practice in outlining is a great training in analysis, and impresses the order and arrangement of good composition. The outline is also a great support in the act of composition as an aid to

memory and a guide to order and proportion. There is a third process in which the reproduced work is examined critically by teacher and pupil, and the pupil is brought to see the good and the bad qualities of his work. In the revision of the written work the teacher may at an early stage of the pupil's progress use the marks of correction given on the last page of this book. They will direct the pupil's attention to the essential rules of composition and impress upon him their practical value to him, thus laying the foundation of his power of self-criticism.

The practice of what may be called **oral composition** should become a daily habit of the school. Conversation exercises between teacher and pupil, the oral repetition or summary of a story, brief description of the incidents of the seasons and human happenings are conducive to the prompt and effective use of language. And it should be required of pupils in all classes that their answers should be, not careless and incomplete and elliptical, but full and accurate in expression.

A higher process of composition is termed **invention.** Exercises in invention are in this book termed **compositions.** Here the pupil does not have his material found and arranged for him as in reproduction. He must seek out his own material and arrange it after a plan he himself evolves. This is the process demanded of us in practical life.

As a developing art it is essential that the teaching of composition should follow the **order of development** of the interests and of the powers of the young mind. Composition has suffered as a school study by being

kept remote from the real interests and thought of the pupil. It is a fundamental necessity of our subject that the teacher should take the pupil where he really lives and thinks. We must enlist his thought and develop his natural powers of observation and reflection. It is for that reason that we begin the study of composition with the primary human interest, the story—with the fairy tale and fable and anecdote. Narration, Description, Exposition, Argumentation represent the progressive stages in the intellectual powers. Letter-writing, which involves several of these forms of composition, may, because of its easy style and its immediate importance, be taught early. Thorough training in the forms of correspondence is essential.

Composition on its theoretical side is rhetoric. And some study of **the theory of writing** may, with due caution, be made even in the elementary stages of instruction. Indeed, the pupil must give some attention to the analysis of style if he is to get the utmost profit possible from his practical work. The forms of the sentence, the structure of the paragraph, the order of words for clearness and emphasis, the cardinal qualities of style, such as clearness, force, and beauty, may be studied with profit, if studied inductively or in close contact with examples, and the principles put to immediate use in practical exercises. This book aims to introduce the pupil gradually to the principles of good writing and to exercise him in these, so that as he gains more and more power over the material of his writing, he may gain more and more skill in the manner of expressing it.

The subject of composition is a difficult one for pupil and teacher, but there is a goal to be attained worthy of

all effort, a power of first rate importance in practical life, a share in that power which the world has cherished thoughout the ages as man's highest gift. Rightly pursued the study of composition should be full of interest, educing and fostering mental life in the growing child. To that aim this book is humbly dedicated.

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ELEMENTARY ENGLISH COMPOSITION.

PART I.—NARRATION.

CHAPTER I.—HOUSEHOLD TALES.

LESSON I.

MEMORIZATION.—FROM "THE LADY OF THE LAKE."

Then each at once his falchion drew,
Each on the ground his scabbard threw,
Each look'd to sun, and stream, and plain,
As what they ne'er might see again;
Then foot, and point, and eye opposed,
In dubious strife they darkly closed.

—*Sir Walter Scott.*

THEME: JACK OF CORNWALL.

In the days of good King Arthur there lived in Cornwall a lad named Jack. He was a brave boy, and his ambition was to kill all the giants who lived on the high rocks and troubled the people who dwelt below. After he had killed three or four of these giants, he heard of an enchanted castle, kept by a giant and a bad fairy. They seized people, carried them to the castle, and there turned them into beasts and birds.

So Jack determined to go to the rescue. He put on his coat that made him invisible, and climbed up to the castle. Hanging on the castle gate was a trumpet, and under it these lines:—

"Whoever can this trumpet blow,
Shall cause the giant's overthrow."

Jack boldly seized the trumpet and blew a shrill blast, and as he blew the gates flew open and the castle shook. When the giant and the fairy heard the sound of the trumpet they quaked with fear. Jack killed the giant with his sharp sword, and the fairy flew away in a high wind. The people who had been changed into birds and beasts returned to their own shapes.

Jack's fame spread through all the land, and the king gave him great rewards.

EXERCISE* I. *A.*—Tell something about each of these: (1) good King Arthur, (2) a giant, (3) a castle, (4) blowing a trumpet, (5) rewards.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words:—(1) He heard of an *enchanted* castle. (2) Jack determined to *go to the rescue.* (3) Jack *boldly* seized the trumpet. (4) He blew a *shrill* blast. (5) The giant and the fairy *quaked* with fear. (6) Jack's fame *spread through all the land.*

C.—(1) Tell what Jack's ambition was. (2) Tell how Jack reached the giant's castle without being seen. (3) Why had no one blown the trumpet before?

CAPITAL LETTERS.

1. Note the kind of letter used at the beginning of a sentence:—

In the days of good King Arthur . . .
He was a brave boy.

2. Note the kind of letter used to begin all the important words in a title:—

Jack of Cornwall.
The Children in the Wood.
The Disappointed Fox.

* Exercises on the text are suggestions for conversations between teacher and pupils

EXERCISE II.—Re-write these sentences, taking care to put in the capital letters needed:—(1) the best book to read is Andersen's fairy tales. (2) many hundred years ago Chaucer wrote the canterbury tales. (3) the poet Gray is the author of the elegy in a country churchyard. (4) our next story will be called the children in the wood. (5) Shakspere wrote the merchant of Venice, the merry wives of Windsor, all's well that ends well. (6) Milton wrote Paradise lost; Tennyson, the idylls of the king; Browning, The ring and the book. (7) have you read Alice in wonderland?

THE PARAGRAPH.

Unity.—Note that the story is given in three parts or **paragraphs.** The sentences that tell why Jack fought the giant are put in one paragraph; the sentences that tell how Jack killed the giant are put in one paragraph; the sentences that tell of Jack's reward go into one paragraph. Each paragraph, then, must tell one and only one chief part of the story. The paragraph must have **unity.**

Margin.—Notice that each paragraph has a margin to right and to left of it. In writing, leave a margin to the left side of the page. A margin is also necessary at the top and the bottom of the sheet.

Indentation.—Notice that the first line of each paragraph has a wider margin than the lines that follow. Imitate this in writing.

REPRODUCTION.—Tell the story of "Jack of Cornwall" in your own words, following this outline:—

Title.

Introduction: The country—Where it was.
The time—Who was king.
Jack—Who he was.
The giant—Where he lived and what he did.

The Story: Jack's resolve. His preparations.
The castle—Where it was.
The trumpet—What was written under it, who blew it, and what happened.
The people captured by the giant—What Jack's deed did for them.

Conclusion: Jack's fame and recompense.

LESSON II.

MEMORIZATION.—FROM "THE CHILDREN IN THE WOOD."

These pretty babes, with hand in hand,
Went wandering up and down;
And never more could see the man
Approaching from the town:
Their pretty lips with blackberries
Were all besmeared and dyed,
And when they saw the darksome night
They sat them down and cried.

—*Old Ballad.*

THEME: THE CHILDREN IN THE WOOD.

A gentleman of Norfolk died and left his two little children, a boy and a girl, to the care of their uncle. In his will he bequeathed a fortune to the children, but on the condition that if they should die before they were grown up, the money was to belong to their uncle.

Now the uncle was a wicked man and wanted the money for himself. So he hired two wretches to take the children away and kill them.

But one of these ruffians felt sorry for the pretty little things, and tried to save them. He slew his companion, and went off, leaving the children alone in Wayland Wood. They were merry all day and ran about gathering blackberries; but when night came they grew cold and frightened. They lay on the ground and fell asleep in each other's arms. The robins took pity on them and covered them over with dead leaves. Their pity was of no use, for the children died of the cold before morning.

The wicked uncle took the money, but little good he got of it. Everything went wrong with him, and at last

he died in jail. And the ruffian who left the children to perish alone in the wood himself died miserably.

EXERCISE I. *A.*—Tell something about each of these: (1) an uncle, (2) a fortune, (3) a will, (4) gathering blackberries, (5) the robins, (6) a jail.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words:—(1) He *bequeathed* a fortune to the children. (2) The wicked uncle *wanted the money for himself.* (3) One of the *ruffians* felt sorry for the *pretty little things.* (4) The robins *took pity* on them. (5) He *got no good* of it.

C.—(1) Tell who was to take care of the children when their father died. (2) Tell why the uncle wanted the children killed. (3) Tell why the ruffian left the children in the wood. (4) Tell what happened to the uncle, and what to the man.

D.—What part of the story does each paragraph tell.

CAPITAL LETTERS—(*Continued*).

3. Note the kind of letter used with proper names, proper adjectives, personifications:—

Norfolk, **G**rendel, the **D**anes, a **S**wede.
There **H**onour comes, a pilgrim gray.

4. Note the kind of letter used in beginning a line of poetry:—

These pretty babes, with hand in hand,
Went wandering up and down.
How sleep the brave who sink to rest
By all their country's wishes blest!

5. Note how the first word of a direct quotation begins:—

The man cried out, "**Y**ou are hurt."

The general manager telegraphed, "Despatch the train at once."

And they lamented their lord's death, saying, "He was of all kings the mildest and most gentle."

By "direct quotation" we mean giving the exact words of the speaker or writer; hence if we change these words we must not use the capital letter or the marks of quotation (" "):—

The man cried out **that you were** hurt.

The general manager telegraphed **that they** should despatch the train at once.

EXERCISE II.—Re-write these sentences, taking care to put in the capital letters needed:—(1) Slaves cannot breathe in england. (2) When greeks joined greeks, then was the tug of war. (3) There is a Reaper whose name is death. (4) "charge, chester, charge! on, stanley, on!" were the last words of marmion. (5) art is long and time is fleeting. (6) The prince of wales is heir apparent to the throne of England; the duke of york will succeed him. (7) The shilling came out quite bright from the mint, and sprang up, and shouted, hurrah! now I'm off into the wide world. (8) Such was the custom of Branksome hall.

(9) From greenland's icy mountains,
from India's coral strand,
where afric's sunny fountains
Roll down their golden sand.

REPRODUCTION.—Tell the story of "The Children in the Wood" in your own words, following this outline:—

Title.

Introduction: The father's death—Why the children were left to the uncle's care.
The fortune—Why the uncle wanted the children dead.

The Story: The uncle's resolve.
The ruffians—Why one killed the other.
The wood—The place where the children wandered.
The robins—What they did for the children and why they did it.
The death of the children.

Conclusion: The fate of the uncle and his tool.

LESSON III.

MEMORIZATION.—SONG FROM "AS YOU LIKE IT."

Under the greenwood tree,
Who loves to lie with me,
And tune his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither;
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live in the sun,
Seeking the food he eats,
And pleased with what he gets,
Come hither, come hither, come hither;
Here shall he see
No enemy
But winter and rough weather.

—*William Shakspere.*

THEME: LITTLE RED RIDING-HOOD.

Once upon a time a little girl lived with her mother in a cottage near a wood. She often wore a pretty scarlet hood, and for that reason was called Little Red Riding-Hood.

One day she was sent to take some butter to her grandmother, who lived on the other side of the forest. Her mother tied on her red hood and bade her walk quickly and not talk with anyone she met. As she walked through the wood, a wolf met her, and making his voice as pleasant as possible, asked her where she was going. Forgetting what her mother had said, she told him. The wolf left her and trotted on ahead. Pretending he was Red Riding-Hood, he got into the

grandmother's cottage, and then ate up the poor old woman. He put on her night-cap, and got into her bed. When Red Riding-Hood came and knocked, he told her to come in. But she said, "Why, grandmother, what great eyes you have!" The wolf said, "That's to see you the better, my child." "But what great ears you have!" "That's to hear you the better, my child." "But what long arms you have!" "That's to hug you the better, my dear." "But what sharp teeth you've got!" "That's to eat you all up!" And with that he jumped out of bed and ate up the poor little girl.

EXERCISE I. *A.*—Tell something about each of these: (1) a wood, (2) a cottage, (3) a red hood, (4) a wolf, (5) walking in a wood, (6) a night-cap.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words: (1) Her mother *bade* her walk quickly. (2) Making his voice as pleasant *as possible*, he asked her. (3) The wolf *trotted* ahead. (4) He *ate up* the poor old woman. (5) Why, grandmother, *what great eyes you have!*

CAPITAL LETTERS—(*Continued*).

6. Note the kind of letter used with titles of God:—

The **A**lmighty, **H**eavenly **F**ather, **H**oly Spirit, **S**on of **G**od.

The same usage is customary with pronouns referring to Deity:—

> Grant us **T**hy peace upon our homeward way;
> With **T**hee began, with **T**hee shall end the day.

7. Note the kind of letter used with (i) titles of honour or distinction; (ii) of sect or party; (iii) days of the week, months, festivals; (iv) residences; streets:—

(i) **L**ittle **R**ed **R**iding-**H**ood; the **G**overnor-**G**eneral of **C**anada; the **P**resident of the United States.

(ii) The Presbyterians and Baptists; the Liberals and Conservatives.

(iii) Wednesday; the month of August; Christmas, Easter Monday, New Year's Day.

(iv) "The Elms," Rottingdean; No. 24, Queen Street West.

8. Note the letters used in names of important historical events :—

The French Revolution; the Declaration of Independence; the Reformation.

9. Note that the pronoun **I** and the interjection **O** require capital letters.

O is preferred to *oh* when used as a mere sign of the vocative, or when forming part of an exclamatory phrase :—O Brutus ! O the sight !

Oh is preferred when used as an independent exclamation :—"Oh !" cried the maiden, "'tis only a page."

10. Words that need special prominence are sometimes written with capitals.

EXERCISE II.—Re-write these sentences, taking care to put in the capital letters needed :—

(1) Heavenly father, send thy blessing
On thy children gathered here.

(2) New York city has its central park. (3) Baltimore has a vast public wood called druid hill park. (4) The president of the united States lives in the white house. (5) The queen of great Britain lives in Windsor castle. (6) What is meant by the norman conquest, the restoration, the reform bill? (7) Was the French revolution a greater event than the American war of independence? (8) The protestant reformation gave rise to many sects, such as lutherans, calvinists, presbyterians. (9) In Australia and new Zealand christmas and new year's day come in warm weather. (10) Tennyson was appointed poet-laureate of England in 1850. (11) His predecessor

was Wordsworth, whose home was rydal mount in the lake country. (12) Rome is called the eternal city, the city of the seven hills. (13) O piteous spectacle! o noble Caesar! o woful day!

REPRODUCTION.—Tell the story of "Red Riding-Hood" in your own words, following this outline:

Title.

Introduction: The time—When the story happened.
The place—The cottage—Where it was and what it was like.
The person—The girl; her red hood; her name.
The wood—Near which she lived.

The Story: The errand—Why she went into the wood.
The command—What her mother forbade her.
The wolf—The kind of animal he was, and how he came to speak to the little girl.
The grandmother's cottage—Where the wolf and the little girl went.
What the wolf did to the grandmother.
What he said to Red Riding-Hood.
What happened to Little Red Riding-Hood.

Conclusion: State what this story shows of the danger of dealing with our enemies.

Grimm's version should be read to the class as a conclusion to the Lesson.

LESSON IV.

MEMORIZATION.—THE BEGGAR MAID.

Her arms across her breast she laid;
She was more fair than words can say;
Bare-footed came the beggar maid
Before the king Cophetua.
In robe and crown the king stept down,
To meet and greet her on her way;
"It is no wonder," said the lords,
"She is more beautiful than day."

As shines the moon in clouded skies,
She in her poor attire was seen;
One praised her ankles, one her eyes,
One her dark hair and lovesome mien.
So sweet a face, such angel grace,
In all that land had never been:
Cophetua sware a royal oath:
"This beggar maid shall be my queen!"
—*Alfred, Lord Tennyson.*

THEME: CINDERELLA.

The story should be read to the class in Grimm's version. It should be reviewed orally afterwards, following the outline below.

ITALIC LETTERS.

1. Note the use of italic letters to indicate emphatic or special words:—

To indicate italic letters in manuscript (MS.), draw a line under the letters, so— *Andersen's Fairy Tales.*

An admirable sermon—yet why was *such* a sermon preached?

What *have* you been doing here?

This device must be used sparingly.

2. Note the way to indicate foreign words:—

We heard the French shouting "*Vive le roi!*"

We follow the Latin maxim, *festina lente*, hasten slowly.

The Latin abbreviations in common use in English: *e.g.*, *i.e.*, *viz.*, *etc.*, are frequently used without italics.

3. Observe that titles of books, newspapers, magazines, ships, etc., require italics when not set off by quotation marks:—

Shakspere's *King John* (or "King John").

Every month comes *St. Nicholas* (or "St. Nicholas").

Nelson's flag-ship, the *Victory* (or "Victory").

With English titles, quotation marks are preferable; with foreign titles, italics.

EXERCISE.—Re-write the following, underlining the words needing italics. (1) I could not possibly do

that! (2) The pipers played the Campbells are comin'! and Auld Lang Syne. (3) Down went the Royal George, with all her crew complete. (4) "That I can't remember," said the Hatter. "You must remember," remarked the king. (5) As often as a ship struck, the crew of the Victory hurrahed. (6) The greatest Greek poems are Homer's Iliad and Odyssey, the greatest Latin poem is Virgil's Æneid. (7) One of the most notable of French stories is Saint-Pierre's Paul et Virginie.

(8) Our friend, Dan Prior, told, you know,
A tale extremely à propos[1] (*ah prō pō*).

(9) The Body-guards respond with Vive le roi! and fire.

(10) You may see him pass by the little "Grande Place[2]"
And the tiny Hôtel-de-ville[3];
He smiles, as he goes, to the fleuriste[4], Rose,
And the pompier[5], Théophile.

[1]To the point, apt. [2]Public square. [3]Town hall. [4]Florist. [5]Fireman.

COMPOSITION 1.—Tell the story of "Cinderella," following this outline:—

Title.

Introduction: Cinderella—Her name; her home.
The step-mother—Prefers her own daughters.

The Story: The ball—To which the proud step-sisters go.
Cinderella's grief—She sits in the ashes.
Help comes—The Fairy God-mother.
The pumpkin coach whose steeds are mice.
She goes to the ball—The one condition.
The ball—The Prince—The clock strikes twelve.
The slipper dropped—The coach a pumpkin again.
The Prince's proclamation—The step-sisters in vain try on the slipper—It fits Cinderella.

Conclusion: The marriage of Cinderella and the Prince.

COMPOSITION 2.—Tell the story of "Dick Whittington."

LESSON V.

MEMORIZATION.—LAUGHING SONG.

When the green woods laugh with the voice of joy,
And the dimpling stream runs laughing by;
When the air does laugh with our merry wit,
And the green hill laughs with the noise of it;

When the meadows laugh with the lively green,
And the grasshopper laughs in the merry scene;
When Mary, and Susan, and Emily
With their sweet, round mouths sing, "Ha, ha, he!"

When the painted birds laugh in the shade,
When our table with cherries and nuts is spread;
Come live, and be merry, and join with me,
To sing the sweet chorus of "Ha, ha, he!"

—*William Blake.*

THE TAR-BABY.[1]

The Rabbit, the Fox, and the Coon once lived close together. The Fox had a fine melon-patch which he allowed no one to touch. One morning, as he was walking in his garden, he saw tracks, and knew that some one had been stealing his melons. Every day he saw fresh tracks, but though he watched and watched, he never could catch anyone. He told his trouble to the Coon, and the Coon said he was sure the Rabbit was the thief. So the Fox made a man out of tar and set it in his garden-patch.

When the moon rose the Rabbit stole out of his house and made for the melon-patch. When he saw the man of tar standing there he called out, "Who's that standing there ready to steal the Fox's melons?" But the Tar-Baby said nothing. Then the Rabbit got angry, and

[1] See J. C. Harris, "Uncle Remus," and L. C. Pyrnelle, "Plantation Child Life."

hit the Tar-Baby, but his hand stuck fast in the tar. Then the Rabbit said, "Let me go, or I will hit you with my other hand." But the Tar-Baby said nothing, and the other hand was soon fast to the tar. It was the same with first one foot, and then the other. When the Fox came along he found the Rabbit stuck fast to the Tar-Baby. He carried him to the Coon's house and said, "Here's the man who stole my melons. What shall I do to him?"

The Coon took the Fox aside and said, "Ask him whether he'd rather be thrown into the fire or into the briar-patch, and whichever one he chooses throw him into the other." But the Rabbit overheard them, and when they gave him his choice he said, "Please don't throw me into the briar-patch, I'll be scratched up. Throw me into the fire." So the Fox lifted him and threw him into the briars. Then the Rabbit kicked up his heels and laughed, and called back, "Good-bye, Fox! Farewell, Coon! I was born and raised in the briars!" And with that he scampered off home.

EXERCISE I. *A.*—Make a sentence about each of these: (1) a rabbit, (2) a melon-patch, (3) tracks in the garden, (4) a coon, (5) tar, (6) a briar-patch.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words: (1) A *fine* melon-patch. (2) He saw *tracks*. (3) The Rabbit *made for* the melon patch. (4) The Tar-Baby *said nothing*. (5) What shall I *do to* him?

C.—(1) Tell why and how the Fox made a Tar-Baby. (2) Tell why the Rabbit chose to be thrown into the fire.

PUNCTUATION.

The Period or *Full Stop.*—1. Note the means to indicate the end of a declarative or imperative sentence:—

The rabbit, the fox, and the coon lived close together.
Earth, with thy thousand voices, praise God.

2. Note the means to indicate the end of a title of a chapter, etc.:—

The Tar-Baby. (See above.)
The Merchant of Venice.

The period is frequently omitted in such a case.

3. Note the means to indicate abbreviations:—

The Rev. J. C. Smith; Dr. and Mrs. Curill; John Henry Jones, Esq., M.A., LL.D.

4. Note the use of the period after Roman numerals:—

Henry VII.; "Hamlet," Act III., Scene i., line 22.

The period is frequently omitted in such a case.

EXERCISE II.—Re-write the following and punctuate correctly:—(1) The Parisian sails at nine o'clock AM and the Tunisian at two o'clock PM. (2) The sugar weighed ten lbs three oz (3) Hamlet's soliloquy on death is in Act III, scene i of the play. (4) Lieut-Col Smith and Capt Rodgers set out from Regina, N W Ter, Jan 6th. (5) The largest cities of the United States are New York, NY, Chicago, Ill, Philadelphia, Pa, Boston, Mass

EXERCISE III.—Re-write the following, abbreviate where possible:—(1) There were present the Reverend Joseph Jones, Doctor of Divinity, Professor Jacobs, and Messieurs Black and Wright of Washington, District of Columbia. (2) We go there by the Grand Trunk Railway. (3) Your manuscript has been sent with the manuscripts (MSS) of James Learned, Fellow of the Royal Society, to Macmillan and Company, London England. (4) Address the letter to Mister Joseph Blank, 822 Saint Mary's Street, Hamilton, Ontario.

REPRODUCTION.—Tell the story of the "Tar-Baby" in your own words, following this outline:—

Title.
Introduction: The three animals—Where they lived.

The Story: The melon-patch—Who owned it; what he saw there.
The Coon—Who accused the Rabbit.
The Fox—Who set the trap.
The Rabbit—How he fought the Tar-Baby.
The Punishment—The plot of the Coon.
Conclusion: The Escape—The Rabbit's choice—how he escaped.

COMPOSITION 1. Tell the story, How the Fox went a-hunting and the Rabbit bagged the Game. Outline:—

The Fox and the Rabbit grow almost friends—The Fox asks the Rabbit to go hunting—The Rabbit says he is too busy—The Fox has a lucky day and brings back a great bag of game—The Rabbit loafs all day—In the evening he starts out—Sees the Fox coming—Drops down in the road as if dead—The Fox comes along—looks at the Rabbit—Thinks him nice and fat, but does not take him—When he has passed, the Rabbit jumps up, takes to the woods, runs on ahead, and drops down again as if dead—The Fox comes along, thinks rabbits are going to waste—Puts down his bag and starts back to get the first rabbit he saw—The Rabbit jumps up, steals the game-bag and rushes off home.

Use direct narration in giving the words spoken.

COMPOSITION 2. Tell the story, The Rabbit finds his Match. Outline:—

The Rabbit meets the Terrapin (tortoise)—Brags of his swiftness—The Terrapin vows he can outrun the Rabbit—A race is arranged—The Terrapin assembles his family—Everyone of them looks just like him. On the day of the race the Terrapin puts one of his family at the first mile post, another at the next, and so on—Stays at the winning-post himself—Another relative meets the Rabbit at the starting-post—"Go"—Off starts the Rabbit—At the first mile-post he sees a terrapin crawl out of the woods just ahead of him—At the second a terrapin crawls up just before he gets there—At the goal there is the Terrapin, who carries off the prize.

ADDITIONAL THEMES.

COMPOSITION 1. Tell the story of "Puss-in-Boots."[1] 2. Tell the story of the "Sleeping Beauty."[2] 3. Tell the story of "Lucky Jack."[3] *(Hans im Glück.)* 4. Tell the story of The "Ugly Duckling."[4]

[1] Read Perrault's version. [2] Versions by Perrault, Grimm, and Tennyson ("The Day Dream"). [3] Grimm's "Fairy Tales." [4] Andersen's "Fairy Tales."

CHAPTER II.—FABLES.

LESSON VI.

MEMORIZATION.—FROM "TO AUTUMN."

Season of mists and mellow fruitfulness!
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the mossed cottage trees,
And fill all fruit with ripeness to the core;
To swell the gourd and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For summer has o'erbrimmed their clammy cells.

—*John Keats.*

THEME: THE DISAPPOINTED FOX.

One day in autumn, when the grapes were ripe, a fox stole into a vineyard. Spread out on trellises above him were great masses of luscious grapes, and he longed to have a bunch. He made many and many a jump, but the grapes were high, and he could not reach them. Tired out at last, he said to himself, "Bah! I don't care. The grapes are sour!" and went away.

EXERCISE I. *A.*—Tell something about (1) autumn, (2) a vineyard, (3) a trellis.

B.—Re-state the following sentences, but express with other words the meaning of the italicized words: (1) A fox *stole into* a vineyard. (2) He saw mas-es of *luscious* grapes. (3) He *longed* to have a bunch. (4) At last he was *tired out.*

C.—Why did the fox say the grapes were sour?

PUNCTUATION.

The Comma.—The punctuation point chiefly used in the subdivision of the sentence is the **comma** (,).

The envelope was addressed: John Henry Alford, Esq., 1332, Victoria Road, Halifax, N.S.

1. Note the means to mark off a word of address:—

Come, *dear children*, come away down.

Rome, thou hast lost the breed of noble bloods.

2. Note the means to mark off words in apposition:—

Our great old grandmother, *the Earth.*

There stood Perseus, *a beautiful young man*, with golden ringlets and rosy cheeks.

Note that sometimes a dash (—) is used for this purpose, or a comma and a dash:—
He saw a pretty sight,—a great, brown, sharp-nosed creature.

Note that if the appositive noun is a part of the title no point must be used:—
The Apostle John; King William the Conqueror; James the First.

EXERCISE II.—Study the fable above and seek to explain the use of each comma employed.

EXERCISE III.—Re-write the following sentences, punctuating them correctly:—(1) Dear master I can go no further. Farewell kind master. (2) Blow, blow thou winter wind. (3) God save thee brother. (4) O my poor Rosalind whither wilt thou go? (5) England with all thy faults I love thee still my country. (6) Physician heal thyself. (7) He their sire butchered to make a Roman holiday! (8) The poet Milton wrote his great epic poem "Paradise Lost" in blindness. (9) Rule a space of the size of an envelope (see p. 72), and write on it, correctly placed and punctuated, this address: Miss Alice Lucy Cary 22 View Place Laketon Ont.

REPRODUCTION.—Tell the fable of the "Fox and the Grapes" in your own words, following this outline:—

Title.
Introduction: The season—When it was.
The vineyard—Where it was and how it looked.
The Story: The fox in the vineyard—Tell how he got in.
The fox and the grapes—Tell what he did and what he tried to do.
The fox's feelings—Tell what he said when he could not get the grapes.

COMPOSITION 1. Tell a similar story of a horse that tried in vain to get into a field of clover. 2. Tell a similar story of a boy that tried to get on the ball team and failed. 3. Tell a similar story about a man who tried to get a place on the railway and failed. 4. Tell a similar story of a disappointed shopkeeper or farmer. 5. Tell a similar story of a girl who saw a ring of a peculiar kind in a jeweller's shop; her admiration of it; her vain efforts to buy it; her remark when she found that she could not succeed.

LESSON VII.

MEMORIZATION.—FROM "THE LAMB."

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream, and o'er the mead;
Gave thee clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice;
Little lamb, who made thee?
Dost thou know who made thee?

—*William Blake.*

THEME: THE WOLF AND THE LAMB.

A lamb was peacefully paddling in a brook. A wolf came to the same spot and began to drink higher up

the stream. Wishing to quarrel with the lamb, he asked in a harsh tone why he was disturbing the water. The lamb, surprised at this unjust accusation, replied humbly, "Sir, you see that I am drinking lower down, and that the water runs from you to me, and that consequently I do not disturb the water." "Rogue," said the wolf, "you are the sheep who spoke ill of me six months ago in my absence." "I was not born," said the lamb. "Then it was your brother," said the wolf. "I have no brother, on my honour," said the lamb. At these words the wolf, seeing that it was useless to reason any longer, cried, "Rascal, if it was neither you nor your brother, it was your father, and it is all the same." Thereupon he seized the poor lamb and tore him to pieces.

EXERCISE I. *A.*—Make two connected statements about each of these: (1) a brook, (2) walking in a brook, (3) disturbing water, (4) a lamb, (5) a wolf.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words: (1) A lamb was peacefully *paddling* in a brook. (2) The wolf asked why the lamb was *disturbing* the water. (3) You *spoke ill* of me six months ago. (4) You spoke of me *in my absence.* (5) He saw that it *was useless.* (6) It was useless to *reason.* (7) It is *all the same.*

C.—(1) Tell what was the wolf's object in making false accusations against the lamb. (2) Tell why he saw it was useless to go on with his pretexts.

PUNCTUATION—(*Continued*).

The Comma (*Continued*).—3. Note the punctuation in the following:—

Wishing to quarrel with the lamb, he asked . . . (Participial phrase.)

Henry IV. died, *leaving his son to succeed.* (Participial phrase.)

Henry IV. dying, his son succeeded. (Absolute phrase.)

4. Note the punctuation with parenthetical expressions :—

There is, *however*, a limit at which forbearance ceases to be a virtue.

It takes all sorts, *they say*, to make a world.

5. Note the punctuation in the following :—

One day in autumn, *when the grapes were ripe*, a fox stole into a vineyard. (An important clause added.)

When Britain first, *at Heaven's command*, arose. (An important, and, as it were, additional phrase.)

Now comes the Sunday dinner, *which*, to the city tradesman, *is a meal of some importance.* (An adjectival clause stating additional detail.)

6. Note the punctuation in the following :—

When the bad men combine, the good must associate. (Clauses separated by contrast.)

Though he slay me, yet will I trust him.

7. Note the punctuation before a direct quotation :—

He said to himself, "Bah! I don't care." (Noun clause in direct narration.)

The king answered, "*Now, Sir Thomas, return.*" (Noun clause in direct narration.)

"*Perhaps it hasn't one,*" Alice ventured to remark.

When the quotation is long the colon (:) or colon and dash (:—) may be used to introduce it.

The indirect narration does not require a comma :—

The king answered Sir Thomas that he should return.

EXERCISE II.—Study the punctuation of the story above, and explain the use of each comma employed.

EXERCISE III.—Punctuate the following, assigning reasons for the points used :—(1) The nearer hills which bordered the valley were half submerged. (2) All work even cotton-spinning is noble. (3) Horatius quoth the consul as thou sayest so let it be. (4) I thrice presented him a kingly crown which thrice he did refuse. (5) Right as usual said the Duchess. (6) Then the Queen left off quite out of breath and said to Alice "Have you seen the Mock Turtle yet?" (7) I never was so ordered about in my life never. (8) The heathen Chinee is peculiar which the same I would rise to explain. (9) Shakspere was not of one age but for all time. (10) Week in week out from morn till night you can hear the bellows blow.

(11) In winter I get up at night
And dress by yellow candle-light;
In summer quite the other way
I have to go to bed by day

REPRODUCTION.—Tell the story of the "Wolf and the Lamb" in your own words, following this outline :—

Title.

Introduction : The place—What it was.
The lamb—What he was doing.

The Story : The wolf—Coming and seeing the lamb.
The accusations of the wolf and replies of the lamb—his disturbing the water—speaking ill of him in his absence.
The wolf's action—Tell what he did.

Conclusion : The moral to be drawn from the story—The pretenses of the tyrant.

COMPOSITION.—Change the circumstances to suit, and, 1. Write a similar story of a pike and a minnow. 2. Write a similar story of a wren and a butcher-bird: They are on the same limb of a tree—The butcher-bird says that the wren is shaking the limb—The wren says she is too light to shake it, etc. 3. Write a similar story of one school-boy bullying another.

LESSON VIII.

MEMORIZATION.—FROM "A HAPPY LIFE."

How happy is he born and taught,
That serveth not another's will;
Whose armour is his honest thought,
And simple truth his utmost skill. . . .

This man is freed from servile bands
Of hope to rise, or fear to fall;
Lord of himself, though not of lands;
And having nothing, yet hath all.

—*Henry Wotton.*

THEME: THE COUNTRY MOUSE AND THE TOWN MOUSE.

Once upon a time a country mouse invited his friend and relative, a town mouse, to visit him in the fields. The invitation was duly accepted, and the country mouse opened his heart and laid his store hospitably before his guest. There were peas, and barley, and nuts —everything, he thought, that would suit the palate of his dainty friend. The town mouse condescended to nibble a bit here and a bit there. But at last he exclaimed, "What a wretched life you lead here, among your rocks, and woods, and fields! You really must come with me and I will show you in town the life that is worth living." The country mouse very humbly agreed, and the two set off to town.

Arrived in the city, the mice made their way to an elegant apartment in which the remains of a great banquet were spread. They found there all the delicacies and luxuries of the city. The country mouse tasted one dish after another, and was full of delight at his new fortune. But suddenly a door opened, people came in, and the

two frightened mice made their escape only with difficulty. When all was again quiet they returned to their repast, but once more they had to run and hide themselves in terror. Finally the country mouse said to his friend, "This fine life is all very well for you; but I prefer to eat my grains of barley in peace and security." And he scampered back to the fields, and never visited the city again.

EXERCISE I. *A.*—Tell something about each of these: (1) a country mouse, (2) a town mouse, (3) an invitation, (4) a mouse's dinner in the fields, (5) the town mouse's opinion of the country, (6) a mouse's dinner in the city, (7) the dangers of city life, (8) the country mouse's opinion of the city.

B.—Re-write the following sentences, but use other words to express the meaning of the italicized words: (1) The invitation was *duly* accepted. (2) The country mouse *opened his heart.* (3) He *laid his store hospitably* before his guest. (4) Nothing could *suit his palate.* (5) The town mouse *condescended* to nibble a bit. (6) They went to an *elegant apartment.* (7) This fine life is *all very well* for you. (8) He *scampered back* to the fields.

C.—(1) Tell why the town mouse despised the country life. (2) Tell why the country mouse gave up the pleasures of the city. (3) Which mouse was right? why?

EXERCISE II.—(1) Write the invitation that you imagine the country mouse sent to the town mouse. (2) Write the answer that you imagine the town mouse sent accepting the invitation. (See p. 74.)

PUNCTUATION—(*Continued*).

The Comma (*Continued*).—**8.** Note the means to mark orderly relation of successive words in similar relation:—

There were peas, and barley, and nuts. (Successive nouns.)

Clover, Sweet Fern, Cowslip, Butter-cup, and most of their playmates, besought him to relate one of his stories.

They were all dripping wet, cross, and uncomfortable. (Successive adjectives).

"And" with two words needs no comma :—They were all cross and uncomfortable.

Every feather was pure, bright, glittering gold.

Note that the comma is omitted when the adjective makes up a phrase. If the object is white kid gloves, then we write,—Large white kid gloves.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote. (Successive pairs of words.)

9. Note the means to mark ellipsis :—

Caesar had his Brutus; Charles the First, [*i.e.*, had] his Cromwell.

The comma may be omitted if the sense is clear without it : Worth makes the man, the want of it the fellow.

10. Note the means to indicate clauses in a compound or complex sentence :—

Suddenly a door opened, people came in, and the mice escaped.

The pines rocked, the storm eddied, and the flames leaped heavenward.

The caterpillar puffed away without speaking, but at last it unfolded its arms, took the hookah out of its mouth, and said, "So you think you're changed, do you?"

EXERCISE III.—Study the fable above and explain the use of each comma employed.

EXERCISE IV.—Write and punctuate: (1) The sun passes through dirty places yet remains pure as before. (2) He liked the great wide strange place, and the cool fresh bracing air. (3) Address your letters to my bankers Messrs. Brown Shipley and Co. London. (4) There was a Duck and a Dodo a Lory and an Eaglet and several other curious creatures. (5) At midnight the storm abated the rolling clouds parted and the stars glittered keenly above the sleeping camp. (6) From all these furrowing ploughshares

from the feet of oxen from a labourer here and there who was breaking the dry clods with a hoe the wind carried away a thin dust like so much smoke. (7) Ditches and banks of gravel denuded hillsides stumps and decayed trunks of trees took the place of woodland and ravine. (8) And what with the innumerable variety of greens the masses of foliage tossing in the breeze the glimpses of distance the descents into seemingly impenetrable thickets the continual dodging of the road which made haste to plunge again into the covert we had a fine sense of the woods and spring-time and the open air.

REPRODUCTION.—Tell the story of the Country Mouse and the Town Mouse in your own words. Outline:—

Title.

Introduction: The two friends; the invitation.

The Story: THE FIRST SCENE.—Tell about the two mice dining in the country, and the remark of the town mouse.

THE SECOND SCENE.—Tell about the arrival in town of the mouse, the dinner in the city, and the remark of the country mouse.

Conclusion: The departure of the country mouse.

COMPOSITION 1. Write a similar story about a wild song-bird and a tame canary bird. 2. Write a similar story about a wild rabbit and a tame rabbit. 3. Write a similar story about a country boy (or girl) and a town boy (or girl).

ADDITIONAL THEMES.

COMPOSITION.—Write in your own words, or imitate in a suitable story, the following[1]: 1. The Fox and the Stork. 2. The Fox and the Crow. 3. The Wind and the Sun. 4. The Fox without a Tail. 5. The Country Maid and her Milk-can. 6. The Frogs asking for a King. 7. The Lark and her Young Ones. 8. The Miller, his Son, and their Ass.

[1] These fables may be read to the class from Æsop's "Fables," a new version by Thomas James, published by John Murray. Some of Æsop's Fables are given briefly in the "Third Reader."

CHAPTER III.—STORIES FROM THE BIBLE.

LESSON IX.

MEMORIZATION.—PSALM XXIII.

The LORD is my Shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff, they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the LORD for ever.

THEME: DAVID AND GOLIATH.

There was once in the land of Judea a rosy-cheeked lad who kept his father's flock in the outlying fields. Though young and of no great size he had more than once shown his high spirit. Wild beasts used to come to harry the sheep, and he had often to defend his flock against their attacks. This lad, by name David, was sent by his father to carry food to his brothers who were in the camp of King Saul, fighting against the Philistines.

Now the Philistines had a champion, Goliath of Gath, a mighty man of gigantic stature, whose spear's staff was as a weaver's beam, and his spear-head of almost twenty pounds' weight. This man came daily to cry to the men of Israel, "Choose a man for you, and send him to fight with me. If he be able to kill me, then will we be thy servants; but if I prevail over him and kill him, then shall ye serve us." But there was no man in Israel to match him in stature, nor in the strength of his armour.

When David heard the words of Goliath his heart burned that his nation should be so defied, and he entreated Saul to send him to fight the gigantic Philistine. But Saul was doubtful, because David was only a youth and unproved. At last he consented, and gave David armour and a sword. But David had had no experience with these things, and they weighed him down. Casting them aside, and taking only his sling, he ran down the valley. As he went he picked up five smooth stones from the brook, and put them in his shepherd's pouch. When the Philistine drew near, David ran to meet him, and as he ran he fitted into his sling a pebble from his wallet, and lo! the stone he threw at Goliath flew and struck the giant on the forehead, and he fell to the earth. So David prevailed over the Philistine with a sling and with a stone. Then, because he had no sword, he ran and stood upon the Philistine, and drawing the man's sword out of its sheath he cut off his head with it. When the Philistines saw their champion dead, they fled. David received much honour from the people, and was made the King's armour-bearer.

EXERCISE 1. *A.*—Make two connected statements about each of the following:—(1) Judea, (2) keeping a flock, (3) wild beasts, (4) Philistine, (5) David's courage, (6) armour, (7) a sword, (8) a sling, (9) shepherd's pouch.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words:—(1) In the *outlying* fields. (2) A mighty man of *gigantic stature.* (3) If I *prevail* over him ye shall *serve* us. (4) His heart *burned* that his nation should be so *defied.* (5) He *entreated* Saul. (6) He was only *a youth* and *unproved.* (7) The Philistine *drew near.* (8) David *received much honour.*

C.—(1) Tell what was David's usual occupation. (2) Tell why David went to the king's camp. (3) Tell why David would not wear the armour given him by Saul. (4) Tell how David prevailed over the Philistine.

PUNCTUATION—(*Continued*).

Quotation Marks.—**1.** Note the means to indicate quotation (" "):—

Goliath cried to the children of Israel, "Choose a man for you."

"I'm sure I'm not Ada," she said, "for her hair goes in such long ringlets."

"You are old, father William," the young man said.

When the quotation is stated, but not in exact words, no marks of quotation are used: The young man said father William was old.

2. Single quotation marks (' ') should be used where the quotation occurs within a quoted passage.

We read this in the Mock Turtle's story: "Alice could hear him sighing as if his heart would break. 'What is his sorrow?' she asked the Gryphon. 'It's all his fancy, that.'" (Quotation within a quotation.)

Single quotation marks are frequently used with titles of books.

The Apostrophe.—**1.** Note the sign of the possessive case:—

Man's inhumanity; St. James's church; Keats's poems. (Possessive of singular nouns.)

Proper nouns ending in *s* frequently are written with only (') in the possessive. Note the special phrases with "sake," such as "for conscience' sake," "for goodness' sake."

The ladies' capes; the Germans' scholarship; the Romans' honour. (Possessive of plurals in *s*.)

The children's hour; the mice's party; Englishmen's pride. (Possessive of plurals by vowel change.)

The apostrophe is not required with the possessive pronouns, its, hers, ours, yours, theirs.

2. Note the means to indicate elision of a letter or letters:—

Whoe'er has travell'd life's dull round.

The Revolution of '76 [*i.e.*, of 1776]; the men of '45 [*i.e.*, 1745].

3. Note the peculiar plurals of figures and letters:—

Your *4's* and *7's* are almost as hard to distinguish as your *n's* and *u's*.

EXERCISE II.—Explain each apostrophe used in the story above.

EXERCISE III.—Punctuate correctly, assigning reasons:—

(1) Say not good-night but in some brighter clime
Bid me good morning.

(2) Every subjects duty is the kings; but every subjects soul is his own. (3) Mind your ps and qs. (4) Whom the gods love die young was said of yore. (5) A jolly place said he in times of old! but something ails it now.

(6) Tis pleasant sure to see ones name in print;
A books a book although theres nothing int.

(7) You are old father William the young man said
And your hair has become very white;
And yet you incessantly stand on your head
Do you think at your age it is right?

REPRODUCTION.—Tell the story of David and Goliath in your own words, using the following outline:—

Title.

Introduction: Judea—The country of David.
Keeping the flock—David defends it from beasts.
David's brothers—The need of David to go to the camp of King Saul.

The Story: The Philistines—Goliath, the giant, their champion.
The challenge—David permitted to fight Goliath.
David's preparation—The armour which he could not wear; his sling; the pebbles from the brook.
The battle—The death of Goliath.

Conclusion: Flight of the Philistines.
David's reward.

LESSON X.

MEMORIZATION.—PART OF PSALM CIII.

The Lord is merciful and gracious, slow to anger, and plenteous in mercy. He will not always chide: neither will he keep his anger for ever. He hath not dealt with us after our sins; nor rewarded us according to our iniquities. For as the heaven is high above the earth, so great is his mercy toward them that fear him. As far as the east is from the west, so far hath he removed our transgressions from us. Like as a father pitieth his children, so the Lord pitieth them that fear him. For he knoweth our frame; he remembereth that we are dust. As for man, his days are as grass: as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more. But the mercy of the Lord is from everlasting to everlasting upon them that fear him, and his righteousness unto children's children; to such as keep his covenant, and to those that remember his commandments to do them.

THEME: THE FINDING OF MOSES.

The second chapter of Exodus read to the class will furnish the model and the material of this study. The story should be reviewed orally, according to the outline below.

EXERCISE I.—Secure **brevity** in the following, by using one word in place of the italicized words:—(1) The Niagara district abounds in *places where they grow grapes.* (2) We saw *a great many people* gather at the door. (3) The speaker was often cheered by *those who came to hear him.* (4) The great writer is a great *doer of good deeds.* (5) He gave me the book as *something to remind me of the occasion.* (6) The *men who were captured* were released. (7) The *man who thinks always of himself* is even more odious than the *man who eats to excess.* (8) This is a list of *the men who owe me money.* (9) Here is a second list of *those whom I owe money to.* (10) One's life is of more importance than *what one believes.* (11) Judge not according to *what things seem to be.* (12) Cromwell and Milton were *living at the same time.*

(13) The secretary gave the records to *the man who came after him.*

PUNCTUATION—(*Continued*).

The Semicolon.—**1.** The **semicolon** (;) indicates a very marked division in a compound sentence:—

> Honour and shame from no condition rise;
> Act well thy part, there all the honour lies.

The semicolon marks here a separation of the chief clauses, and also the connection of the two.

2. It is the usual mark when the clauses have smaller divisions marked by commas:—

To watch the corn grow, or the blossoms set; to draw hard breath over ploughshare or spade; to read, to think, to love, to pray, are the things that make men happy.

3. Note the punctuation in the following:—

There are more convenient weights and measures than the English; *e.g.*, the metric system of France.

The semicolon is thus used with as, viz. (videlicet, namely), e.g. (exempli gratia, for the sake of an example), i.e. (id est, that is), when followed by examples, instances, specifications.

EXERCISE II.—Explain the uses of the semicolons that occur in "David and Goliath."

EXERCISE III.—Re-write, punctuate correctly, give reasons:—(1) We are a wonderful people it was never our government which made us a great nation our government has been ever a drag on our wheels. (2) Honours come by diligence riches spring from economy. (3) Men's evil manners live in brass their virtues we write in water.

(4) All Nature is but Art unknown to thee
All Chance, Direction, which thou canst not see
All Discord, Harmony not understood
All partial Evil, universal Good.

(5) Birmingham has two chief stations viz the New Street Station and the Snow Hill Station. (6) Every nation has its poet *e g* Greece its Homer Rome its Virgil England its Shakspere Germany its Goethe. (7) The "fluttering of the fan" is the last and indeed the masterpiece of the whole exercise but if a lady does not mis-spend her time she may make herself mistress of it in three months. (8) It is no doubt a great privilege to visit foreign countries to travel say in Mexico or Peru to cruise among the Pacific islands. (9) Hunting and shooting are the only business of his life fox-hounds and pointers lie about in every parlour and he is himself like Pistol always in boots. (10) In the hedges crimson haws and scarlet hips are wreathed with hoary clematis or necklaces of coral briony-berries the brambles burn with many-colored flames the dog-wood is bronzed to purple and here and there the spindle-wood puts forth its fruit, like knots of rosy buds, on frail delicate twigs.

COMPOSITION.—Tell the story of "The Finding of Moses," using the following outline :—

Title. Introduction : The Israelites captive in Egypt—Pharaoh orders all the baby boys to be killed—Moses born.

The Story : His mother weaves a little boat of rushes and daubs it with pitch—She sets this afloat on the Nile, puts the baby in it, and hides it among the reeds on the river bank—His sister watches at a little distance—Pharaoh's daughter comes to bathe in the river—Finds the baby and rescues him—The sister, Miriam, comes up, and the princess sends her for a nurse—She fetches her mother—Thus Moses escapes death, to be brought up in Pharaoh's court in all the learning of the Egyptians.

Conclusion : The marvellous results to Egypt and the Israelites from the life thus preserved.

LESSON XI.

MEMORIZATION.—PSALM I.

Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners, nor sitteth in the seat of the scornful. But his delight is in the law of the LORD; and in his law doth he meditate day and night. And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither; and whatsoever he doeth shall prosper. The ungodly are not so: but are like the chaff which the wind driveth away. Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous. For the Lord knoweth the way of the righteous: but the way of the ungodly shall perish.

THEME: GIDEON'S VICTORY.

The seventh chapter of Judges, assigned to the pupils for private reading, will furnish the material and model of this study. The story may be reviewed in class and the outline made.

EXERCISE I.—Gain brevity in the following by using one word in place of the italicized expression; *e.g.*, Italy is a country *bordering on the sea* = Italy is a maritime country.—(1) The boy *that is easily frightened* suffers much from *those who are at school with him.* (2) The boy *given up to thought* will prove the better scholar than the boy *given up to talk.* (3) This cottage *covered with vines* is *situated quite near* to the forest. (4) In the distance you see a castle *entirely surrounded by the ocean.* (5) That is the Duke's seat, *and that of his ancestors.* (6) The family have held it for ten generations, *one following after another.*

EXERCISE II.—Gain fullness of expression by adding appropriate adjectives to each of the following; *e.g.*, The sailor sank *unknelled, uncoffined, and alone.* (1) The weather is ——, ——, ——. (2) The road is ——, ——, ——. (3) The river flows ——, ——, ——. (4) The valley lies ——, ——, ——, beneath our eyes. (5) The sky is ——, ——, ——. (6) The sea spreads before us

——, ——, ——. (7) The shore extends ——, ——, ——. (8) The wind grows ——, ——, ——. (9) The fog descends ——, ——, ——. (10) We return home ——, ——, ——.

PUNCTUATION—(*Continued*).

The Colon.—1. The **colon** (:) is usually a mark of a greater division in the clauses of a sentence than that denoted by the semicolon:—

> You see me, Lord Bassanio, where I stand,
> Such as I am: though for myself alone
> I would not be ambitious in my wish,
> To wish myself much better; yet, for you
> I would be trebled twenty times myself;
> A thousand times more fair.

When the subordinate clauses are subdivided by semicolons, the main clauses are usually separated by colons.

2. Note the punctuation in the following:—

Quoth the Raven: "Nevermore."

The story is as follows: "We were separated by a storm in the latitude of 73°" . . . .

The colon is frequently strengthened by a dash, in which case the quotation usually forms a new paragraph.

The colon is preferred to the comma (see Comma 7) when the quotation contains several sentences.

When the quotation depends directly on a preceding word no stop is required:—

The Queen never left off shouting "Off with his head!" or "Off with her head!"

Note also the publishers' imprint,—New York: The Macmillan Co.

The Dash.—1. Note the punctuation of the following, where the writer suddenly breaks off his discourse:—

From the top of the mountain, he could see—what could he not see?

2. Note the effect produced by the pause that the dash suggests here:—

> Strike—for your altars and your fires;
> Strike—for the green graves of your sires.

3. Note how the parenthesis is marked in the following:—

Farewell! for in that word — that fatal word — there breathes despair.

Her voice was ever soft, gentle, and low, — an excellent thing in woman.

The comma is likewise used ; see Comma 4. Sometimes the two are combined.

The dash indicates also omitted words or letters :—His Grace the D— of W—.

It is sometimes used with exemplifications :—The answer is in three words—health, peace, competence.

EXERCISE III.— Punctuate, assigning reasons :— (1) The question then is this Had Charles I. broken the fundamental laws of England? (2) At last the Gryphon said to the Mock Turtle drive on old fellow.

(3) Old Grimes is dead that good old man
We ne'er shall see him more.

(4) Sweet is revenge especially to women.

(5) In faith 'twas strange 'twas passing strange
'Twas pitiful 'twas wondrous pitiful
She wished she had not heard it yet she wished
That Heaven had made her such a man.

(Indicate the broken words of the speaker.)

(6) The ancient time-piece says to all Forever never never forever. (7) The illuminations began before we arrived and I must confess that upon entering the gardens I found every sense overpaid with more than expected pleasure the lights everywhere glimmering through the scarcely moving trees, the full-bodied concert bursting on the stillness of the night the natural concert of the birds in the more retired part of the grove vying with that which was formed by art the company gaily dressed looking satisfaction and the tables spread with various delicacies all conspired to fill my imagination with the visionary happiness of the Arabian law-giver and lifted me into an ecstasy of admiration.

COMPOSITION. Draw up a formal outline and tell the story of "Gideon's Victory."

ADDITIONAL THEMES.

COMPOSITION 1. Joseph sold into Egypt (Genesis xv). 2. The story of Daniel (Daniel vi). 3. The story of the Prodigal Son (Luke xv). 4. The story of Ruth (Book of Ruth).

CHAPTER IV.—CLASSICAL MYTHS.

LESSON XII.

MEMORIZATION.—ARIEL'S SONG IN "THE TEMPEST."

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry,
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

—*William Shakspere.*

THEME: ECHO.

In olden days there was a nymph or spirit living in the woods whose name was Echo. She had a gift for telling charming stories. Whenever she told a story her hearers would sit and listen with no notion how time was passing. Even Jupiter, king of gods and men, was among those who liked to hear the wonderful tales that Echo told. But Jupiter had a wife, and Juno grew angry because he left beautiful Olympus, the home of the gods, to go to the woods where Echo lived and told her stories. It was a dangerous matter to incur the wrath of the Queen of Heaven, and Juno punished happy, merry Echo by taking from her the power of speech. She could tell no more pretty stories; she could only mimic and repeat the last words of others. This troubled her so that she pined away, and at last she became only a voice. To this day you may hear her calling among the hills, sending back the last words of every cry.

EXERCISE I. *A.*—Make two connected sentences about each of the following:—(1) a nymph, (2) living in the

woods, (3) the ancient gods, (4) mimicking a person, (5) the echo among the hills.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words:—(1) Echo had a gift for telling *charming* stories. (2) It was a dangerous matter to *incur the wrath* of Juno. (3) Juno took from her *the power of speech.* (4) Echo was so unhappy that she *pined away.*

C.—(1) Tell how people listened to Echo's stories. (2) Tell why Juno was angry at Echo. (3) Tell how Juno punished Echo. (4) Describe an echo.

Gain **variety** of expression by noting many aspects of an action; *e.g.*, the door *creaks* and *bangs;* the boys *laugh* and *shout.*

EXERCISE II.—Add two or more verbs descriptive of the sounds made by each of the following: (1) The wind. (2) The trees. (3) The sea. (4) The fire. (5) The clock. (6) The tea-kettle. (7) The bell. (8) The chain. (9) The waggon. (10) The crowd.

EXERCISE III.—Add to each of the following the verb that expresses its characteristic cry; *e.g.*, The owl *hoots.* (1) The dog ——. (2) The hound ——. (3) The cat ——. (4) The hen ——. (5) The pig ——. (6) The pigeon ——. (7) The cow ——. (8) The sheep ——. (9) The horse ——. (10) The colt ——. (11) The frog ——. (12) The cow ——. (13) The sparrow ——. (14) The wolf ——. (15) The lion ——. (16) The jackass ——. (17) The cricket ——.

PUNCTUATION—(*Continued*).

The Exclamation Point.—Note the means to indicate exclamation in sentence, phrase, and word:—

O that I had wings like a dove!

Come, ho! and wake Diana with a hymn.

All the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Whispering with white lips—"The foe! They come! They come!"

The Interrogation Point.—The **Interrogation** is used to mark a direct question. Note the punctuation of the following:—

"Oh say, what can it be?"

"A barrowful of *what*?" thought Alice.

Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table in a roar?

Where the questions are slight subdivisions of the continued discourse capital letters are not required.

Where the question is indirect (cf. p. 6) the interrogation point is not needed:—He asked what good came of it.

EXERCISE IV.—Re-write and punctuate the following; assign reasons for each point you use:—(1) A horse a horse My kingdom for a horse cried King Richard. (2) He asked you if you went home. (3) He asked you did you go home.

(4) Charge Chester charge on Stanley on
Were the last words of Marmion.

(5) Peace ho how now what news. (6) What a monstrous tail our cat has got.

(7) What can ennoble sots, or slaves or cowards
Alas not all the blood of all the Howards.

(8) If a fish came to me said the Mock Turtle and told me he was going a journey I should say With what porpoise Don't you mean purpose said Alice. (9) O mighty Caesar dost thou lie so low are all thy conquests glories triumphs spoils shrunk to this little measure.

REPRODUCTION.—Tell the story of "Echo" in your own words, using the following outline:—

Title.

Introduction: Time—The woods—Where Echo lived.
The stories Echo told.

The Story: Jupiter—Chief of her listeners.
Juno's wrath—The reason for it.
Echo's punishment—What became of her.

Conclusion: An echo now—Where you have heard one and what it was like.

LESSON XIII.

MEMORIZATION.—STANZAS FROM "CHILDE HAROLD."

Adieu, adieu! my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native land—Good Night.

With thee, my bark, I'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.
Welcome, welcome, ye dark blue waves!
And when you fail my sight,
Welcome, ye deserts and ye caves!
My native land—Good Night!

—*Lord Byron.*

THEME: JASON AND THE GOLDEN FLEECE.

Once two little children, in peril of their lives, were rescued by a faithful ram, who carried them away on his back across the sea towards a far country called Colchis. One of the children fell into the sea and was drowned, but the other was brought safe ashore. The ram, however, was so exhausted by his long swim that he lay down and died. In memory of this good deed the fleece of the ram was changed by the gods into pure gold, and hung on a tree in a sacred grove, where it was guarded day and night by a fierce dragon.

A young prince named Jason, started out from Thessaly, with forty-nine heroic companions, to win this

Golden Fleece. They sailed in a ship called the *Argo*, and were in consequence known as the Argonauts. After many and strange adventures they reached Colchis. Soon after their arrival, Jason bade the Argonauts man their vessel and be all ready to get away again quickly. He himself set off for the grove to kill the dragon and carry off the Golden Fleece. So terrible was the dragon that Jason had small chance of success. But the princess of Colchis, named Medea *(mē dē'ah)*, came to his aid by throwing a magic powder down the dragon's throat. The monster fell into a heavy sleep, and Jason, seizing the precious fleece, rushed back to the *Argo*. The rowers were seated on their benches with their oars in the air ready to fall into the water. On came Jason, and making one bound he leaped on board. The heroes raised a mighty shout, to the sound of which the galley seemed to leap over the waves. Thus Jason achieved his quest.

EXERCISE I. *A.*—Make two connected sentences about each of the following:—(1) a fleece, (2) the sea, (3) animals swimming, (4) a grove, (5) a dragon, (6) the *Argo*, (7) magic, (8) rowing a boat, (9) a galley.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words:—(1) The ram was so *exhausted* that he lay down and died (2) *In memory of* this deed the fleece was changed to gold. (3) The fleece hung on a tree in a *sacred* grove. (4) After many adventures they *reached* Colchis. (5) They were *in consequence* known as the Argonauts. (6) They were ready *to get away*. (7) The princess came *to his aid*. (8) Thus Jason *achieved his quest*.

C.—(1) Tell why the ram carried the children away. (2) Tell why his fleece was changed to gold. (3) Tell

what Medea did to help Jason. (4) Tell why he bade the Argonauts be ready and waiting for his return.

EXERCISE II.—Gain brevity by reducing to one word each of the following italicized expressions; *e.g.*, The play was prepared *in a hurry*=The play was *hurriedly* prepared. (1) The farmer returns *towards his home.* (2) He sees his son shooting *in a careless manner* at squirrels. (3) He thinks he has neglected his work *on purpose.* (4) The lad is clever *beyond what is common.* (5) Yet he creeps, like a snail, *not at his own wish*, to school. (6) At school he sits *in an uncomfortable state* till the bell rings. (7) Then he rushes out *like a storm, in a northerly direction*, to his favourite haunt by the creek. (8) What will become of him *in the time to come?*

EXERCISE III.—Gain fullness of description by observing the various ways anything acts or happens; *e.g.*, The teacher spoke *at once, quietly* but *firmly.*

EXERCISE IV.—Add one or more suitable adverbs descriptive of each of the following:—1. The wind blew ..... about the old house. 2. The fire burned ..... in the stove. 3. We drew our chairs ..... round the hearth. 4. Then ..... Jane began to speak. 5. She told us ..... the story of the Halton ghost. 6. We listened ..... 7. Jack grew ..... afraid. 8. Alice crept ..... to her mother. 9. Even the older ones were ..... affected by the tale. 10. Outside the snow drifted ..... about the house.

PUNCTUATION—(*Continued*).

EXERCISE V.—Correct the following as to punctuation and capital letters; assign reasons for the changes you make:—(1) Flow down cold rivulet to the sea. (2) Lord Ronald gave his cousin lady Clare a lily-white doe.

(3) Break break break
At the foot of thy crags O sea

(4) On the top of each was a most dreadful bogy all teeth horns and tail which was the crest Sir John's

ancestors wore in the wars of the roses. (5) The wind blew a gale from the north the trees roared the corn and the deep grass in the valleys fled in whitening surges the dust towered into the air along the road and dispersed like the smoke of battle.

(6) And while he whistled long and loud
He heard a fierce mermaiden cry
o boy tho' thou art young and proud
I see the place where thou wilt lie.

(7) whenever the moon and stars are set
whenever the wind is high
all night long in the dark and wet
a man goes riding by

(8) I thank you for the snip of cloth commonly called a pattern at present I have two coats and but one back if at any time hereafter I should find myself possessed of fewer coats or more backs it will be of use to me.

REPRODUCTION.—Tell the story of "Jason and the Golden Fleece" in your own words, using the following outline :—

Title.

Introduction : The time—The children in peril.—The faithful ram.
The Golden Fleece—How the ram's fleece came to be turned to gold.
The grove and the dragon—How the fleece was guarded.

The Story : Prince Jason and his crew—Who went to get the fleece. Medea and Jason—The magic powder ; how the dragon was overcome.
The achievement of the quest—How Jason escaped with the fleece.

Conclusion : A comment on Jason's heroism.

LESSON XIV.

MEMORIZATION.—VOLUNTARIES.

In an age of fops and toys,
  Wanting wisdom, void of right,
Who shall move heroic boys
  To hazard all in Freedom's fight,—
Break sharply off their jolly games,
  Forsake their comrades gay,
And quit proud homes and youthful dames
  For famine, toil and fray?
Yet on the nimble air benign
  Speed nimbler messages,
That waft the breath of grace divine
  To hearts in sloth and ease.
So nigh is grandeur to our dust,
  So near is God to man,
When Duty whispers low, *Thou must*,
  The youth replies, *I can*.

—*Ralph Waldo Emerson.*

THEME: PERSEUS AND MEDUSA.

On an island in the midst of the sea there lived three terrible sisters called Gorgons. They were monsters—half women and half dragons. Their faces were beautiful, but they had brazen hands, a scaly skin, and instead of hair, snakes. Worst of all was the terrible power of their eyes, for whoever looked one of them in the face was forthwith turned into stone. Of the three the most formidable was named Medusa *(mē dew'za)*.

Hearing of these fearful beings, Perseus *(per'shoos)*, a young hero who thirsted for adventures, set out to cut off Medusa's head with its snaky locks. The gods came to his aid: Pluto lent him a wonderful helmet that made

him invisible; Minerva a shield so bright that it could be used as a mirror, and Mercury a sharp curved sword, and his own winged sandals, which enabled their wearer to fly like a bird.

Binding on the sandals, Perseus flew over sea and land until he reached the island where the Gorgons lived. He dared not look down at the land for fear he should gaze on the Gorgon's face and be turned into stone. Using the bright shield as a mirror, he saw reflected in it the three Gorgons asleep on the sea-shore. He took his sharp sword, and with his eyes fixed on the image in the shield, flew down and cut off the head of Medusa. The hissing of her snakes aroused her sisters, but they could not follow Perseus, because, thanks to Pluto's helmet, he was invisible. Perseus escaped with Medusa's head and presented it to Minerva in token of his gratitude to the gods, to whose help he owed his success. Pleased with the gift, Minerva placed the horrid head on her shining shield, so that her enemies when they looked on her in battle might be turned into stone.

EXERCISE I. *A.*—Make two connected sentences about each of the following:—(1) the Gorgons, (2) the island of the Gorgons, (3) Perseus, (4) the helmet of Pluto, (5) Mercury's sandals, (6) Medusa's head.

B.—Re-state the following sentences, but use other words to express the meaning of the italicized words:—(1) They had *twining* snakes instead of hair. (2) Perseus *thirsted for* adventures. (3) He used the bright shield *as a mirror.* (4) *Thanks to* Pluto's helmet he was invisible. (5) She placed the *horrid* head on her shield.

C.—(1) Tell what help the gods gave Perseus. (2) Tell how Perseus avoided being turned into stone (3) Tell what Perseus did with the head of Medusa.

EXERCISE II.—Unite the short sentences in each group into one sentence; *e.g.*, I was dead tired. You may fancy this = I was dead tired, as you may fancy. (1) I awoke. It was broad day. (2) We had scarcely passed the headland. The shore opened out. (3) I was thinking of this chance. I was watching till the sailor turned his back. I stood ready to drop into the sea. (4) Everybody lent a hand. The work went on briskly. (5) The soldier did not fire. He was afraid that he would alarm the enemy. (6) The bridge was built. There were great difficulties to overcome. (7) Supper was eaten. We gathered round the camp fire. John told the story of his adventure.

EXERCISE III.—Complete the statement in each of the following:—(1) Judge not lest ..... (2) The little fish will grow big, provided ..... (3) How small a thing is man, unless ..... (4) They would have escaped if ..... (5) The Indians could not have discovered them, had ..... (6) They came to Canada in order that ..... (7) They returned to Scotland although ..... (8) I cannot meet them here, for ..... (9) Will it satisfy you, suppose ..... (10) While ..... and before ..... the deer scented them and escaped.

REPRODUCTION.—Tell the story of "Perseus and Medusa" in your own words, using the following outline:—

Title.

Introduction: The Gorgons—Who they were, what they looked like, what they could do.
The island—Where the Gorgons lived.

The Story: Perseus—Who he was; his adventurous spirit; how the gods aided him.
The adventure—How he found Medusa and succeeded in his enterprise.
Perseus's gratitude—What he did with the Gorgon's head.

Conclusion: Minerva's approval.

LESSON XV.

MEMORIZATION.—FROM "EDINBURGH AFTER FLODDEN."

News of battle !—news of battle !
Hark ! 'tis ringing down the street ;—
And the archways and the pavement
Hear the clang of hurrying feet.
News of battle ! who hath brought it ?
News of triumph ? Who should bring
Tidings from our noble army,
Greetings from our gallant King ?
All last night we watched the beacons
Blazing on the hills afar,
Each one bearing, as it kindled,
Message of the opened war.
All night long the northern streamers
Shot across the trembling sky :
Fearful lights that never beckon
Save when kings or heroes die.

—*William E. Aytoun.*

THEME: THE FALL OF TROY.

The city of Troy had for years resisted the attacks of the Greeks. Valiant men had fallen on both sides—even Hector, and Achilles (*ak il' ēz*), and Paris. Then a certain Epeius (*ē pī' us*), by the counsel of the goddess Athene (*ath ē' nē*), devised the trick whereby Troy was at last taken. The Greeks made as though they had given up the siege ; they burned their camp and sailed away. However, they did not go far, but lurked behind an island a few miles from Troy. They left after them on the Trojan shore a gigantic horse of wood, inside of which the bravest of the chiefs had hidden themselves.

In the morning the Trojans gathered around the horse, hesitating whether to convey it into the city or to destroy it. At this point a cunning Greek, who had let

himself be made prisoner, led the people to believe that if the wooden horse were once brought inside the citadel it would be the safeguard of Troy. The deluded Trojans then took the horse in triumph through the city up to the citadel. That night they feasted, for they thought that the war was ended. But while they rejoiced the Greek fleet silently returned. The chiefs came out of the wooden horse and began to attack the city. They set it on fire and threw open the gates for the Greek army to enter. In the battle that ensued the Trojans were utterly defeated. So Troy fell.

EXERCISE I.—Compose sentences using the following words :—(1) resist, (2) valiant, (3) devise, (4) depart, (5) camp, (6) lurk, (7) hesitate, (8) safeguard, (9) citadel, (10) delude, (11) defeat.

EXERCISE II.—Make a brief statement about each of the following, so as to summarize the whole story :—(1) The siege of Troy. (2) The men who fell. (3) Epeius. (4) The Greeks. (5) The wooden horse and the Trojans. (6) The attack of the Greeks. (7) The fall of Troy.

THE SENTENCE.

Complex Sentence.—The **complex sentence** enables us to modify a simple assertion by a subordinate assertion. Study the following, underlining the main statement :—

Variety is the very spice of life, that gives it all its flavour.

Whither thou goest I will go.

The stream, which winds through the park, makes a bend at the foot of a gentle bank that sweeps down from the house.

EXERCISE III.—Reduce to a complex sentence each group :—(1) We sat in the old farm-house. Its windows looked over the bay. (2) The flame lit the battle wreck. The flame shone round him. (3) I have found the sheep. The sheep was lost. (4) I remember the village. I was born in the village. I went to school-house of the

village. (5) The mariner is gone. He has a bright eye. He has a beard hoar with age. (6) These are the "Waverley Novels." Scott wrote these novels in his later life. They are the masterpieces of romantic fiction. (7) Some boys make up a fishing party. They went to the deep pool. The pool lies just below the bridge. They began to fish at the pool.

Do not overbalance the main statement by too many subordinate clauses. Keep your sentences clear and nimble. Subordinate clauses can often be better expressed by a word, or phrase, or simple sentence.

Especially avoid constructions with "and who," "and which," etc., unless you have already used "who," "which" in a like clause. Do not say: "I arrived in Toronto, the chief city of Ontario, and which I long desired to visit," because "and" must connect like constructions. Write: "I arrived in Toronto, which is the chief city of Ontario, and which I long desired to visit." Or more simply: "I arrived in the chief city of Ontario, Toronto, which I had long desired to visit."

EXERCISE IV.—Improve the following sentences by reducing the number of relative clauses: (1) I stopt on the way to speak to the doctor whom I found attending a little girl who had been sliding on the ice and who had broken her wrist. (2) John came to his father who told him that he must pay for the window that was broken with the money which his uncle gave him when he found the purse which he had lost. (3) The cliffs which are steep and high at this point are covered in summer with heather which decks them in beautiful colours which blend with the red sandstone and the green foliage, which is something to be seen. (4) The gun was one given the boy on his birthday and which had never before been discharged, which made him a little afraid to fire it. (5) The valley, which extends for twenty miles and which surpasses in fertility all other districts, needs many days to examine, even if you take the railway that traverses it on the west and the steamboats that ply upon the river which flows through it.

REPRODUCTION.—Study the form of previous outlines on pp. 39, 43, 46; draw up an outline of "The Fall of Troy;" reproduce the story.

LESSON XVI.

MEMORIZATION—"EDINBURGH AFTER FLODDEN" (*Continued*).

News of battle! Who hath brought it?
All are thronging to the gate;
"*Warder—warder! open quickly!*
Man—is this a time to wait?"
And the heavy gates are opened:
Then a murmur long and loud,
And a cry of fear and wonder
Bursts from out the bending crowd.
For they see in battered harness
Only one hard-stricken man;
And his weary steed is wounded,
And his cheek is pale and wan:
Spearless hangs a bloody banner
In his weak and drooping hand—
What! can that be Randolph Murray,
Captain of the city band?

—*Aytoun.*

THE SENTENCE.—(*Continued*).

The Compound Sentence.—The **compound sentence** enables us to make two or more principal statements in the same sentence. Such statements, to be thus joined, must have a real connection in thought. To compound sentences we may use conjunctions like *and*, *but*, etc., or we may put them side by side, marking the division by comma or semicolon.

The usual co-ordinate conjunctions are: and, or, nor, either....or, neither.... nor, but, not only....but. The following have likewise co-ordinating force: Also, likewise, then, nevertheless, yet, else, etc.

I awoke one morning and found myself famous.

We had no power to anchor the ship, yet dared not beach her.

At last the breeze came; the schooner sidled and drew nearer in

the dark; I felt the hawser slacken once more, and with a good, tough effort, cut the last fibres through.

EXERCISE.—Compound those sentences in each group that have a real connection in thought:—(1) We pulled easily. We landed at the mouth of the river. Then, bending to our left, we began the ascent of the slope. (2) The street was small. It was what is called quiet. It drove a thriving trade on the week-days. (3) The night grew darker. The stars seemed to sink deeper in the sky. Driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. (4) I rose softly. I slipt on my clothes. I opened the door suddenly. I beheld one of the most beautiful groups a painter could imagine. It consisted of a boy and two girls lovely as seraphs.

COMPOSITION.—Ulysses and the Cyclops.

Title. Introduction: Fall of Troy—Departure of the Greek princes—Driven far and wide before they reach home, Ulysses (*yew lis' ēz*) farthest.

The Story: He sets sail from Troy—Reaches the land of the Cyclops (*sī'klops*)—Sees a great cave—Takes twelve of his men and enters it—Finds lambs and kids, baskets of cheese and pails of milk—The Cyclops is away—His companions wish to take provisions and depart—Ulysses wants to see the Cyclops—His wish is gratified—The Cyclops returns—a mighty giant, twenty feet in height or more, has but one eye, which is in the middle of his forehead—Makes a fire—Sees Ulysses and his companions—Asks who they are—They say they are Greeks and beg hospitality—He snatches up two of them, tears and eats them—Lies down to sleep—Devours two more for breakfast—Goes forth again—Ulysses finds a mighty pole, big as a ship's mast—From this he cuts a fathom's length—He sharpens and hardens it in the fire—The Cyclops comes home—Eats two more men—While he sleeps Ulysses heats his pole and thrusts it into the Cyclops's eye.

Conclusion:—Ulysses and his surviving comrades escape to their ship.

LESSON XVII.

MEMORIZATION—"EDINBURGH AFTER FLODDEN" (*Continued*).

Right bitter was the agony
  That wrung that soldier proud:
Thrice did he strive to answer,
  And thrice he groaned aloud.
Then he gave the riven banner
  To the old man's shaking hand,
Saying—"That is all I bring ye
  From the bravest in the land!
Ay! ye may look upon it—
  It was guarded well and long,
By your brothers and your children,
  By the valiant and the strong.
One by one they fell around it,
  As the archers laid them low,
Grimly dying, still unconquered,
  With their faces to the foe."

—*Aytoun.*

THE SENTENCE—(*Continued*).

The Long Sentence.—The long sentence compared with the short sentence may say more, may express things in their relative importance, and may have the charm of rhythm. Compare this group of short sentences with the corresponding long sentence:—

A. They passed through the ravine. They came to a hollow. The hollow was like a small amphitheatre. The hollow was surrounded by perpendicular precipices.

The main thought is their arrival at a peculiar hollow —all else must be subordinated to that chief notion. Hence:

B. Passing through a ravine, *they came to a hollow*, like a small amphitheatre, surrounded by perpendicular precipices.

Study the three ways in which subordination is here effected.

EXERCISE.—Reduce the following groups each to a long sentence:—(1) The hunter walked through the wood. The hunter saw a deer. The deer was drinking at a pool. (2) He closed his eyes. He seemed to see his native village. It was as if in a dream. The village lay in a quiet valley. (3) We turned from the main road. We went up a narrow lane. The lane was thickly shaded by forest trees. We came in sight of the cottage. (4) I found the old angler. He was seated on a bench. The bench was before the door. He was smoking his pipe. It was in the soft evening sunshine.

COMPOSITION.—Tell of "The Home-Coming of Ulysses," following this outline:—

Title. Introduction: After many years and much wandering Ulysses returned to his own city.

The Story: Comes to his palace—The old dog, Argus, which he had raised himself, knows his master, but no one else does—He wags his tail and droops his ears—Ulysses wipes away a tear—Asks how so fine a dog could be left in the court—The swine-herd says, "He belongs to a master that died far away. The careless women tend him not"—As he spoke the dog died—Twenty years he had waited and now at last he saw his master—Ulysses' wife, Penelope *(pen el'op ē)* had been besieged with suitors—At last, in despair, she promised to bring out the great bow of Ulysses, and to marry him who could wield it—The next day was the day of the trial—Penelope says, "Here is the bow of the great Ulysses. Whoso shall bend it easiest in his hands, and shoot an arrow most easily through these twelve rings, him will I follow"—All the suitors try and fail—Then Ulysses handles the great bow—Strings it without effort—Takes an arrow from the quiver—Lays the notch upon the string and draws it—The arrow passes through every ring and stands in the wall beyond—Then Penelope knows him for her husband—They weep over each other and kiss each other

Conclusion: Comment on the joy of the return home after twenty years' absence.

LESSON XVIII.

MEMORIZATION.—ORPHEUS.

Orpheus with his lute made trees
And the mountain tops that freeze
  Bow themselves when he did sing;
To his music plants and flowers
Ever spring; as[1] sun and showers
  There had made a lasting spring.

Everything that heard him play,
Even the billows of the sea,
  Hung their heads, and then lay by;—
In sweet music is such art[2],
Killing care and grief of heart
  Fall asleep, or hearing die.—*William Shakspere.*

[1] as if. [2] that (understood).

EXERCISE.—Gain brevity, subordination, and rhythm by reducing each of the following groups of sentences to one compact long sentence:—(1) I parted with the old angler. I inquired after his place of abode. I happened to be near the village. It was a few evenings later. I had the curiosity to seek him out. (2) I found him. He was living in a small cottage. The cottage contained only one room. The cottage was a perfect curiosity in its method. The cottage was a perfect curiosity in its arrangement. (3) It was on the skirts of the village. It was on a green bank. It was a little back from the road. It had a small garden in front. The garden was stocked with kitchen herbs. The garden was adorned with flowers. (4) His schoolhouse was a low building. It was composed of only one room. It was rudely constructed of logs. The windows were partly glazed. The windows were partly patched with leaves of copy-books. (5) The school-house stood in a rather lonely situation. It stood in a pleasant situation. It stood just at the foot of a woody hill. It had a brook running close by. It had a formidable birch tree growing at one end of it.

COMPOSITION.—Tell the story of "Orpheus and Eurydice."

Theme. Introduction: The sweet singer, Orpheus (*or'fews*)—All living things charmed by his music: birds, trees, streams.

The Story: His beautiful young wife, Eurydice (*yew rid'i sē*) —A serpent stings her and she dies—Orpheus seeks her in the Land of the Shades—His music wins a passage across the River of Death, and makes the watch-dog of the pass let him enter the land of the dead—Pluto, king of the Lower World, grants his prayer and restores Eurydice to him—But there is one condition—He must not look back at Eurydice till they are out of the Shades —They near the Upper World—Orpheus cannot forbear giving one backward glance—His wife must return to the Land of Shades.

Conclusion: The grief of Orpheus till his death.

LESSON XIX.

MEMORIZATION.—FROM "A WISH."

Happy the man whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.

Sound sleep by night; study and ease
Together mixt, sweet recreation,
And innocence, which most does please
With meditation.

Thus let me live, unseen, unknown;
Thus unlamented let me die;
Steal from the world, and not a stone
Tell where I lie.

—*Alexander Pope. (Written at the age of twelve).*

EXERCISE.—Turn each clause in the following into a simple sentence, whenever the clause is really an independent principal statement:—

The pupil must sedulously avoid long compound sentences joined arbitrarily by *and's*, *but's*, *so's*, and *then's*.

(1) I am not going to relate the voyage in detail, it was fairly prosperous and the ship proved to be a good

ship, the crew were capable seamen and the captain understood his business. (2) The crowd surged about the entry and some made their way in but others were crushed against the barriers but one poor woman was overcome with fear so she cried out for help so a passage was made for her and she escaped. (3) The boat sank by the stern and so far there was no harm done and no lives were lost and we could wade ashore in safety but there were all our stores at the bottom and only two guns remained fit for service. (4) The fair breeze blew and the white foam flew and the furrow followed free and we were the first that ever burst into that silent sea. (Compound by punctuation only.) (5) It was on an autumn day when the grapes were ripe and a fox sneaked into a vineyard and there he saw a great many bunches of grapes hanging on high, so he tried to reach them and jumped and jumped but he could not jump high enough, so he could not get them and he got very tired at last, so he said to himself "Pshaw! I don't care, the grapes are sour anyway."

COMPOSITION.—Tell the story of "King Midas."

Title. Introduction: Silenus, the jovial Satyr, often drunk, once lost his way—Brought to King Midas he was royally received—His pupil, the young god Bacchus, offers the King as recompense any gift he will choose.

The Story: Midas's choice is the Golden Touch—that is, that everything he touches shall turn to gold—Result as to flowers, books, food, drink—The gift is a curse, not a blessing—Prayer to Bacchus—The god in pity takes it away.

Conclusion: Midas bathes in river Pact'olus—Is free from the fatal gift—The river sands are still golden to-day.

ADDITIONAL THEMES.[1]

COMPOSITION— 1. Phaeton. 2. Niobe. 3. The Garden of the Hesperides. 4. Atalanta's Race. 5. King Admetus. 6. Hero and Leander. 7. Pyramus and Thisbe. 8. Ulysses and the Sirens. 9. Ulysses and the Lotos-Eaters. 10. Scylla and Charybdis. 11. Nausicaä. 12. The Death of Hercules. 13. Theseus and Ariadne. 14. Iphigenia. 15. The Death of Hector. 16. Laocoön.

[1] Material for these compositions is found in Gayley's "Classic Myths in English Literature." (Boston: Ginn and Co.)

CHAPTER V.—STORIES FROM ANCIENT HISTORY.

LESSON XX.

MEMORIZATION.—FROM "THE ISLES OF GREECE."

The isles of Greece! the isles of Greece!
  Where burning Sappho loved and sung,
Where grew the arts of war and peace,
  Where Delos rose and Phoebus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set.

The mountains look on Marathon—
  And Marathon looks on the sea;
And musing there an hour alone,
  I dreamed that Greece might still be free;
For standing on the Persians' grave,
I could not deem myself a slave. —*Lord Byron.*

THEME: THE BATTLE OF MARATHON.

For a century and a half the cities of Greece struggled against Persian invasions, until at last the Greeks themselves, under Alexander, invaded and conquered Persia. Early in this struggle Darius *(dar ī us)*, the Persian King, sent heralds to Greece demanding earth and water as tokens of subjection to him. Some of the cities weakly yielded, but Athens and Sparta, the leading cities of Greece, refused.

Darius in wrath moved his forces against them, and encamped on the plain of Mar'athon, supported by his fleet, which lay in the bay of the same name. Athens had great cause to fear, for Marathon was but twenty-two miles from the city; yet no Athenian dreamed of submitting without a blow for freedom. The Athenians sent for aid to Sparta. So swift of foot was the courier

Phidippides *(fī dip' i dēs)* that he made the journey of one hundred and fifty miles in forty-eight hours. Sparta promised her help, but by ancient custom the Spartan troops might not set out until the moon was past its full. This meant a delay of five days, during which time Athens might fall and Greece be ruined.

The Athenians, by the advice of their chief general, Miltiades *(mil tī' ah dēs)*, marched straight to Marathon. Looking down from the hills they saw the great Persian army, which must have out-numbered their little band almost ten to one. The Greeks, descending to the plain, spread out in a long thin line, and charged across the open at a full run, sounding their war-cry as they advanced. So furious was their onslaught that the Persians could use neither cavalry nor bowmen. The Persian line on both wings broke and fled to the ships. In the centre the Greeks, breathless from their long run, were driven back. But Miltiades brought up his victorious wings, and attacking the Persian centre with his entire force soon had the enemy in full flight. The marshes swallowed up many of the flying men, hundreds fell by the swords of the victors, but a vast number made good their escape to the ships. The Greek loss was only one hundred and ninety men.

The Persian fleet would fain have attacked Athens in the absence of the Greek forces, but Miltiades, divining their purpose, marched back his weary troops and reached Athens just soon enough to save it. Baffled at all points, the Persians sailed away, and Athens, for the time, was safe.

EXERCISE I. *A.*—Make two connected sentences about (1) Persia, (2) Alexander the Great, (3) an encampment,

(4) Marathon, (5) the line of an army, (6) the wings of an army.

B.—Use other words to express the meaning of the italicized words:—(1) Darius demanded earth and water *as tokens of subjection.* (2) Some cities *weakly* yielded. (3) They would not submit *without a blow for freedom.* (4) The moon was *past the full.* (5) *Baffled* at all points, the Persians withdrew.

C.—(1) Tell how "earth and water" could be tokens of subjection. (2) Tell something about Phidippides. (3) Tell why the Spartans did not come to the help of Athens. (4) Tell what you think of the Athenians at Marathon. (5) Tell what you think of Miltiades.

EXERCISE II.—(1) Point out three complex sentences in the preceding story; re-write the subordinate parts as simple sentences. (2) Point out three compound sentences; re-write the parts as simple sentences. (3) Point out three sentences having subordinate parts with participles; re-write the subordinate parts as simple sentences.

EXERCISE III.—State in a sentence or two what each paragraph of the story is about.

REPRODUCTION.—"The Battle of Marathon."

Title.

Introduction: Greece and Persia—Their relations.
Darius and Greece—His heralds and demands; how the Greek cities treated them.
The invasion—Marathon; Persian army and fleet.

The Story: Sparta—Phidippides; Athenian request; Sparta's delay.
The Athenians—The march to Marathon.
The Greek formation—Their charge across the open.
The onslaught—Impetuous attack; surprise of Persians.
The battle—The wings; repulse of Greek centre; fresh attack on Persian centre; defeat of Persians.

Conclusion: The Persian fleet—Danger to Athens; return of the Athenian troops; safety of the city.
The departure—The glory of Athens and Miltiades.

LESSON XXI.

MEMORIZATION.—FROM "THE SIEGE OF CORINTH."

They fell devoted, but undying ;
The very gale their names seemed sighing :
The waters murmured of their name ;
The woods were peopled with their fame ;
The silent pillar, lone and gray,
Claimed kindred with their sacred clay ; . . . .
Despite of every yoke she bears,
The land is glory's still and theirs !
'Tis still a watchword to the earth :
When man would do a deed of worth
He points to Greece, and turns to tread,
So sanctioned, on the tyrant's head.

—*Lord Byron.*

THEME: THE DEATH OF LEONIDAS.

The time came when the Spartans nobly redeemed the credit they had lost by leaving Athens alone to fight Darius. Darius was dead, but Xerxes (*zer'zēz*), his son, came in his place to subdue Greece with an incalculable host. The cities of Greece held a congress, and determined, among other measures, to defend the narrow mountain defiles by which alone the invaders could enter their country.

Leonidas, King of Sparta, was sent to keep one of these, known as the Pass of Thermopylæ (*ther mop' ī lē*). His force was very small, only three hundred Spartans and a few men from other Grecian cities. When Xerxes drew near the pass he laughed this little band to scorn, and ordered his army to advance and seize them forthwith. Forward went his troops, into the narrow defile, where only a few could fight at once. The light arms,

slight shields, and open formation of the Persians were no match for the close ranks of the Greeks, armed with long spears and heavy shields. The Persians fell by hundreds, while the Greeks lost but few. For two days the fighting continued. Even the "Immortals," the flower of the Persian army, were routed.

But the gallant Greeks were at last betrayed. A recreant Greek guided the Persians over the mountains by another pass. They attacked the defenders of Thermopylæ in the rear. Hemmed in, the Greeks had to choose between flight and destruction. Leonidas declared that the honour of Sparta would not permit her king to yield a pass he was sent to defend. His gallant band were of one mind with him. They must conquer or die at their post. They could not conquer, but they could die, and sell their lives dearly. The Persian host came on, but time and again they were driven back. One by one the Spartans fell. As their spears became broken they fought with their swords, and then with their daggers. Leonidas was killed, and around his body his men fought fiercely until the last man fell dead.

This inscription was written for the monument that marked their grave:—"Stranger, tell the Lacedæmonians[1] that here we lie in obedience to their orders." Such glory as theirs is imperishable.

[1] Spartans.

EXERCISE I. *A.*—Express in other words the meaning of the italicized words:—(1) The Spartans *redeemed the credit* they had lost. (2) Xerxes brought into Greece an *incalculable* host. (3) The cities held a *congress*. (4) The army *drew near* the pass. (5) Xerxes *laughed* the little band *to scorn*. (6) The "Immortals" were the

flower of the Persian army. (7) They chose *between flight and destruction.* (8) Such glory is *imperishable.*

B.—(1) Tell why Xerxes invaded Greece. (2) What measures did the Greeks take to defend their country? (3) What advantage had Leonidas and his companions against the numbers of the Persians? (4) Why did they resolve to die at their post?

EXERCISE II.—SUMMARY.—Write a sentence about each of the following, so that the six sentences make a summary of the story of the death of Leonidas:—(1) Xerxes. (2) The Greeks. (3) Leonidas. (4) The Persians. (5) Betrayal. (6) The monument.

THE SENTENCE—(*Continued*).

The Interrogation.—Compare the two forms of the following sentences:—

A. Thou wouldst not have a serpent sting thee twice.
B. Wouldst thou have a serpent sting thee twice?

A. I am not my brother's keeper.
B. Am I my brother's keeper?

We notice, first, that sentence *A* is declarative, and sentence *B* interrogative; second, that sentence *B*, though interrogative, does not call for any answer; it is a declarative sentence that has been put as an **interrogation** to gain force. At times, therefore, the declarative sentence, to gain force, can be put as a question.

The Exclamation.—Compare the two forms of the following sentences:—

A. The lit lake shines very brightly.
B. How the lit lake shines!

A. I would give my kingdom for a horse.
B. A horse! a horse! My kingdom for a horse!

We see, first, that sentence *B* is an exclamatory sentence or **exclamation**; second, that the exclamatory

form gives great force to the sentence. At times, therefore, the declarative sentence can be put with more force as an exclamation.

EXERCISE III.—Turn the following declarative sentences into effective interrogations or exclamations:—(1) Blessings brighten as they take their flight. (2) It is growing very late. (3) The maple leaf is a very dear emblem. (4) We had a very delightful visit. (5) You can hear the tramp of the boys as they are marching. (6) The brave who die blest by all their country's wishes sleep very well. (7) Our cat has got a monstrous tail. (8) Life is not so dear as to be purchased as the price of slavery. (9) I am not hurt a scratch. (10) I wish I were wise. (11) It is a very great pity, Iago. (12) This is a Daniel come to judgment. Young man, I honour thee highly.

REPRODUCTION.—Draw up a formal outline of the story of the death of Leonidas, following previous plans. Tell the story of "Leonidas," following the outline you have made.

LESSON XXII.

MEMORIZATION.—ODE.

How sleep the brave who sink to rest,
By all their country's wishes blest!
When Spring, with dewy fingers cold,
Returns to deck their hallowed mould,
She there shall dress a sweeter sod
Than Fancy's feet have ever trod.

By fairy hands their knell is rung;
By forms unseen their dirge is sung;
There Honour comes, a pilgrim gray,
To bless the turf that wraps their clay;
And Freedom shall a while repair,
To dwell, a weeping hermit, there!

—*William Collins.*

Theme: Marcus Curtius.

For three years Rome was ravaged by the plague. In the second year of the pestilence the Tiber, overflowing its banks, flooded the great circus and put an end to the public games. Then in the middle of the Forum, the great open place for the courts of justice, the earth suddenly cracked and a great gulf yawned. At this last misfortune the Romans thought that the anger of the gods was kindled against them, and they hastened to ask the oracles what they should do. The oracles answered that the gulf would never close until the best and strongest that the Roman commonwealth possessed should be cast into it. This answer was puzzling. What was the true strength of Rome?

One man understood. A noble youth, Marcus Curtius, who had gained great fame by brave deeds, said that the true strength of Rome lay in the courage and devotion of her citizens. Putting on his armour and mounting his horse, he rode to the edge of the gulf. Before the eyes of the frightened and astonished people he devoted himself to death for the safety and glory of Rome, plunging with his horse headlong into the yawning and bottomless abyss. The people rushed up and threw their treasures in after him. With a surge the edges of the gap came together and the gulf closed. Thenceforth the place was known as the Curtian Lake, in honour of that young hero who did not hold his life too dear to be given up for his city.

Exercise I.—Write brief sentences about each of the following, so as to make a summary of the story of Marcus Curtius:—(1) The plague in Rome, (2) the calamities that ensued, (3) the oracles, (4) Marcus Cur-

tius, (5) his deed, (6) the people's actions, (7) the Curtian Lake.

THE SENTENCE—(*Continued*).

Loose Sentence: Periodic Sentence.— Compare the sentences below with respect to the place held in the sentence by the main statement:—

A. The mist crept slowly up the valley as the sun went down.

B. As the sun went down, the mist crept slowly up the valley.

A. Feed thine enemy, if he hunger.

B. If thine enemy hunger, feed him.

A. Tact carries it against talent, for all the practical purposes of life.

B. For all the practical purposes of life, tact carries it against talent.

Sentence *A*, in which the subordinate part concludes, is called **loose.** Sentence *B*, in which the main statement ends with the sentence (period), is **periodic.**

The suspension of the main statement till the close of the sentence is sometimes effected by certain words. Compare:—

A. He was a man of taste, as well as of judgment.

B. He was *not only* a man of taste, *but also* a man of judgment.

The main statement, which in *A* concludes in the middle, is in *B* suspended by means of the italicized words to the end of the sentence.

Words that help the suspense of the periodic sentence are:—Either . . . or, whether . . . or, neither . . . nor, not only . . . but, now . . . now, such, etc.

A sentence may be a **compromise,**—that is, periodic in part and loose in part; *e.g.*,

Instead of the rolling tide, the arched bridge, and the happy islands, I saw nothing but the long hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it.

The loose structure is the easy, natural, graceful form of discourse; the periodic structure is effective for point, emphasis, stateliness. Both forms are good, but neither form may be carried to the extreme. Variety in the structure of sentences is best.

EXERCISE II.—Re-write as good periodic sentences:—(1) Give thine enemy drink if he thirst. (2) Miss Bates and Miss Fairfax walked into the room, escorted by two gentlemen. (3) All is not gold that glitters. (4) I am witty myself, and I am the cause that wit is in other men. (5) You have rated me many a time and oft in the Rialto. (6) It is not good and it cannot come to good. (7) Do as the Romans do when you are in Rome. (8) His strength was renewed in the cool air and silence and among the sleeping houses. (9) The thing is true according to the law of the Medes and Persians, which altereth not. (10) Do not be a borrower and do not be a lender. (11) I think monarchy and aristocracy valuable and useful, but they are valuable and useful as means, not as ends. (12) We passed that corner when we made a party upon any Sunday.

REPRODUCTION.—Draw up a formal outline of the story of Marcus Curtius. Tell the story.

LESSON XXIII.

MEMORIZATION.—FROM "HORATIUS."

For Romans in Rome's quarrel spared neither land nor gold,
Nor son nor wife, nor limb nor life, in the brave days of old.
Then none was for a party; then all were for the state;
Then the great man helped the poor, and the poor man loved the great:
Then lands were fairly portioned; then spoils were fairly sold.
The Romans were like brothers in the brave days of old.

—*Thomas Babington Macaulay.*

EXERCISE I.—Re-write as good loose sentences:—(1) When givers prove unkind rich gifts wax poor. (2) Found in the way of righteousness the gray head is a crown of glory. (3) Shining amidst the trees, at a distance of a mile, the fire, at first glance, we could not notice. (4) In woman an excellent thing,—ever soft, gentle and low was her voice. (5) Not from chance, but from art, comes true ease in writing. (6) Folded together in deadly wrestle, each with a hand upon the other's throat, I saw Hands and his companion. (7) It is old-fashioned, but choicely good, poetry.

EXERCISE II.—Recast the following sentences that are faultily loose:—(1) We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather. (2) There are, besides the above-mentioned, innumerable retainers to physic, who, for want of other patients, amuse themselves with the stifling of cats in an air pump, cutting up dogs alive, or impaling of insects upon the point of a needle for microscopical observations; besides those that are employed in the gathering of weeds, and the chase of butterflies; not to mention the cockle-shell merchants and spider-catchers. (3) Let me tell you, this kind of fishing with a dead rod and laying night-lines are like putting money to use; for they both work for their owners when they do nothing but sleep, or eat, or rejoice, as you know we have done this last hour, and sat as quietly, and as free from cares under this sycamore, as Virgil's Tityrus and his Melibœus under their broad beech tree.

COMPOSITION.—The story of Decius.

The conflict between the Romans and the Latins—The pitched battle near Mount Vesuvius—The oracle consulted—The general of one side and the army of the other must perish—The Romans resolve to save their army by losing their general—Decius accepts his fate—Devotes himself to death—Arms himself at all points—Springs on his horse—Spurs into the ranks of the enemy—Falls—The Romans filled with hope charge and gain the victory.

LESSON XXIV.

MEMORIZATION.—FROM "THE LAY OF THE LAST MINSTREL."

Breathes there the man with soul so dead,
Who never to himself hath said,
  This is my own, my native land!
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned,
  From wandering on a foreign strand!
If such there breathe, go, mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim;
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonoured, and unsung.

—*Sir Walter Scott.*

THE SENTENCE—(*Continued*).

The Balanced Sentence.—Observe the form of the following:—

Love me little, love me long.

I could have better spared a better man.

The whole head is sick, and the whole heart faint.

The Puritan hated bear baiting, not because it gave pain to the bear, but because it gave pleasure to the spectators.

In each of these sentences, it will be noticed, one part is set off against another. This constitutes the nature of the **balanced sentence**. The parts thus set off may be single words, they may be whole clauses; they may balance by sound or by structure, or by both.

EXERCISE.—Make changes in the following that will give a balanced structure:—(1) This will kill or make him well. (2) The path of virtue is not a peaceful path. (3) In the day of prosperity be joyful, but consider when you are unfortunate. (4) Not that I loved Cæsar less but that Rome was dearer to me. (5) It is better to go into the house of mourning than where people feast. (6) This may be play to you but we find it mortally dangerous. (7) They think too little and they are very loquacious. (8) When reason is against a man he will not favour an appeal to reason. (9) We can easily forgive those who weary us, but we cannot pardon those who find us tiresome. (10) Heroes carry into effect what poets imagine, and they are therefore of the same race. (11) Nothing is more amiable than true modesty, and there is nothing to be more despised than the contrary. The one guards virtue but false modesty leads it astray.

COMPOSITION.—Tell the story of "Regulus."

The war of Rome and Carthage, the chief city in Northern Africa—Romans invaded Africa under Regulus—Defeat of Roman army and capture of Regulus—Held captive during five years—Was sent by the Carthaginians to Rome to sue for peace—Promised to return to Carthage if peace were not made—He addressed the Roman senate against making peace, which would only help Carthage—Dissuaded them from making an exchange of prisoners—Then went back to Carthage to be put to death—Comment on such austere patriotism.

ADDITIONAL THEMES.

COMPOSITION.—1. The Battle of Salamis. 2. The Expedition of the Ten Thousand. 3. Macedonian Conquest of Athens. 4. The Expulsion of the Kings from Rome. 5. Cannæ. 6. The Assassination of Julius Cæsar. 7. The Roman Conquest of Britain.

CHAPTER V. (SPECIAL) LETTER FORMS.

LESSON XXV.

Business Letters.

1. *The Heading.*—The letter begins with **the heading** which states (**a**) the place of writing, and (**b**) the time of writing. The heading is put in the upper right hand corner of the sheet.

2. *The Direction.*—In business letters **the direction** includes (**c**) the person to whom the letter is written; (**d**) his full address. The direction is placed in the upper left hand corner below the second line of the heading.

3. *The Complimentary Opening.*—Place **the complimentary opening** (**e**) below the direction.

In commercial letters, the usual complimentary openings are:—Dear Sir, My Dear Sir, and (rarely) Sir; Dear Sirs, My Dear Sirs, Gentlemen; Madam, Dear Madam, Ladies, Dear Mesdames.

4. *Body of the Letter.*—The **letter** proper (**f**) should be brief, simple and clear. In form it follows the usual paragraph laws. See pp. 82, 85, 88 ff.

5. *The Conclusion.*—The letter has a **conclusion** of two parts, (**g**) the complimentary ending, (**h**) the signature of the writer. The conclusion is put in the lower right hand corner of the sheet. If the signature is made by a clerk, his initials preceded by *per* (by) are placed below.

The usual forms of complimentary endings to business letters are:—Truly yours, Very truly yours, Yours truly, Yours faithfully, Yours respectfully, I remain, Dear Sir, Very respectfully yours, Believe me, Very truly yours, etc.

(a) 22 SMITH ST., SMITHVILLE, ONT.,

(b) *February 20, 1899.*

(c) MESSRS. POYNTER BROTHERS & COMPANY,

(d) *19 Bay Street, Toronto, Ont.*

(e) DEAR SIRS:—

(f) *Two weeks ago, on February 6, I mailed to you P. O. order for $2.00, one year's subscription to "Good Times." As I have since received neither the magazine nor any acknowledgment of the order, I conclude that my letter must have miscarried.*

You will oblige me very much by notifying me, at your earliest convenience, of the non-receipt of the order, that I may make inquiries at this Post Office.

(g) *Very truly yours,*

(h) *JAMES C. SMITH.*

6. *The Superscription or Outer Direction.*—On the envelope of the letter are placed the name, titles, and exact and full address of the person to whom the letter goes. These are placed towards the lower right of the envelope. The stamp must be affixed in the upper right hand corner.

STAMP.

Messrs. Poynter Brothers & Co.,
Publishers,
19 Bay Street,
Toronto,
Ont.

7. *Paper.*—The usual form of business letter paper is about eight inches by ten; the paper itself is usually white and unruled. The envelope to suit this size would be about six inches by three and a-half; it should match the paper in colour.

EXERCISE I.—Study the form and position of each part of the preceding letter, then make a careful copy of it on a sheet of business letter paper. Study the address of the envelope and copy it on a proper envelope.

EXERCISE II.—Re-write, having regard to form and punctuation, this answer to the letter above; address the envelope to contain it.

Office of "Good Times" 19 Bay Street Toronto, Ont. February 22 1899 Mr. James C. Smith 22 Smith St. Smithville Ont. Dear Sir Your letter of February 20, is to hand and due note has been made of the contents. Our books show that your order for $2.00, one year's subscription to "Good Times," was received, and your name placed on our mailing list for March. You will doubtless receive the March number of "Good Times" in due season. The date on the mailing tag is our usual receipt. If you desire your subscription to begin with the February number, and will notify us to that effect, a copy of the February issue will be sent to you. Thanking you for the subscription we remain Truly yours Poynter Brothers and Company per J. W.

BUSINESS FORMS.

1. CHEQUE.

No. 98. *Toronto, July 3, 1900.*

To the CANADIAN BANK OF COMMERCE.

NORTH-WEST TORONTO BRANCH.

Pay .....*Messrs. Poynter Bros. & Co.*.....*or order*

Twenty-five ~~~~~~~~~~~~~~~~~~~~~~~~~~~~ $\frac{50}{100}$ *Dollars*

in full of rent for June, 1900.

$25.50. *T. C. BLACK*

If we desire the cheque payable to ourselves write "Pay self," etc.

2. RECEIPT.

No. 334. *Toronto, July 4th, 1900.*

Received from *Mr. T. C. Black, cheque for Twenty-five Dollars and Fifty Cents, in full of rent for June, 1900, for house No. 32 Walton St.*

$25.50. *POYNTER BROS. & CO.*

3. PROMISSORY NOTE.

$350. *Due September 15, 1900. No. 64.*

Toronto, July 15, 1900.

Three months after date I promise to pay to the order of .....*MESSRS. POYNTER BROTHERS & CO.*,..... *at the Canadian Bank of Commerce, North-west Toronto Branch, Three Hundred and Fifty* ~~~~~~~~~~~~~~~~~~~~ $\frac{XX}{100}$ *Dollars with interest at five per cent. Value received.*

OLIVER T. NEIL.

If a joint note read: "We jointly and severally promise," etc.

OLIVER T. NEIL.
SAMUEL NEIL.

If payable on demand read: "On demand, I promise," etc.

COMPOSITION 1.—(i) Write a letter ordering various seeds (specify) from a seed-merchant, or a book (specify) from a bookseller. Address the envelope. (ii) Write on behalf of the merchant, the answer to the order, enclosing the account. Address the envelope. (iii) Write out a cheque in payment of the account. Write the letter accompanying the cheque for payment.

COMPOSITION 2.—Write a letter asking for a place that is vacant in an office, factory, or house. State reasons for desiring employment—necessary details of yourself—age, health, education, disposition to work, assurance of fidelity and gratitude.

COMPOSITION 3.—Write a letter as from a tenant to his landlord, complaining of the bad state of the roof and one wall, and asking for immediate repairs.

LESSON XXVI.

LETTERS OF SOCIAL INTERCOURSE.

Letters of Friendship.—The friendly letter is as it were a little talk put on paper, in which ease, frank cordiality, grace, animation, and a large personal element blend.

Here is a letter of the poet Cowper to his cousin, Lady Hesketh :—

The Lodge, Sept. 15, 1787.

My Dearest Cousin,—

On Monday last I was invited to meet your friend Miss J— at the Hall, and there we found her. Her good nature, her humorous manner, and her good sense are charming ; in so much that even I who was never much addicted to speech-making, could not

help saying at parting, I am glad that I have seen you, and sorry that I have seen so little of you.

I am making a gravel walk for winter use, under a warm hedge in the orchard. It shall be furnished with a low seat for your accommodation, and if you do but like it I shall be satisfied. In wet weather, or rather after wet weather, when the street is dirty, it will suit you well, for lying on an easy declivity through its whole length, it must of course be immediately dry.

You are very much wished for by our friends at the Hall—how much by me I will not tell you until the second week in October.

Yours, my dearest Coz, most cordially,[1]

WILLIAM COWPER.

[1] The ending is that of a letter of Jan. 1, 1783.

Form.—The form of the friendly letter, it will be noticed, differs from that of the business letter in the following:—(i) The heading often omits the home address when it is well known to the person addressed. (ii) The direction is omitted or put below the body of letter (see Lesson xxvii). (iii) The complimentary opening is very varied:—My Dear Smith, Dearest Tom, etc., as the occasion requires. (iv) The complimentary ending reflects the personal relation of the writers:—Most sincerely yours, Your affectionate Mother, Lovingly, etc. In letters of the greatest intimacy the signature is often the Christian name only.

Paper.—Letters of social intercourse should be written on the best plain paper the writer can afford. The standard size of note paper is seven inches by four and a-half (also six and one-half inches by four and three-quarters); but smaller sizes are frequently used. The paper should be unruled, white or slightly tinted, with plain edges. The envelope should match the paper, and enclose the letter when folded once. The standard size of the envelope is four and three-quarter inches by three

and three-quarters (also five inches by three and one-half); but the size varies with the paper.

EXERCISE I.—Copy out, correctly placed and punctuated, this letter:—

To some American school children, who had sent Lord Tennyson an album of his poems copied by themselves.

Farringford March 1885 My Dear Young Friends Your Christmas greeting only reached me the day before yesterday, and it was very welcome. I thank you heartily for having taken so much trouble to show us that what I have written gives you pleasure. Such kindly memorials as yours make me hope that, tho' the national bond between England and America was broken the natural one of blood and language may bind us closer and closer from century to century Believe me your true old friend Tennyson.

EXERCISE II.—Copy out on note paper, correctly placed and punctuated, the following letter:—

19 Warwick Crescent October 10th 1865 My Dear Tennyson When I came back last year from my holiday I found a gift from you, a book; this time I find only the blue and gold thing which, such as it is, you are to take from me. I could not even put in what I pleased, but I have said all about it in the word or two of preface, as also that I beg leave to stick the bunch in your buttonhole May I beg too that Mrs. Tennyson will kindly remember me? Ever affectionately yours Robert Browning.

COMPOSITION 1.—Write a letter, on note paper, addressed to a near relative, describing the little incidents and experiences of the first day of school following a vacation.

COMPOSITION 2.—Write an invitation to a boy or girl friend asking him or her to spend a day with you for some particular purpose, fishing, pic-nic, etc.

COMPOSITION 3.—Write the reply to the foregoing invitation.

Compositions on themes in later exercises should frequently be written in the form of letters. Letter-writing is one of the best schools of training in easy and graceful English.

LESSON XXVII.

LETTERS OF SOCIAL INTERCOURSE.—(*Continued*).

Formal Letters.—Letters addressed to strangers on matters of social intercourse differ little in form from purely business letters. The parts of the direction, giving (c) the person addressed and (d) his full address, are omitted from the introduction and added at the foot of the letter, beginning opposite the signature.

(a) *14 Wellington Crescent, Toronto,*
(b) *January 4, 1900.*

(e) *My Dear Sir,*—

.....

.....

.....

Very truly yours,
J. C. SMITH.

(c) *Walter Horrocks, Esq.,*
(d) *Race Lodge,*
Thornbury,
P.Q.

Formal Invitations.—Invitations to formal dinners, "at homes," balls, etc., are written and answered in the third person.

Mr. and Mrs. Joseph Smith present their compliments to Mr. Edson and request the honour of his company to dinner on Friday evening, the eighth of January, at seven o'clock.

(a) *34 Weston Road,*

(b) *Monday Morning.*

Note the position on the page of the place and date of writing. The expression "present compliments" is often omitted. "The honour of the company" .... is preferred to "the pleasure of" .... in public and very formal affairs.

Mr. Edson accepts with pleasure Mr. and Mrs. Smith's kind invitation to dinner on Friday evening at seven o'clock.

(a) *The Lodge,*

(b) *Monday Evening.*

The answer of regrets would read :—

"Mr. Edson regrets that a previous engagement (absence from town, circumstances) will prevent him from accepting," etc.

Cards—"At Home."—

Mrs. William Welton

At Home

On Thursday, June twenty-fifth, at nine o'clock P.M.

Dancing.

(a) *34 Morton Road.* *An answer is requested.*

In place of "An answer is requested" we frequently use the letters R.S.V.P. *Répondez s'il vous plait,* Answer if you please.

An evening "At Home" usually bears the word "Cards," or "Dancing," etc.

COMPOSITION 1. Copy exactly, on note paper, the form of the letter from Mr. J. C. Smith to Mr. Horrocks, as above. As the body of the letter, have Mr. Smith enquire about the address of Mr. Horrocks's brother in Australia, to whom Mr. Smith desires to write concerning a relative.

COMPOSITION 2.—Write, on note paper, Mr. Horrocks's reply.

COMPOSITION 3.—(*a*) Write a formal invitation from Dr. and Mrs. Black to Mrs. and Miss Neil, asking them to dinner.

(*b*) Write Mrs. and Miss Neil's regrets.

COMPOSITION 4.—Write a friendly letter of thanks for a book loaned, expressing the pleasure it gave, asking for the loan of another.

COMPOSITION 5.—Write, while on a visit, a letter home, telling of safe arrival and pleasant doings and happenings.

COMPOSITION 6.—Write a letter while on a journey, telling of the incidents of travel.

COMPOSITION 7.—Write a letter to a relative away from home, telling the little incidents of home life taking place in his absence.

COMPOSITION 8.—Prepare a formal card of invitation to a concert at your school.

CHAPTER VI.—MEDIÆVAL STORIES.

LESSON XXVIII.

MEMORIZATION.—"THE EAGLE."

He clasps the crag with hooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

—*Alfred, Lord Tennyson.*

THEME: BEOWULF AND GRENDEL.

Many hundred years ago there lived a king of the Danes called Hrōthgar. This king built a banqueting hall greater than man had ever before heard tell of, and the king and his warriors used to feast in it with great rejoicing. But the revelry disturbed and angered a monster, Grendel by name, who dwelt in the neighbouring moors and fens. One night Grendel stole out to see the lofty hall, and found the warrior troop sleeping in it after their feast. He seized and killed thirty of them and hurried back to his den. When morning broke the warriors made great lamentation for their missing comrades. The next night the monster came again and seized fresh prey. This he did for many winters, till no one durst stay in the lofty hall that King Hrothgar had built.

Now in the land of the Goths there was a mighty hero, named Beowulf (*bay'ō wolf*). When he heard of the woe of the Danes he set sail with fourteen comrades to aid them. And the Danes received him with welcome and bade him good speed in his undertaking.

The Goths and Danes feasted together until such time as Grendel was wont to come. Then the Danes departed and Beowulf lay down among his warriors. He kept neither his helmet, sword, nor shield: "For," said he, "I reckon myself in no wise less powerful than this Grendel; and since he knows not how to give and take sword cuts, I will meet him without weapon, and may success go to whom it is meet!" Then came Grendel from the moor through the mist, and when he saw so many warriors in the hall his mood turned to laughter, for he promised himself a full feast. But as he seized and tore one of the sleeping warriors and devoured the lifeless body, he felt himself grasped with the deadly hand-grip of Beowulf. He felt afraid, but he could stir never a step. The hall rang with the strife; the noise rose high. At last the foul monster got a deadly throw; his shoulder cracked, its bones rent asunder, and Beowulf had the victory. Grendel, wounded to the death, fled to the fens, and the hero of battle set up the hand, arm, and shoulder of Grendel under the gable roof. Then, with music and song, Goths and Danes rejoiced together.

EXERCISE I. *A.*— Re-state the following, but use other words to express the meaning of the italicized words:—(1) He built a *banqueting-hall.* (2) The *revelry* was heard over the moors. (3) The *warrior-troop* slept in the hall. (4) The *morning broke* before they missed their comrades. (5) They *bade* Beowulf *good speed.* (6) Grendel was wont to come. (7) May success go to whom it is *meet.* (8) The hall *rang* with the strife. (9) Grendel was wounded *to death.*

B.—(1) Tell who King Hrothgar was. (2) Tell of his great hall. (3) Tell why Beowulf came to Denmark. (4) Tell how he was received by the Danes. (5) Why did he encounter Grendel unarmed?

The Paragraph.

The Paragraph.—The paragraph is a clearly arranged group of sentences treating of one part of a subject.

1. *Unity.*—The paragraph treats of one part of the subject; it must have **unity.** When the sentences are grouped on paper the reader is helped to group them in thought. See p. 3, where mention is made also of margin and indentation.

2. *Topic Sentence.*—The opening sentence introduces the topic of the paragraph, so that the mind is prepared for the discussion to follow. Such a sentence is called the **topic sentence.** Notice the relation of the opening sentence to the paragraph in the following:—

Herein, I think, lies the chief attraction of railway travel. The speed is so easy, and the train disturbs so little the scenes through which it takes us, that our heart becomes full of the placidity and stillness of the country; and while the body is borne forward in the flying chain of carriages, the thoughts alight, as the humour moves them, at unfrequented stations; they make haste up the poplar alley that leads toward the town; they are left behind with the signalman, as, shading his eyes with his hand, he watches the long train sweep away into the golden distance.

Sometimes the first sentence is only a link sentence joining the paragraph just ended with that which is to follow; or it may be clearly introductory, when the topic sentence immediately follows. In narrative composition the topic sentence is suppressed so as to excite curiosity; the opening sentence need only fitly introduce the group of actions making up the incident treated in the paragraph.

Exercise II.—State in a sentence or phrase what each paragraph in the narrative above treats of. Has each paragraph unity?

EXERCISE III.—Does the opening sentence of each introduce the topic of the paragraph?

EXERCISE IV.—In what respects is this paragraph faulty?

The crocodile does not attempt to swallow a large prey at once, but generally carries it away, and keeps it for a considerable time in its jaws in some deep hole beneath a rock or the root of a tree, where it eats it at leisure. The tongue of the crocodile is so unlike that of any other creature that it can hardly be called by the same name. No portion of it is detached from the flesh of the lower jaw; it is like a thickened membrane extending from the gullet to about half-way along the length of the jaw.

REPRODUCTION.—Make a formal outline of the story of Beowulf and Grendel, and reproduce the story, attending closely to the structure of the paragraphs as regards unity and opening sentences.

LESSON XXIX.

MEMORIZATION.—FROM "MARMION."

The war that for a space did fail,
Now trebly thundering swell'd the gale,
  And—Stanley! was the cry;—
A light on Marmion's visage spread
  And fired his glazing eye:
With dying hand above his head,
He shook the fragments of his blade,
  And shouted "Victory!—
Charge, Chester, charge! On, Stanley, on!"
Were the last words of Marmion.

—*Sir Walter Scott.*

THEME: BEOWULF AND THE DRAGON.

In Beowulf's country on the sea-shore there was a huge mound or barrow, in which were stored the shields

and bracelets and drinking cups of a race of kings long since dead. One day a dragon discovered this hoard, and after the custom of dragons, stayed to guard the treasure. Many years had passed when an outlaw came to the sea-shore and saw the mound and its treasure. He thought that if he carried away a rich gift from the treasure he might buy forgiveness with it from his lord. He seized a tankard bossed with gold, and fled. The monster, asleep within the barrow, was aroused, and rushing forth with fury, laid waste the country round about.

Tidings came to Beowulf, now king, that the land was devastated. He went forth with eleven chosen ones to slay the destroyer. But when his men beheld the monster breathing forth fire, ten of them slunk away into the woods, leaving only Wiglaf, a Swede, to stand by his king. The fiery breath of the dragon consumed Wiglaf's shield and forced him to take refuge behind his lord. Beowulf smote the monster full on the head; but his weapon flew in pieces against the dragon's horny hide. The foul creature fastened his teeth round the king's neck; his life-blood gushed forth. Young Wiglaf, not heeding the fire, smote the monster underneath, driving his sword deep where the skin was less hard. Straightway the fire of his breath grew less. The king, recovering himself, drew his war-knife and pierced the dragon in the middle, killing him. So these two won the victory.

But alas! Beowulf the king was poisoned by the dragon's bite. He died with the words, "Death has taken all my kinsmen into his keeping: I must after them." His warriors burned his body, according to ancient custom,

on a great funeral pyre. To cover his ashes they built a cairn on a high sea-ness, where all ships going by could see it and remember the heroic king. And they lamented their lord's death, saying, "He was of all kings the mildest and most affable, though withal a lover of glory."

EXERCISE I. *A.*—Write sentences about each of the following:—(1) The sea-shore, (2) bracelet, (3) a dragon, (4) an outlaw, (5) a tankard, (6) a sword, (7) death, (8) a cairn, (9) sea-ness (or promontory).

B.—Re-state the following sentences, using other words to express the meaning of the italicized words:—(1) The treasure belonged to a race of kings *long since dead.* (2) The dragon, *after the custom of dragons*, stayed to guard the treasure he had discovered. (3) He thought *to buy forgiveness* from his lord. (4) The monster *laid waste* the country. 5. *Tidings came* to Beowulf. 6. The monster *breathed forth fire.* 7. Wiglaf *took refuge* under his lord's shield. 8. Death *took* Beowulf *into his keeping.*

THE PARAGRAPH.—(*Continued*).

3. *Continuity.*—The sentences must not only be grouped, they must be well grouped. They must follow one another methodically as "the consecutive steps in a progressing thought."

A peculiar feeling it is that will rise in the Traveller, when turning some hill range in his desert road, he descries lying far below, embosomed among its groves and green natural bulwarks, and all diminished to a toy-box, the fair Town, where so many souls, as it were seen and yet unseen, are driving their multifarious traffic. Its white steeple is then truly a star-ward pointing finger; the canopy of blue smoke seems like a sort of Life-breath: for always of its own unity, the soul gives unity to whatso it looks on with love; thus does the Dwelling-place of men, in itself a congeries of houses and huts, become for us an individual, almost a person. But what thousand other thoughts unite thereto, if the place has to ourselves been the arena of joyous or mournful experiences; if perhaps the cradle we were rocked in still stands there, if our loving ones still dwell there, if our buried ones there slumber.

Notice that the topic sentence speaks of the peculiar feeling of a traveller at the sight of a distant town. The paragraph develops this topic in a regular method: the suggestions from the steeple, smoke, individuality of the town, the recollections of childhood, the thought of the living, the sacred memories of the departed. All these advance in regular, impressive order; the paragraph has **continuity** or **method.**

In narrative composition, continuity demands that we bring forward details in the order of their occurrence.

EXERCISE II.—Show the continuity of the paragraphs in the story above.

EXERCISE III.—Study the following paragraphs, and show if they have unity, good topic sentences, and a methodic sequence of details:—

In a long ramble of the kind on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill mountains. He was after his favourite sport of squirrel shooting, and the still solitudes had echoed and re-echoed with the reports of his gun. Panting and fatigued, he threw himself, late in the afternoon, on a green knoll, covered with mountain herbage, that crowned the brow of the precipice. From 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, and at last losing itself in the blue highlands.

On the other side he looked down into a deep mountain glen, wild, lonely, and shagged, the bottom filled with fragments from the impending cliffs, and scarcely lighted by the reflected rays of the setting sun. For some time Rip lay musing on this scene; evening was gradually advancing; the mountains began to throw their long blue shadows over the valleys; he saw that it would be dark long before he could reach the village, and he heaved a heavy sigh when he thought of encountering the terrors of Dame Van Winkle.

REPRODUCTION.—Tell the story of Beowulf and the Dragon, giving especial attention to the unity, topic sentences, and continuity of the paragraphs.

LESSON XXX.

MEMORIZATION.—FROM "BONNIE DUNDEE."

He waved his proud hand, and the trumpets were blown,
The kettle-drums clashed and the horsemen rode on,
Till on Ravelston's cliffs and on Clermiston's lea,
Died away the wild war-notes of Bonnie Dundee.

Come fill up my cup, come fill up my can,
Come saddle the horses and call up the man,
Come open your gates and let me gae[1] free,
For it's up wi'[2] the bonnets of Bonnie Dundee.

—*Sir Walter Scott.*

[1] go. [2] with.

THEME: THE STORY OF THE RHINE-GOLD.

Three gods of the Northland once came to earth in disguise to hunt on the banks of the river Rhine: one of them was Wotan, father of the gods, and another was Loki, the god of Fire. Loki speared an otter, and was skinning it, when a giant, Rodmar, came up, and angrily told them that they had slain, not a real otter, but his son who had just taken an otter's shape. He demanded the price of his blood—gold enough to fill the otter's skin. Loki went forth and captured a rich dwarf, and took from him as ransom a golden hoard which the dwarf had stolen from the fairies of the Rhine. But the dwarf in his wrath laid a curse upon whoever should possess the gold. Loki only laughed, and returning to Rodmar, covered the otter's skin with gold. He added to the gold the tarnhelm, a helmet that made its wearer invisible, and a magic ring that gave wealth to its owner. But the curse soon showed its magic power. Rodmar's remaining sons, Fafnir and Regan, quarrelled with and slew their father, and then fought with one another for

the Rhine-gold. Fafnir won it, and turning himself into a dragon, watched the hoard night and day.

THE PARAGRAPH—*(Continued).*

4. *Explicit Reference.*—The sentences of a paragraph must not only follow one another in good order, they must also definitely and explicitly indicate their relation to one another. Study these sentences:—

I have always preferred Cheerfulness to Mirth. The *latter*, *I* consider as an Act, the *former* as a Habit of the Mind. *Mirth* is short and transient, *Cheerfulness* fixed and permanent. Those are often raised into the greatest transports of *Mirth*, who are subject to the greatest Depressions of Melancholy; *On the contrary*, *Cheerfulness*, *though it* does not give the mind *such an exquisite Gladness*, etc.

The topic is the superiority of cheerfulness over mirth. The topic sentence expresses this notion. We see that the second sentence refers to the first by demonstrative pronouns: "the latter," "the former." The third sentence expresses a clear connection by repetition of the original words of the topic. The fourth sentence gives further repetition. This sentence itself is a contrast expressly marked by adding the phrase "on the contrary." This expression of the continuity and relation of sentences is called **explicit reference.**

The means of explicit reference are of various kinds:—

(i) Conjunctions and conjunctional phrases:—

"I understand," said he, wincing. *But* you must see her. It was a pitiful sight. *For* though she had . . .

(ii) Repetition—(*a*) of the literal words:—

There never was *such a goose.* Bob said he didn't believe there ever was *such a goose* cooked, etc.

(*b*) By substitution of pronouns :—

At noon I stopt at the Captain's door. *He* was lying as we had left *him.*

(*c*) By periphrasis :—

Of Silver we had heard no more. *That formidable sea-faring man with one leg* has at last gone clean out of my life.

(iii) Demonstratives and similar words of relation :—

We may divide the clergy into Generals, Field Officers, and subalterns. *Among the first* we may reckon bishops, deacons, and arch-deacons. *Among the second* are . . . *The rest* are the . . .

(iv) Adverbs and adverbial phrases :—

The day wore on ; noon passed and nothing had been seen. *At length*, toward three in the afternoon, etc.

The sportsmen began to beat. They had done *so* for some time, when, etc.

EXERCISE.—Make a list of the words of reference in the story above.

REPRODUCTION.—Tell in your own words the story of the Rhine-gold.

LESSON XXXI.

MEMORIZATION.—FROM "SIR GALAHAD."

My good blade carves the casques of men,
  My tough lance thrusteth sure,
My strength is as the strength of ten,
  Because my heart is pure.
The shattering trumpet shrilleth high,
  The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
  The horse and rider reel :
They reel, they roll in clanging lists,
  And when the tide of combat stands,
Perfume and flowers fall in showers,
  That lightly rain from ladies' hands.

—*Alfred, Lord Tennyson.*

Theme: The Forging of Balmung.

A princess named Sieglind (*zē'glint*) fled away from her enemies and took refuge in the cave of a crooked dwarf, Mime (*mē'ma*), who was by trade a smith. There she died, leaving her little son Siegfried (*zēg'frēt*) to the care of the dwarf. She also left for the boy the pieces of a broken sword called Balmung, which had belonged to his hero-father. Now Mime wanted to get back for the dwarf people the Rhine-gold that Loki had taken from them. He knew that the sword Balmung was the only weapon that could kill the dragon Fafnir, who guarded the treasure. But try as he would he could not mend the blade. At last it was told Mime that only one who had never known fear could forge Balmung anew. By that time Siegfried was grown tall and strong. He did not know what fear meant, and he set about welding together the pieces of the sword.

For seven days and nights the fires glowed, the sparks never stopped flying, and the ringing of the anvil and the hissing of hot metal sounded continually. On the eighth day the sword was fashioned. To try its edge they laid a thread of wool on water, and the keen blade lightly parted the slender thread. Mime was delighted, but Siegfried was not yet satisfied. He broke it again, and welded it and tempered it still more. Only when the sword had smoothly divided a great pack of wool, the fleece of ten sheep, was he satisfied. Then he swung the mighty blade over his head, saying, "See, Mime, so serves Siegfried's sword!" and bringing it down on the steel anvil he cleft it in twain.

THE PARAGRAPH—(*Continued*).

5. *Parallel Construction.*—Successive sentences having a common bearing are best when constructed alike—**parallel construction.** (Compare balance in the sentence, p. 68).

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!

EXERCISE.—Examine the following paragraph:—(1) What is the theme of the paragraph? Has the paragraph unity? (2) Is the opening sentence a good topic sentence? (3) Point out the order of the development of the topic (continuity). (4) Point out any words that express connection (explicit reference). (5) Point out any signs of parallel construction in the sentences.

It is in the country that the Englishman gives scope to his natural feelings. He breaks loose gladly from the cold formalities and negative civilities of town; throws off his habit of shy reserve, and becomes joyous and free-hearted. He manages to collect round him all the conveniences and elegàncies of polite life, and to banish its restraints. His country-seat abounds with every requisite, either for studious retirement, tasteful gratification, or rural exercise. Books, paintings, music, horses, dogs, and sporting implements of all kinds, are at hand. He puts no constraint upon his guests or himself, but in the true spirit of hospitality provides the means of enjoyment, and leaves everyone to partake according to his inclination.

REPRODUCTION.—Tell of the Forging of Balmung.

COMPOSITION.—Tell of Siegfried and the Dragon.

Siegfried, bearing the wonderful sword Balmung, went out to the Glittering Heath to find the dragon and, if possible, to learn what fear was; for he had a longing to know what this terrible fear was of which men spoke. When he came to the mouth of the dragon's cave he stood and blew a blast on his horn, and out rushed the creature. But still Siegfried knew not fear, and raising Balmung he began the fight. The struggle was fierce, but the young hero was strong and Balmung was sharp, and ere long the dragon fell, breathing his last fiery breath. Thus Siegfried was master of the golden hoard. But he wanted none of it except the Tarnhelm, or helmet of darkness, and the wonderful ring. With these he set off in search of more adventures.

LESSON XXXII.

MEMORIZATION.—FROM "THE LADY OF SHALOTT."

A bow-shot from her bower-eaves,
He rode between the barley-sheaves,
The sun came dazzling thro' the leaves,
And flamed upon the brazen greaves
Of bold Sir Lancelot.
A red-cross knight forever kneel'd
To a lady in his shield,
That sparkled on the yellow field,
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy;
The bridle-bells rang merrily
As he rode down to Camelot.
And from his blazon'd baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott.

—*Alfred, Lord Tennyson.*

THEME: THE COMING OF ARTHUR.

Arthur, son of King Uther of Britain, was taken at his birth by Merlin the Enchanter, and entrusted to Sir Ector to be brought up. When Uther died, many men desired to be king. But the people prayed Heaven for a sign, and, behold, before the church door they found a great stone and on it an anvil of steel, and stuck therein was a fair sword, with letters of gold, "Whoso pulleth out this sword from this steel and anvil, is rightwise born king of Britain." This sword each of the lords tried to pull out, but it would not stir.

Now Arthur, with Sir Ector and his foster-brother, Sir Kay, rode to the New Year's tournament. Arthur, going

into the churchyard, took the sword and lightly pulled it out. Sir Kay would fain have said that he himself had drawn out the sword. But when he replaced it in the anvil, he could not pull it out again, and as before it yielded only to the hand of Arthur. Thus men knew that Arthur was to be their king, and by general consent he was so proclaimed. As king he heard many complaints of wrongs done and these he righted for the bettering of his people. He founded, at the feast of Pentecost, his order of the Round Table, and all his Knights swore to refrain from evil and to do good.

THE PARAGRAPH.—(*Continued*).

6. *Transition.*—Much of the ease of good writing is due to the modulation of the sentences; one sentence glides into the other without jolt or effort. This is effected by carrying the thought of the concluding sentence into the beginning of the sentence to follow.

(i) Sometimes easy **transition** is attained by taking up the last word or thought of the preceding sentence:—

He walked slowly along, through the laurel path which led straight to *the little church*. *The church* stood all alone there under the great limes.

(ii) The repetition may occur in a subordinate clause:—

"Arthur son of *Uther*," etc. "*When Uther died*...."

(iii) Sometimes inversion brings forward some explicit reference to blend the sentences together:—

I have always preferred cheerfulness to mirth. *The latter I consider as an act*, the former as a habit of the mind.

The normal order would be "I consider the latter."

EXERCISE.—Point out any means of transition you notice in the preceding story.

REPRODUCTION.—Tell of the Coming of Arthur.

LESSON XXXIII.

MEMORIZATION.—FROM "MORTE D'ARTHUR."

And slowly answered Arthur from the barge:
"The old order changeth, yielding place to new,
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world.
Comfort thyself: what comfort is in me?
I have lived my life, and that which I have done
May He within Himself make pure! . ."
So said he, and the barge with oar and sail
Moved from the brink, like some full-breasted swan
That, fluting a wild carol ere her death,
Ruffles her pure cold plume, and takes the flood
With swarthy webs. Long stood Sir Bedivere
Revolving many memories, till the hull
Looked one black dot against the verge of dawn,
And on the mere[1] the wailing died away.

—*Alfred, Lord Tennyson.*

[1] lake.

THEME: THE PASSING OF ARTHUR.

In Arthur's last terrible battle the king was wounded unto death. He called his knight Sir Bedivere and bade him take his sword, Excalibur, throw it into a nearby lake, and then come back and tell what he saw. Bedivere took the sword, went to the lake, and was about to throw it when the jewels in its hilt caught his eye. His heart failed him, and he hid the sword, and went back. The king asked what he had seen, and Bedivere answered, "Nothing but the ripple washing in the reeds and the water lapping on the crags." "Then you did not throw the sword," said the king, and he sent him again.

Again Sir Bedivere started forth to throw the sword, but again the jewels gleamed, and he hid the sword once more and returned.

"And what did you see or hear?" said Arthur.

"I saw nothing but the water," said Bedivere, "and I heard nothing but the wind and the waves."

"Ah, Bedivere," said the king, "you are the last of my knights, and you will not obey me!" And he sent him forth again.

This time Bedivere took the sword and went fast up the hill. Swinging it overhead, he flung it far from him into the waters of the lake. An arm clothed in white samite[1] came out from the lake and took the sword. Bedivere went back and told the king, and he knew it was time for him to depart from this life. Then Bedivere carried Arthur to the lake, and a barge came up, in which were three queens. Arthur bade Bedivere put him in the boat, and the queens received him grieving over his wounds. Then as the boat moved off, he bade Bedivere not grieve, saying that as king he had done his work, and when his wound healed he might come again.

[1] velvet.

THE PARAGRAPH.—(*Continued*).

7. *Proportion.*—The paragraph varies in length from one sentence to many. Its length should have **proportion** in keeping with the importance of its particular topic in the development of the whole composition.

8. *Rhythm.*—Musical flow is essential to good composition; the paragraph, when read aloud, should have a noticeable rhythm that unconsciously suggests to the mind the unity and completeness of the thought treated in it. Read aloud, as examples of rhythm, the paragraphs from Hawthorne, pp. 150, 186, and Irving, pp. 138, 154, etc.

EXERCISE.—Study to improve the following passage: (1) Should it be in two paragraphs? (2) Try to re-arrange the subordinate clauses of each sentence so as to give easier transition and better rhythm. (3) See if parallel construction can be had in the second and third sentence. (4) Add a word of explicit reference in the sentence that introduces a contrast. Re-write your result.

The storm still followed me, when I retired into my cabin. The whistling of the wind through the rigging sounded like funereal wailings. As the ship laboured in the weltering sea, the creaking of the masts, the straining and groaning of bulkheads were frightful. It seemed as if Death were raging round this floating prison, seeking for his prey, as I heard the waves rushing along the sides of the ship, and roaring into my very ear; the mere starting of a nail, the yawning of a seam, might give him entrance. A fine day, with a tranquil sea and a favouring breeze, soon put all these dismal reflections to flight. It is impossible to resist the gladdening influence of fine weather and fair wind at sea. How lofty, how gallant, a ship appears—how she seems to lord it over the deep, when the ship is decked out in all her canvas, every sail swelled, and careering gayly over the curling waves.

REPRODUCTION.—Tell the story of the Passing of Arthur.

Note and copy the paragraph structure of the conversations between Arthur and Bedivere.

COMPOSITION.—1. The Story of Enid.[1] 2. Lancelot and Elaine.[1] 3. The Story of Faust. 4. Fortunatus. 5. Hereward the Saxon. 6. Robin Hood. 7. Sir Patrick Spens.

[1] See Tennyson, "Idylls of the King."

CHAPTER VII.—STORIES FROM MODERN HISTORY.

LESSON XXXIV.

MEMORIZATION.—"RULE, BRITANNIA."

When Britain first, at Heaven's command,
Arose from out the azure main,
This was the charter of the land,
And guardian angels sang this strain:
"Rule, Britannia, Britannia rules the waves—
Britons never shall be slaves!"

The nations not so bless'd as thee
Must in their turn to tyrants fall,
While thou shalt flourish great and free,
The dread and envy of them all.
Still more majestic shalt thou rise,
More dreadful from each foreign stroke,
As the loud blast that tears the skies
Serves but to root thy native oak.

—*James Thomson.*

THEME: THE BLACK PRINCE AT CRECY.

During the battle of Crecy, King Edward III., posted on an eminence by a windmill, was watching the progress of the battle into which he had sent his son, Edward, the Black Prince, to win his spurs. A messenger came in haste to the king, saying that the prince was hard pressed and entreating him to come to his aid. The king replied, "Is my son dead, unhorsed, or so badly wounded that he cannot support himself?" "Nothing of the sort, thank God," rejoined the knight; "but he is in so hot an engagement that he has great need of your help." The king answered, "Now, Sir Thomas, return to those that sent you, and tell them from me not to send again for me this day, or expect

that I shall come, let what will happen, as long as my son has life: and say that I command them to let the boy win his spurs; for I am determined, if it please God, that all the glory and honour of this day shall be given to him and to those into whose care I have entrusted him." The knight returned to his lords, and related the king's answer, which mightily encouraged them, and made them repent that they had ever sent such a message.

When the battle was over and the English had won the day, King Edward came down from his post, advanced to the Prince of Wales, embraced and kissed him, saying, "Sweet son, God give you good perseverance. You are my son, for most loyally have you acquitted yourself this day. You are worthy to be a sovereign."

—*Adapted from Froissart.*

EXERCISE I.—Substitute equivalent expressions for the italicized words:—(1) Edward III. *was posted* on an eminence. (2) He watched *the progress of the battle.* (3) The prince was *hard pressed.* (4) They entreated the king to come *to his aid.* (5) Let the boy *win his spurs.* (6) The English *won the day.* (7) You have *acquitted yourself* loyally.

EXERCISE II.—(1) If the first paragraph of the preceding were divided, where should the division be made? (2) Is the first sentence a good topic sentence? (3) Point out the steps in the development (continuity) of the story.

EXERCISE III.—Re-write the sentence "Now, Sir Thomas, ... entrusted him," making of it three or four short sentences.

THE PARAGRAPH—(*Continued*).

9. *Climax.*—A subject can, at times, be so treated that the steps in its development rise higher and higher, increasing in intensity of force till the end. The paragraph has then the structure called **climax.**

EXERCISE IV.—Study the steps of the development in this paragraph; show that its structure is climacteric:—

"When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow: when I see the kings lying by those who deposed them, when I consider rival wits side by side, or the holy men that divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions and debates of mankind. When I read the several dates of the tombs, of some that died yesterday, and some six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together."

REPRODUCTION.—Tell the story of the Black Prince at Crecy.

Put each direct narration in a paragraph.

LESSON XXXV.

MEMORIZATION.—FROM "CONCORD MONUMENT."

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And Time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive stone,
That memory may their deed redeem
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, or leave their children free,
Bid Time and Nature gently spare
The shaft we raise to them and Thee.

—*Ralph Waldo Emerson.*

THEME: THE FIGHT OF THE "REVENGE."

In the days of good Queen Bess, when every English boy was taught to read, to work, to tell the truth, and to fight the Spaniard, a small English fleet lay near the Azores. A Spanish fleet, outnumbering them many to one, hove in sight, and the English ships had barely time to slip the cables and set sail. But Sir Richard Grenville, the vice-admiral, who commanded the "Revenge," steadily refused to turn from the enemy, alleging that he would rather choose to die than to dishonour himself, his country, and her Majesty's ship.

At three o'clock in the afternoon some of the Spanish ships attempted to board the "Revenge." They were beaten off, but always others came in their place. There were never less than two mighty galleons by her sides, and aboard her, so that ere the morning fifteen separate ships had assailed her. And all so ill approved of their reception that by break of day they were more willing to offer the "Revenge" terms for surrender than to make any more assaults.

At last all the powder of the "Revenge" to the last barrel was spent, all her pikes were broken, forty of her best men slain, and the most part of the rest hurt. There remained no comfort at all, no hope, no supply of either ships, men, or weapons; the masts all beaten overboard, nothing being left overhead either for flight or defence. Sir Richard, finding himself wounded, and unable any longer to make resistance, commanded the master gunner to split and sink the ship, that hereby nothing might remain of glory or victory to the Spaniards. The master gunner readily consented, and divers others; but

the captain and the mate said that there were many valiant men yet living, who might do their country service hereafter. Then, as the Spaniards offered good terms, the men drew back from Sir Richard and the master gunner, and surrendered. Sir Richard was carried to the Spanish ship, the "General," where he was treated with great humanity; but on the third day he died, greatly bewailed by the Spaniards, who highly commended his valour and his worthiness.

—Abridged from the account by Sir Walter Raleigh.

EXERCISE I.—Express in other words the sense of the italicized words:—(1) The fleet *lay* near the island. (2) Sir Richard Grenville *steadily* refused. (3) Others came *in their place.* (4) *By break of day* they agreed to a capitulation. (5) The master gunner *readily* consented. (6) The men *drew back* from Sir Richard. (7) The captain treated him *with great humanity.*

EXERCISE II.—Re-write the indirect narrations in the story in what you think might have been the exact words of the speakers.

EXERCISE III.—(1) State briefly the topic of each paragraph. (2) Point out the steps in the development of the story (continuity). (3) Point out six instances of words of reference, joining sentences that are connected in thought.

REPRODUCTION.—Draw up a formal outline of the story of the "Revenge"—*Title, Introduction, Story, Conclusion.* Write an account of the fight of the "Revenge," following the outline made.

COMPOSITION.—Write a letter to a near relation telling of the games and amusements and pleasures of your school life.

LESSON XXXVI.

MEMORIZATION.—FROM "SCOTS, WHA HAE."

Scots, wha[1] hae[2] wi[3] Wallace bled,
Scots, wham[4] Bruce has often led;
Welcome to your gory bed,
Or to victorie.

Wha[1] for Scotland's king and law
Freedom's sword will strongly draw,
Freeman stand, or freeman fa'[5]?
Let him follow me!

Lay the proud usurpers low!
Tyrants fall in every foe!
Liberty's in every blow!
Let us do, or die!

—*Robert Burns.*

[1]*who.* [2]*have.* [3]*with.* [4]*whom.* [5]*fall.*

THEME: BRUCE AND COMYN.

Early in the fourteenth century, when Scotland was in great turmoil, there were two prominent claimants for the throne, Robert Bruce, Earl of Carrick, and John Comyn, known on account of his fair skin as the Red Comyn. After the defeat of Falkirk they both submitted to Edward I. of England, and even bore arms against such of their countrymen as were still fighting for freedom. But at last Bruce repented of this and vowed that in future he would do all in his power to deliver Scotland from the foreign yoke. Accordingly he left the English army, and went to Dumfries to seek an interview with his rival, the Red Comyn. He wished to induce him to join in the effort to expel the foreign enemy. They met in a church before the high altar, but what passed between them is unknown. However, they came to high words, and Bruce, always passionate,

forgot the sacred character of the place, and struck Comyn with his dagger. Running out, he told his followers that he was afraid he had slain the Red Comyn. "I will make it surer," said one of them, and they went in and dispatched the wounded man. To the end of his life Bruce was haunted by remorse for this cruel, passionate deed, and he longed to go on a pilgrimage to Jerusalem, thinking, after the fashion of his day, that so he might make amends for it.

—*Abridged from Scott's "Tales of a Grandfather."*

EXERCISE I.—Express in other words the meaning of the italicized words:—(1) Scotland *was in great turmoil.* (2) Bruce vowed to do *all in his power.* (3) He delivered Scotland from *the foreign yoke.* (4) Comyn would not *join in the effort.* (5) The warriors came *to high words.* (6) *To the end of his life* Bruce lamented his deed. (7) The king *was haunted by remorse.* (8) The knight went on a pilgrimage, *after the fashion of his day.* (9) He sought *to make amends.*

THE SENTENCE—(*Continued*).

Correctness.—Errors in the agreement and government of words, in the use of auxiliaries and participles, in the form of adverbs—in short all errors in grammatical construction must be avoided.

EXERCISE II.—Re-write the following, correcting the solecisms:—(1) Who are you speaking to? (2) You are not the man whom I thought you were. (3) Each of the boys have learnt their lesson well. (4) You are older than me. (5) Having much myself, I could not deny John my help, and he my only son. (6) Nobody knows it but you and I. (7) Everybody is sure of themselves. (8) You go with your sister, and leave Laura and May and I to do the dishes. (9) You will get your share after

May and I. (10) Neither example or precept are able to restrain him. (11) A painter and a glazier is one occupation. (12) Either you or I is to blame. (13) The army are commanded by Lord Roberts. (14) The number of the people were immense. (15) A number of men was seen going away. (16) Those sort of apples do not keep so good as these sort. (17) Them as says nothing tell no tales.

REPRODUCTION.—Tell the story of Bruce and Comyn.

COMPOSITION.—Write a letter to a near relative telling of your school work.

LESSON XXXVII.

MEMORIZATION.—THE KNIGHT'S TOMB.

Where is the grave of Sir Arthur O'Kellyn?
Where may the grave of that good knight be?
By the side of a spring on the breast of Helvellyn,
Under the twigs of a young birch tree.
The oak that in summer was sweet to hear,
And rustled its leaves in the fall of the year,
Is gone,—and the birch in its stead is grown.—
The knight's bones are dust,
And his good sword rust;—
His soul is with the saints, I trust.

—*Samuel Taylor Coleridge.*

THEME: THE FALL OF KHARTOUM.

In the month of March, 1884, General Gordon, who had been sent to effect the evacuation of the British from the Soudan, found himself hemmed in, in the city of Khartoum, by the followers of the Mahdi, or false prophet, and without any immediate chance of assistance from without. From the first attack, March 12, until the fall of Khartoum ten months later, Gordon carried on the defence of the city with consummate skill. His resources were small, his troops few, and his

European assistants could be counted on the fingers of one hand. Yet he managed to convert his river steamers into ironclads, to build new ones, to make and lay down mines, to place wire entanglements, and to execute frequent sorties, while he kept up the spirits and courage of his followers and baffled a fanatic and determined foe for over ten months.

A relief expedition was plainly necessary, but so dilatory were the proceedings of the government that it was September before Lord Wolseley was able to leave England. Then everything was done that could be done, but the delay was fatal. Gordon himself had a strong presentiment of the end, for in his journal there is this in the entry of October 13, 1884: "We are a wonderful people; it was never our government which made us a great nation; our government has been ever the drag on our wheels. It is, of course, on the cards that Khartoum is taken under the nose of the expeditionary force, which will be *just too late*."

By the middle of January the state of the garrison was desperate. Gordon continually visited the posts by night as well as day, and encouraged the famished men. The Mahdi determined to storm the city before the relief could arrive. The attack was made in the early dawn of the twenty-sixth of January. The defence was but half-hearted, treachery may have been at work; at all events the garrison was too exhausted by privation to make a proper resistance, and Gordon was killed on his way to the stone mission chapel which contained his ammunition, and where possibly he meant to make a last stand. Just two days later the relief arrived.

The news of his death was received with a burst of grief and indignation which knew no national limits: a

hero had been thrown away. When in the summer of 1898, Kitchener's victory of Omdurman put an end forever to the sway of the Mahdi, there were few that did not feel that a long outstanding debt had been paid.

—Based in part on the article in the "Dictionary of National Biography."

EXERCISE I.—Express in other words the meaning of the italicized words:—(1) Gordon was sent to effect the evacuation of the Soudan. (2) Gordon *carried on the defence* of the city. (3) The proceedings of the government were *dilatory*. (4) Everything was done that *could be done*. (5) The government has been *a drag on our wheels*. (6) It is *on the cards* that Khartoum will be taken. (7) Treachery may have been *at work*. (8) *At all events* the garrison was exhausted. (9) The news was received *with a burst of grief*.

EXERCISE II.—Re-write the following, making necessary corrections:—(1) He don't improve his case by talking. (2) The river has overflown its banks. (3) You have mistook your man. (4) The child has tore the music I had began to play. (5) Lay down and rest. (6) Raise up and look about you. (7) We laid down when we see him safe in camp. (8) Toronto is lain out with great regularity. (9) The sun had arose while we laid in bed. (10) Was you willing to walk such a distance when you saw what the weather was like? (11) The easiest thing of the two is to tell your father. (12) "Waverley" is one of the novels that never tires one in re-reading. (13) The heat of passion as well as the indolence of indifference are to be avoided. (14) Will I be able to meet you at John's? (15) I will not be able to go. (16) If you would be able to go, I would easily find you. (17) He injured instead of helped his cause. (18) You look pleasantly to-day. (19) Flowers smell sweetly. (20) This book is as good if not better than that.

REPRODUCTION.—Draw up a formal outline of the death of Gordon—*Title*, *Introduction*, *Story*, *Conclusion*. Tell the story in your own words, following your outline.

LESSON XXXVIII.

MEMORIZATION.—FROM "THE LADY OF THE LAKE."

Soldier, rest! thy warfare o'er,
Sleep the sleep that knows not breaking;
Dream of battled fields no more,
Days of danger, nights of waking.
In our isle's enchanted hall,
Hands unseen thy couch are strewing,
Fairy strains of music fall,
Every sense in slumber dewing.
Soldier, rest! thy warfare o'er,
Dream of fighting fields no more;
Sleep the sleep that knows not breaking,
Morn of toil, nor night of waking.

—*Sir Walter Scott.*

THEME: THE TRUE STORY OF CASABIANCA.

In August, 1798, a French fleet of thirteen vessels lay off one of the many mouths of the Nile. The admiral believed his position impregnable, but he had to do with Nelson. The English admiral steered his squadron so as to attack the French from both the seaward and the landward side. Caught between two fires, the French fought valiantly, but ship after ship was overpowered until only two were left.

In the hottest of the fight rode the French flag-ship *Orient*. Her captain, Louis de Casabianca, had on board as seaman his son, Giacomo de Casabianca, a brave and ambitious young fellow of nineteen; both of them were natives of the island of Corsica. The English fire proved too much for the French ship. The captain gave his final order: "You have done nobly, my lads, for the honour of the Republic and the valour of the French name. All is lost. Save yourselves."

The sailors threw themselves through the port-holes into the sea, and the English boats rescued as many as possible. But when Giacomo would have urged his father to trust to the mercy of the enemy, he declined, saying: "No, my son, do you drop over at once; but I go not. My post is here."

"Then, I, too, remain," the sailor son replied. "If it is your duty, it is mine also."

Standing upon the towering quarter-deck of the *Orient*, the only spot as yet untouched by the rising flames, the wounded father and the faithful son pleaded with one another for the right to die. But the father would not quit his post; he would die with honour: and the son, in whose veins ran the blood of heroes, would not leave him. The entreaties of the French sailors and the warnings of the English rescuers were alike unheeded.

Then came a tremendous explosion; a volcano of flame burst out; and side by side father and son went down, as the charred and smoking *Orient* was swallowed by the hungry sea.

The full story may be read in "Heroic Happenings," by Elbridge S. Brooks. Mrs. Hemans's "Casabianca" is well known.

EXERCISE I. *A.*—Use phrases in place of the italicized words, and express the meaning of the following:—(1) The admiral believed his position *impregnable.* (2) Nelson attacked the French fleet both from the *seaward* and the *landward* side. (3) The French fought *valiantly.* (4) You have *done nobly.* (5) The warnings *were unheeded.*

B.—Use words in the place of the italicized phrases, and express the meaning of the following:—(1) Father

and son were *natives of the Island of Corsica.* (2) The English fire *was too much for* the French ship. (3) The son urged his father to *trust to the mercy of the enemy.* (4) He resolved to die *with honour.*

THE SENTENCE—(*Continued*).

Order for Clearness.—The order of words in an English sentence is of the greatest importance, for the relation and emphasis of words are largely determined by their position in the sentence. When we mean to qualify particular words we must place the modifiers near. Note the differences in the effect of the following:—

Success can only be achieved by industry.

Success can be achieved only by industry.

The officer saw many of the slain, riding through the valley.

Riding through the valley, the officer saw many of the slain.

EXERCISE II.—Improve the following by properly placing the modifying words:—(1) People cease to wonder by degrees. (2) I scarcely ever remember hearing of such a case. (3) He is to have the house and wood for fuel. (4) The enemy were unwilling even to grant the indulgence. (5) He was merely able to walk to the gate. (6) I am neither acquainted with the author nor his books. (7) Virtue can render youth honourable as well as old age. (8) He not only gave me advice but help. (9) Let us consider how little we deserve and how much we enjoy, in order to correct the spirit of discontent. (10) Few people learn anything that is worth learning easily. (11) They followed the advance of the exploring party, step by step, through telescopes. (12) He replied that he was prepared for the position, and left to take it.

REPRODUCTION.—Draw up a formal outline and tell the story of Casabianca.

LESSON XXXIX.

MEMORIZATION.—FROM "LUGANO, THE LAKE."

"He, too, of battle-martyrs chief!
Who, to recall his daunted peers,
For victory shaped an open space,
By gathering with a wide embrace,
Into his single breast, a sheaf
Of fatal Austrian spears."

—*William Wordsworth.*

FROM "HORATIUS."

Then out spake brave Horatius, the captain of the gate:
"To every man upon this earth death cometh soon or late.
And how can man die better than facing fearful odds,
For the ashes of his fathers, and the temples of his gods."

—*Thomas Babington Macaulay.*

THEME: THE BATTLE OF SEMPACH.

The wonderful little republic of Switzerland had a hard struggle for existence. Powerful neighbours coveted the mountain stronghold, and more than once the hardy mountaineers fought a battle of life and death.

In 1397 the brave peasants of the Forest Cantons came to the support of Lucerne against the Duke of Austria. Thirteen hundred of them took up a position in the woods around the little lake of Sempach. The Austrian forces opposing them were in large numbers, drawn up in a solid, compact body, with an unbroken line of spears projecting beyond the wall of shields and impenetrable armour. The Swiss, few in number, had no armour to speak of. Some had boards by way of shields, some had halberts, others two-handed swords or battle-axes. They drew themselves up in the form of a wedge and rushed upon the serried spears, but in vain.

The flanks of the Austrian host began to advance, so as to enclose the small peasant force.

Then Arnold von Winkelried (*fon vin' kel rēd*), of Unterwalden, cried, "I will open a passage," and rushing forward he gathered into his own breast all the spears he could grasp. He fell, but over his body the Swiss wedge rushed through the opening he had made. At close quarters the heavy armour and long spears of the Austrians were only an encumbrance. They gave way. Rather than fly, Duke Leopold grasped his standard when its bearer fell, and, rallying his men, perished in the thickest of the fight. The Swiss lost hardly a tenth of the number who fell on the Austrian side.

On the ninth day of July it was long a custom for the Swiss to assemble on the site of the battle to hear a sermon of thanksgiving for the victory that gave them their freedom, and the roll of names of those who fell. After this there was a service in the little chapel, on the walls of which were painted the deeds of Arnold von Winkelried and his gallant comrades on that eventful day.

EXERCISE I.—Express the sense of the italicised phrases in a word or two:—(1) Switzerland *had a hard struggle* for existence. (2) The Forest Cantons *came to the support of* Lucerne. (3) The Swiss troops *took up a position* in the woods. (4) The Austrian forces were *in large numbers*. (5) The Swiss had no armour *to speak of*. (6) Some had boards *by way of* shields. (7) They drew themselves up *in the form of a wedge*.

EXERCISE II.—Divide the preceding account of Sempach into three parts, pointing out, first, the sentences that make the introduction to the story; second, the sentences that tell the story; and third, the sentences

that make the conclusion of the story. Give in a brief sentence or phrase the sum of each paragraph.

THE SENTENCE.—(*Continued*).

Sentence Stress.—A sentence has normally two emphatic places—the beginning and the end. Words that stand in either position acquire emphasis; words that stand in the middle hold an unemphatic place.

(i) Opening stress:—

The novel of character has this difference from all others—that it requires no coherency of plot.

(ii) Middle unstressed:—

"Trade, *without enlarging the British Territories*, has given us a kind of additional Empire."

(iii) End stress:—

His life was gentle; and the elements
So mix'd in him, that nature might stand up
And say to all the world, *This was a man!*

Of the opening and the final stress the latter is the more important, but as the emphasis of the former may be increased by inversion (see p. 115) the two frequently attain equality.

It follows from these peculiarities of stress that only emphatic parts should be found in emphatic positions, and that only unimportant parts should hold the unstressed position. "As in an army on the march, the fighting columns are placed front and rear, and the baggage in the centre, so the emphatic parts of a sentence should be found either at the beginning or at the end, subordinate and matter-of-fact expressions in the middle." (Bain.)

Where there are two modifying expressions the longer usually takes the more emphatic position.

EXERCISE III.—Re-arrange the parts of the following sentences to improve the emphasis:—(1) Cassius, there is no terror in thy threats. (2) Quoth the Consul, Let it be as thou sayest, Horatius. (3) You have quickly gone out, when I thought you slowly went out. (4) I see the Gladiator lie before me. (5) He said that the Spaniards looked on these barbarous pastimes with pleasure. (6) Our troops were forced to evacuate their position, after a loss of a hundred men, in spite of the utmost efforts of heroic courage. (7) I would never lay down my arms, never! never! never! if I were an American as I am an Englishman.

REPRODUCTION.—Tell the story of the Battle of Sempach, after making an outline,—*Title, Introduction, Narrative, Conclusion.*

LESSON XL.

MEMORIZATION.

They never fail who die
In a great cause! The block may soak their gore;
Their heads may sodden in the sun; their limbs
Be strung to city gates and castle walls;
But still their spirit walks abroad. Though years
Elapse, and others share as dark a doom,
They but augment the deep and sweeping thoughts
Which overpower all others, and conduct
The world at last to freedom.

—*Lord Byron.*

THEME: THE HEROISM OF DAULAC[1].

The settlement of Canada was the work of strong men, even of heroes, and countless daring deeds fill the annals of both the French and English settlements. One of the most heroic of the French pioneers was Adam Daulac (*doh lak'*), the young commandant' of the garrison of Montreal. He had stained his name in

[1]See Parkman's "Old Régime" for a fuller account.

France, it was said, and had come to the New World to seek by some noble deed to wipe out the reproach.

Word came that the fierce Iroquois were gathering on the Ottawa on their way to attack Montreal. Daulac proposed to the young men of the city that they should band together and waylay and harass the Indians in their descent of the river. Sixteen young men caught his spirit, and, striking hands with him, took an oath to fight to the death. Having gained the governor's consent, they took the sacrament together, and went forth on their heroic mission.

Joined by a few Huron and Algonquin allies, they ascended the Ottawa and entrenched themselves in the ruins of an old palisade fort at the foot of the Long Sault (*sō*) rapids. The yelling Iroquois were soon upon them, but were beaten back again and again. For five days the defenders were harassed day and night with fire and attack from two hundred braves. Pent in their narrow fort, they fought and prayed by turns. They were without water, and therefore could not swallow the crushed Indian corn, or "hominy," which was their only food. One by one the Indian allies crept over the palisades and joined the enemy; one Algonquin chief and a few Hurons alone remained faithful to the last.

Then the Iroquois, recruited by a larger party, once more attacked the fort. The French were at their posts, and every loophole darted fire. The bodies of the fallen Iroquois were piled so deep that the palisades ceased to be a shelter. Not till all but five of the garrison were dead, and these were terribly wounded, did the little band of heroes yield. The enemy made their way in with a burst of triumphant yells. Four of the survivors

were quickly dispatched, the last, having life enough to make it worth while, was tortured.

But the brave blood was not shed in vain. Canada could breathe freely, for the Iroquois had had fighting enough. If a mere handful behind a palisade could defy so many braves, what might they not expect of greater forces behind stone walls? So they slunk back to their lodges, leaving the settlements to enjoy for a time the hard-won peace.

EXERCISE I. *A.*—(i) What is the theme of the foregoing story? (ii) What sentences serve as an Introduction to this theme? (iii) What sentences [from . . . to . . .] give the Narration? What sentences serve as Conclusion?

B.—(i) Notice the five paragraphs in which the story is printed. (ii) Write a sentence for each paragraph, telling what it is about. (iii) Show the bearing of each sentence of the third paragraph upon its topic.

C.—(i) Pick out three sentences that have good opening stress. (ii) Three that have unimportant words in the middle position. (iii) Three that have good final stress.

THE SENTENCE—(*Continued*).

Inversion for Emphasis.—We have previously noticed inversion for the sake of easy transition from sentence to sentence (see p. 93.) Inversion for emphasis also occurs. Compare these sentences:—

A. Diana of the Ephesians is great.
B. Great is Diana of the Ephesians.
A. Conquer like Douglas, or die like Douglas.
B. Like Douglas conquer, or like Douglas die.

The usual grammatical order of subject and predicate, verb and modifier, is seen in *A;* but in *B* the order is

inverted. This unusual order attracts attention and gives emphasis to the part taking an unusual place.

EXERCISE II.—Re-write the following sentences, improving the emphasis of emphatic parts by inversion: (1) The help of man is vain. (2) The work went on day after day. (3) The matter with which this class of novel deals is dangerous. (4) Eliza cried, "What a pretty box! Did you bring it for me all this distance? You are too good to me." (5) They did not cease to be friends, though they became rivals. (6) He that hath his quarrel just is thrice armed. (7) "It might have been," are the saddest of all words of pen or tongue. (8) The house was adorned without with beautiful creeping vines, and had fine paintings and statues within. (9) I trust that when you come next, I shall see you. (10) I do not love thee, Doctor Fell; I cannot tell the reason why; but I know full well this alone, I do not love thee, Doctor Fell.

REPRODUCTION.—Draw up a formal outline of the story of Daulac; tell the story in your own words.

COMPOSITION I.—The Heroine of "Castle Dangerous."

OUTLINE.—"Castle Dangerous," its blockhouse—Madeleine Verchères (*ver shār'*), aged fourteen, left in charge—Walks by the river to meet expected visitors—Sees some Iroquois coming—Gains the fort, shouting, "*Aux armes!* (*ō zarm'*) *Aux armes!*"—Inmates stupefied with fear—She takes command, looks to the defences, inspires her two little brothers with her own brave spirit—Her visitors are seen approaching—She goes out herself to warn them—The Indians, fearing a trap, do not molest her—She brings her friends safely into the fort—Posts her guard—Holds the fort for a week—Sleeps little, her head resting on her arms folded over her gun—Word of her need taken to Montreal by labourers who had escaped the Indians—Splashing of paddles heard—Voices speaking French—The rescue party—The Indians depart.

COMPOSITION 2.—Tell the story of Napoleon and the Sentry.

Use the details in the picture above. The sentry is forgiven because of the recent hardships and great victories of the army, but . . .

COMPOSITION 3.—The Capture of Quebec.

ADDITIONAL THEMES.

COMPOSITION.—1. The Battle of Hastings. 2. The Battle of Crecy. 3. The Defeat of the Armada. 4. The Charge of the Light Brigade. 5. William Wallace. 6. Bruce and the Spider. 7. The Heart of the Bruce. 8. William Tell. 9. Joan of Arc. 10. The Fall of the Bastille. 11. The Death of the Swiss Guards. 12. The Discovery of America. 13. The Conquest of Mexico by Cortez. 14. Jacques Cartier. 15. The Massacre of the Priests of the Huron Mission. 16. The Landing of the Pilgrim Fathers. 17. The Discovery of the Mississippi. 18. The Outbreak of the American Revolution. 19. Barbara Frietchie. 20. Laura Secord. 21. The Battle of Queenston Heights. 22. The Relief of Ladysmith. 23. The Defence of Mafeking.

CHAPTER VIII.—INCIDENT.

LESSON XLI.

MEMORIZATION.—FROM "MARMION."

The train from out the castle drew,
But Marmion stopp'd to bid adieu :—
"Though something I might plain[1]," he said,
"Of cold respect to stranger guest,
Sent hither by your King's behest,
While in Tantallon's towers I stay'd ;
Part we in friendship from your land,
And, noble Earl, receive my hand."—
But Douglas round him drew his cloak,
Folded his arms, and thus he spoke :—
"My manors, halls, and bowers, shall still
Be open, at my Sovereign's will,
To each one whom he lists[2], howe'er
Unmeet to be the owner's peer.
My castles are my King's alone,
From turret to foundation-stone—
The hand of Douglas is his own ;
And never shall in friendly grasp
The hand of such as Marmion clasp." (*Continued*, p. 122)

—*Sir Walter Scott.*

[1] complain. [2] please.

THEME: THE RESCUE OF WAVERLEY.

Edward Waverley, a prisoner in the hand of the King's soldiers, is rescued by the followers of his friend, Fergus MacIvor, an ardent Jacobite.

The rays of the sun were lingering on the very verge of the horizon, as the party ascended a hollow and somewhat steep path, which led to the summit of a rising ground. The foremost of the band, being the stoutest and most active, had pushed on, and having surmounted the ascent, were out of ken for the present. Gilfillan, with the pedlar, and the small party who were

Waverley's more immediate guard, were near the top of the ascent, and the remainder straggled after them at a considerable interval.

Such was the situation of matters, when the pedlar, missing, as he said, a little doggie which belonged to him, began to halt and whistle for the animal. This signal, repeated more than once, gave offence to the rigour of his companion, who signified gruffly that he could not waste his time in waiting for a useless cur.

"Very likely," answered the pedlar, with great composure; "but, ne'ertheless, I shall take leave to whistle again."

This last signal was answered in an unexpected manner; for five or six stout Highlanders, who lurked among the copse and brushwood, sprung into the hollow way, and began to lay about them with their claymores. Gilfillan, unappalled at this undesirable apparition, cried out manfully, "The sword of the Lord and of Gideon!" and, drawing his broadsword, would probably have done as much credit to the good old cause as any of its doughty champions at Drumclog, when, behold! the pedlar snatching a musket from the person who was next him, bestowed the butt of it with such emphasis on the head of his late instructor in the Cameronian creed, that he was forthwith levelled to the ground. In the confusion that ensued the horse which bore our hero was shot by one of Gilfillan's party, as he discharged his firelock at random. Waverley fell with, and indeed under, the animal, and sustained some severe contusions. But he was almost instantly extricated from the fallen steed by two Highlanders, who, each seizing him by the arm, hurried him away from the scuffle and from the high-

road. They ran with great speed, half supporting and half dragging our hero, who could, however, distinguish a few dropping shots fired about the spot which he had left. —*Sir Walter Scott. Abridged from "Waverley."*

NARRATION.

Note first, the sentences that serve as introduction to the incident; then observe the details of the incident, and the order (order of time) of their occurrence; notice the few details selected to tell the story, and the many details omitted or merely suggested by general terms, "in the confusion," "a few dropping shots," etc.; observe, further, that the details chosen have a distinct bearing on the result—they are sufficient reasons for the outcome of the action.

Introduction: "The rays of the sun .... a considerable interval." These sentences give the twilight, the broken and difficult path, the straggling order of the march, which all made the rescue possible. Here we have the scene and situation out of which the action grows.

Details of the Narration: "The pedlar, missing," etc., to end. The pedlar whistling as a signal; appearance of the Highlanders; attack and Gilfillan's defence; pedlar's attack on his companion; confusion in ranks; Waverley's horse shot; Waverley's fall in the scuffle; Highlanders hurry him off.

Conclusion: "But he was almost instantly seized, ... he had left." The rescue effected.

In this examination we see certain principles of effective narration :—

1. *The Introduction.*—The first sentences bring before us the scene and time of the action.

2. *Sequence of Details.*—Details in narration are presented, point by point, in the order of occurrence,—in order of time.

3. *Correlation of Details.*—The details of the narration are interdependent, each contributing its part to the main effect of the story. Each incident springs from the incidents that precede, or from the character of the persons of the story.

4. *Economy of Details.*—The story is told with few details; many actions are altogether omitted; stress is laid on the significant actions.

5. *Sufficiency of Details.*—The details presented suffice to make probable the result of the action.

REPRODUCTION 1.—Tell the story of the rescue of Waverley, following the outline above.

EXERCISE.—Study the episode concerning the rescue of Richard (Scott's "Talisman," ch. xxi., "Fourth Reader," p. 259). Note how far it illustrates the foregoing principles of narration.

REPRODUCTION 2.—Make a plan and tell the story of the rescue of Richard.

COMPOSITION.—Tell a story of a rescue, suggested by the picture above.

LESSON XLII.

MEMORIZATION.—FROM "MARMION."—(*Continued*).

Burn'd Marmion's swarthy cheek like fire,
And shook his very frame for ire,
And—"This for me!" he said,—
"An, 'twere not for thy hoary beard,
Such hand as Marmion's had not spared
To cleave the Douglas' head!
. . . . . .
And Douglas, more I tell thee here,
Even in thy pitch of pride,
Here in thy hold, thy vassals near,
(Nay, never look upon your lord,
And lay your hands upon your sword,)
I tell thee thou'rt defied!
And if thou said'st, I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
Lord Angus, thou hast lied!"—
On the Earl's cheek the flush of rage
O'ercame the ashen hue of age:
Fierce he broke forth,—"And darest thou then
To beard the lion in his den,
The Douglas in his hall?
And hopest thou hence unscathed to go?—
No, by Saint Bride of Bothwell, no!
Up drawbridge, grooms,—what, Warder, ho!
Let the portcullis fall."—

Lord Marmion turn'd—well was his need,
And dash'd the rowels in his steed,
Like arrow through the archway sprung,
The ponderous grate behind him rung:
To pass there was such scanty room,
The bars, descending, razed his plume.

—*Sir Walter Scott.*

THEME: THE TRAITOR'S DETECTION.

During the crusade of Richard Cœur de Lion the royal standard of England, while under the charge of Sir Kenneth and his stag hound, Roswal, is stolen. Sir Kenneth is condemned to death, but his life is granted as a boon to a Saracen physician who has cured the King of fever. The physician, really Saladin, the Moslem king, sends Sir Kenneth back to King Richard, disguised as an Ethiopian slave, and accompanied by the hound. The slave offers to detect the criminal if all the crusaders are passed in review before him and his dog.

Cœur de Lion stood on Saint George's Mount with the banner of England by his side. Meanwhile, the powers of the various Crusading princes, arrayed under their royal and princely leaders, swept in long order around the base of the little mound, and as those of each different country passed by, their commanders made a step or two up the hill, and made a signal of courtesy to Richard and to the Standard of England, "in sign of regard and amity," as the protocol of the ceremony heedfully expressed it, "not of subjection and vassalage."

The good King was seated on horseback about half way up the Mount, a morion on his head, surmounted by a crown, which left his manly features exposed to public view, as, with cool and considerate eye, he perused each rank as it passed him and returned the salutation of the leaders. By his side stood the seeming Ethiopian slave, holding the noble dog in a leash. Over the King's head streamed the large folds of the banner, and as he looked at it from time to time, he seemed to regard a ceremony, indifferent to himself personally, as important, when considered as atoning an indignity offered to the kingdom which he ruled. Ever and anon his eyes were turned on the Nubian and the dog, and only when such leaders approached, as, from circumstances of previous ill-will, he suspected of being accessary to the theft of

the standard, or whom he judged capable of a crime so mean.

At last the troops of the Marquis of Montserrat passed in order before the King of England. Before his goodly band came Conrad, garbed in such rich stuff that he seemed to blaze with gold and silver, and the milk-white plume, fastened in his cap by a clasp of diamonds, seemed tall enough to sweep the clouds. By cultivating Richard's humour he had attained a certain degree of favour with him, and no sooner was he come within his ken than the King of England descended a step or two to meet him.

Conrad was commencing his reply with a smile, when Roswal, the noble hound, uttering a furious and savage yell, sprang forward. The Nubian at the same time slipped the leash, and the hound, rushing on, leapt upon Conrad's noble charger, and seizing the Marquis by the throat, pulled him down from the saddle. The plumed rider lay rolling on the sand, and the frightened horse fled in wild career through the camp.

"Thy hound hath pulled down the right quarry, I warrant him," said the King to the Nubian, "and I vow to Saint George he is a stag of ten tynes![1]—Pluck the dog off, lest he throttle him."

Cries arose of—"Cut the slave and his hound to pieces!"

But the voice of Richard, loud and sonorous, was heard clear above all other exclamations—"He dies the death who injures the hound! He hath but done his duty, after the sagacity with which God and nature have endowed the brave animal.—Stand forth for a false

[1] branches of horns.

traitor, thou Conrad, Marquis of Montserrat! I impeach thee of treason!"

—*Sir Walter Scott. From "The Talisman."*

NARRATION—(*Continued*).

Study the foregoing narrative. Note first the sentences that serve as Introduction to the incident, giving the scene and situation; then observe the details of the incident, and the order of their occurrence; notice the many details omitted or merely suggested; show that the details adduced are sufficient to account for the outcome; thereby judge if the Principles of Narration 1, 2, 3, 4, 5 are illustrated in the extract.

Further notice the increasing interest of the details—from the general march of the Crusaders to the individual troops of Montserrat, to the Marquis himself, the attack of Roswal, the attempt on the dog's life, Richard's splendid impeachment of the traitor. This interest is deepened by various devices: first, the author uses striking situations (point them out) and dramatic language, direct narration in the crisis of the story (point to instances), and dramatic action (illustrate); and, secondly, all the while that the details carry us on to the outcome, we get no certain hint of the issue. Our curiosity is piqued and our imagination aroused as the chain of circumstances is built up; the plot thickens till the conclusion, when at once the issue finally surprises us, and at the same time satisfies all the demands of the plot. From this we may note additional principles of narration:—

6. *Climax of Interest.*—The details of the narration are arranged in the order of their increasing importance, so that the interest becomes definite and deep as the conclusion is

reached. As means to increase the plot-interest, striking situation, dramatic language, direct narration, etc., are employed.

7. *The Denouement.*—The issue of the incident must be to some extent a surprise to the reader. The turn the story takes to set right all that has grown tangled must be sharp and effective, else the story falls flat.

8. *The Conclusion.*—The Conclusion to be effective must issue from the forces brought into play in the details of the story; it must satisfy the demands of the plot and the curiosity and interest of the reader.

EXERCISE I.—Study the narrative "The Rescue of Waverley," and judge if the Principles of Narration 6, 7, 8 are illustrated in that extract.

REPRODUCTION.—Tell the story of the "Traitor's Detection," following the plan and method of Scott.

EXERCISE II.—Examine Scott's "Lochinvar" ("Fourth Reader," p. 69), in illustration of the principles of narration.

COMPOSITION **1.**—Select the details of Introduction, Narration, Conclusion in "Lochinvar"; make an outline of it as a narration; tell the story, having regard in composing to the principles of narration.

COMPOSITION **2.**—Select the details for Introduction, Narration, Conclusion from the story told in the following poem; make a plan for your narrative similar to that on p. 120; tell the story of "The Cavalier's Escape."

THE CAVALIER'S ESCAPE.

Trample! trample! went the roan,
  Trap! trap! went the gray;
But pad! *pad!* PAD! like a thing that was mad,
  My chestnut broke away.
It was just five miles from Salisbury town,
  And but one hour to day.

Thud! THUD! came on the heavy roan,
  Rap! RAP! the mettled gray;
But my chestnut mare was of blood so rare
  That she showed them all the way.
Spur on! spur on!—I doffed my hat,
  And wished them all good-day.

They splashed through miry rut and pool,
  Splintered through fence and rail;
But chestnut Kate switched over the gate—
  I saw them droop and tail.
To Salisbury town—but a mile of down,
  Once over this brook and rail.

Trap! Trap! I heard their echoing hoofs
  Past the walls of mossy stone;
The roan flew on at a staggering pace,
  But blood is better than bone.
I patted old Kate and gave her the spur
  For I knew it was all my own.

But trample! trample! came their steeds,
  And I saw their wolf's eyes burn;
I felt like a royal hart at bay,
  And made me ready to turn.
I looked where highest grew the May,
  And deepest arched the fern.

I flew at the first knave's sallow throat;
  One blow, and he was down.
The second rogue fired twice, and missed;
  I sliced the villain's crown:
Clove through the rest and flogged brave Kate,
  Fast, fast to Salisbury town.

Pad! pad! they came on the level sward,
  Thud! thud! upon the sand;
With a gleam of swords and a burning match,
  And a shaking of flag and hand:
But one long bound and I passed the gate,
  Safe from the canting band.

—*Walter Thornbury.*

LESSON XLIII.

MEMORIZATION.—THE STATUE OF JUSTICE, FROM "EVANGELINE."

Once in an ancient city whose name I no longer remember,
Raised aloft on a column, a brazen statue of Justice
Stood in the public square, upholding the scales in its left hand,
And in its right a sword, as an emblem that justice presided
Over the laws of the land, and the hearts and homes of the people.
Even the birds had built their nests in the scales of the balance,
Having no fear of the sword that flashed in the sunshine above them.
But in the course of time the laws of the land were corrupted;
Might took the place of right, and the weak were oppressed, and
the mighty
Ruled with an iron rod. Then it chanced in a nobleman's palace
That a necklace of pearls was lost, and ere long a suspicion
Fell on an orphan girl who lived as maid in the household.
She, after form of trial condemned to die on the scaffold,
Patiently met her doom at the foot of the statue of Justice.
As to her Father in heaven her innocent spirit ascended,
Lo! o'er the city a tempest rose; and the bolts of the thunder
Smote the statue of bronze, and hurled in wrath from its left hand
Down on the pavement below the clattering scales of the balance,
And in the hollow thereof was found the nest of a magpie,
Into whose clay-built walls the necklace of pearls was inwoven.

—*Henry Wadsworth Longfellow.*

EXERCISE.—Select the details of Introduction, Narration, Conclusion in the foregoing; make an outline like that on p. 120.

COMPOSITION 1.—Tell the story of the Statue of Justice, having regard in composing to the principles of narration.

COMPOSITION 2.—Tell the story illustrated by the picture, "The Huguenot," by John Everett Millais.

"It is a scene supposed to take place on the eve of the massacre of St. Bartholomew's Day. Two lovers in the act of parting, the woman a Papist and the man a Protestant. The badge worn to distinguish the former from the latter was a white scarf on the left arm. Many were base enough to escape murder by wearing it.

The girl will be endeavouring to tie the handkerchief round the man's arm so as to save him; but he, holding his faith above his greatest worldly love, will be softly preventing her."—*John Everett Millais.*

ADDITIONAL THEMES.[1]

COMPOSITION 1.—The Trial by Combat (Scott's "Talisman," ch. xxviii., "H.S. Reader," p. 179). 2. Fitz-James and Roderick Dhu (Scott's "Lady of the Lake," V., xii-xvi). 3. The Competition of the Archers (Scott's "Ivanhoe," ch. xiii., "Fourth Reader," p. 164). Shylock and Antonio (Shakspere's "Merchant of Venice," "Fourth Reader," pp. 311, 321, and "H.S. Reader," p. 40). 4. "Lord Ullin's Daughter," Campbell ("Third Reader," p. 127).

[1] In preparation for these compositions, the poems or extracts may be read aloud to the class, then discussed, after which the outline should be made on the blackboard and in the exercise books.

5. "Lucy Gray," William Wordsworth ("Third Reader," p. 27). **6,** "The Three Fishers," Kingsley ("Fourth Reader," p. 220). **7.** "How They Brought the Good News from Ghent to Aix," Browning ("Fourth Reader," p. 285). **8.** "The Wreck of the Hesperus," Longfellow ("Third Reader," p. 74). **9.** "The Sands o' Dee," Kingsley (*id.*, p. 38). **10.** "Incident of the French Camp," Browning (*id.*, p. 141). **11.** "The Pied Piper of Hamelin," Browning. **12.** "The Diver," Schiller ("H.S. Reader," p. 294). **13.** "The Bell of Atri," Longfellow ("Fourth Reader," p. 111). **14.** The Battle of the Round House, Stevenson, "Kidnapped," ch. x.

COMPOSITION 15[1].—An Adventure with Wolves. **16.** An Escape from Indians. **17.** The Wreck of the —. **18.** An Adventure on the River. **19.** A Dog's Heroic Deed. **20.** The Mystery of the House at —. **21.** The Diary of — —. **22.** Shooting the Rapids. **23.** An Accident at Niagara Falls.

[1] The pupil is required to gather the material for these compositions for himself or to imagine the details.

Study in Description, Lesson LIX, Composition 2.

PART II.—DESCRIPTION.

CHAPTER I.—PLANTS, SHRUBS, TREES.

LESSON XLIV.

MEMORIZATION.—FORBEARANCE.

Hast thou named all the birds without a gun?
Loved the wood-rose, and left it on its stalk?
At rich men's tables eaten bread and pulse?
Unarmed, faced danger with a heart of trust?
And loved so well a high behaviour,
In man or maid, that thou from speech refrained,
Nobility more nobly to repay?
O, be my friend, and teach me to be thine!

—*Ralph Waldo Emerson.*

Description portrays in words individual objects, scenes and persons. Observation is the chief source of the material for descriptive writing; the mind alert to note the appearances of things and persons will store an infinite number of details, a treasury of memories, from which the writer can draw at will. "I kept always two books in my pocket," says Stevenson of his boyhood, "one to read and one to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a pencil and penny version book would be in my hand, to note down the scenes or commemorate some halting stanzas[1]."

The simplest form of description is to bring together all the details—an inventory, as it were, of all the parts of the object, for purposes of identification. Works of a scientific nature abound in such descriptions.

[1] "Memories and Portraits," by Robert Louis Stevenson.

THEME: THE TRAILING ARBUTUS.

The Trailing Arbutus, Mayflower, or Ground Laurel, as it is variously called, belongs to the heath family of plants, and is found in the woods or upland pastures during the month of April. Its slender stalk is tough and woody-fibred, and trails close to the ground under dry leaves and dead grass. The oval leaf is an evergreen, also tough of fibre and rough to the touch, but usually worm-eaten and rust-spotted. The flower spreads into five rounded points and varies in hue from an exquisite white to a deeply tinted rose. These blossoms are gathered in close clusters along the ends of the stalk and branches, and exhale a sweet and spicy fragrance. The entire plant, with its green and rusty leaves, hugs the earth so closely that often only the tips of the flowery clusters show here and there among the dried leaves. Nature, too, keeps fast the secret of its growth, and the Arbutus refuses to live in man's care for more than one or two seasons.

DESCRIPTION.

Analyzing the description above we see that it brings forward the details of the object described in an orderly fashion, with regard only to truth and completeness. Frequently a drawing accompanies such a description to ensure exactness, for the clear presentation of truth of fact is here all important. This kind of description is nothing more than a simple inventory of the qualities of the object, arranged in a methodical manner. This methodical presentation involves the statement of the theme and the orderly sequence of details.

Introduction.—A general definition of the Trailing Arbutus; its family relationship; its habitat.

Description.—Stalk.
Leaf.
Individual flower.
Clusters.
Mode of growth.
Character.

1. *The Statement of the Theme.*—To write clearly and effectively, a writer must know very definitely the theme of his discourse. Especially in abstract themes it is of advantage at once to state the theme, and define its nature. The reader, on the other hand, finds such a statement of theme almost indispensable, because without it he cannot easily understand the general drift of the writer's thought, nor can he grasp his subsequent statements in their proper relation. In Narration, where curiosity must be aroused, we keep the reader in suspense as to the real drift of the story by withholding a definite statement of the theme.

2. *Definition.*—Where the description is scientific in nature, the statement of the theme is usually accompanied by an exact definition of the object in the broad general relations. In literary description a general outline is preferred (see p. 140).

3. *Sequence of Details.*—The details are brought forward in a rational order: first, the body of the plant; then its leaves, then its individual flowers; then the clusters of flowers; then how the plant grows; finally, its essentially wild habit. This orderly plan helps to ensure on the writer's part attention to all necessary details (economy and sufficiency of details), while it guides the reader to a clear and faithful mental image of the object.

REPRODUCTION.—Describe the Trailing Arbutus, following the outline above.

LESSON XLV.

MEMORIZATION.—FROM "TO THE DAISY."

With little here to do or see
Of things that in the great world be,
Sweet daisy! oft I talk to thee,
For thou art worthy,
Thou unassuming common-place
Of nature, with that homely face,
And yet with something of a grace,
Which love makes for thee!

—*William Wordsworth.*

STYLE.

Cardinal Qualities.—The first necessity of discourse is to be intelligible. Confusion and ambiguity in the meaning of words, disorderly arrangement of sentences, would render intercourse by means of words difficult, and make literature impossible. The first essential quality of writing, then, is **Clearness.**

Yet a writer may be clear and not be effective. It is necessary not only to have what we write understood, but to have it tell upon the reader. Every writer seeks not merely to express himself, but also to impress his words with some degree of strength or force. A second essential quality of style, then, is **Force.**

Yet one may write so that one's meaning is clear and one's expression forcible, and because of faulty grammar or vulgar language, still be ineffective as a writer. Things offensive to good taste, vulgarisms, harshness of expression, coarseness, must be absent from good writing, while on the other hand, some elevation and beauty in the treatment of a subject and in the flow of the language, are necessary to good writing. One third essential quality, then, is **Taste** or **Beauty.**

Other qualities are at times present in good writing: **simplicity, abstruseness, brevity; pathos; wit, humour, satire; harmony, elegance;** but Clearness, Force, and Taste are cardinal qualities.

STYLE: CLEARNESS.

1. *Choice of Words.*—Our language is full of synonyms, yet few are so exact that they may be used for one another without discrimination. Clearness requires that where several words have a common element of meaning, we must use the word that suggests the shade of meaning we require.

Though I am always *serious*, I do not know what it is to be *melancholy*.

One may be *in haste*, one should not be *in a hurry*.

EXERCISE I.—Write sentences bringing out the differences in meaning of the following:—(1) Glance: glimpse. (2) Assault: attack. (3) Malice: spite. (4) Robbery: theft. (5) Illusion: delusion. (6) Observance: observation. (7) Occupation: occupancy. (8) Character: reputation. (9) Resolution: decision. (10) Difficulty: obstacle: hindrance.

EXERCISE II.—Distinguish:—(1) Vacant: empty. (2) Lonely: solitary. (3) Nocturnal: nightly. (4) Continuous: continual. (5) Farther: further. (6) Eternal: everlasting. (7) Beneficent: benevolent: philanthropic. (8) Sorry: grieved: hurt. (9) Marine: maritime: naval. (10) Resolute: stubborn: obstinate: self-willed.

EXERCISE III.—Distinguish:—(1) Remember: recollect. (2) Answer: reply. (3) Persuade: convince. (4) Deceive: impose on. (5) Give: donate. (6) Peruse: read. (7) Propose: purpose. (8) Surrender: capitulate. (9) Excuse: forgive: pardon. (10) Ask: request: beg: beseech: supplicate: implore.

COMPOSITION 1.—Write an outline of a description of the Daisy, following that of the Trailing Arbutus; then write a composition following your outline.

COMPOSITION **2.**—After making an outline as before, describe the Dandelion.

Dear common flower, that grow'st beside the way,
Fringing the dusty road with harmless gold,
First pledge of blithesome May,
Which children pluck, and, full of pride, uphold,
High-hearted buccaneers, o'erjoyed that they
An Eldorado in the grass have found,
Which not the rich earth's ample round
May match in wealth—thou art more dear to me
Than all the prouder summer blooms may be.

—*James Russell Lowell.*

COMPOSITION **3.**—Describe the Daffodil.

"I wander'd lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake beneath the trees,
Fluttering and dancing in the breeze."

—*William Wordsworth.*

COMPOSITION **4.**—Describe the Apple-tree.

Place of growth—Relation to the crab-apple—Trunk,—Leaves ovate, woolly beneath, acute, crenate—Flowers,—shape, colours, fragrance, cluster—Fruit,—shape, colour, fragrance, taste—Importance to mankind.

COMPOSITION **5.**—Draw up an outline of a description of the Maple-tree, and then describe it.

The tree I love, all the greenwood above,
Is the maple of sunny branches.
. . . . . .
The maple, it glows with the tint of the rose,
When pale are the spring-time regions,
And its towers of flame from afar proclaim
The advance of winter's legions.

—*Charles G. D. Roberts.*

ADDITIONAL THEMES.

COMPOSITION.—1. The Briar Rose. 2. Water-Lilies. 3. The Sunflower. 4. Hollyhocks. 5. The Violet. 6. Lilacs. 7. The Wheat Plant. 8. The Buckwheat Plant. 9. Indian Corn. 10. The Ivy Plant. 11. Seaweed. 12. The Beech Tree. 13. The Elm Tree. 14. The Chestnut Tree. 15. The Willow Tree. 16. The Grape Vine. 17. A Vineyard. 18. A Pine Forest.

CHAPTER II.—BIRDS AND INSECTS.

LESSON XLVI.

MEMORIZATION.—FROM "THE GREEN LINNET."

Upon yon tuft of hazel trees,
That twinkle to the gusty breeze,
Behold him perched in ecstasies,
Yet seeming still to hover;
There! where the flutter of his wings
Upon his back and body flings
Shadows and sunny glimmerings,
That cover him all over.

My sight he dazzles, half deceives,
A bird so like the dancing leaves;
Then flits, and from the cottage eaves
Pours forth his song in gushes;
As if by that exulting strain
He mocked and treated with disdain
The voiceless form he chose to feign,
While fluttering in the bushes.

—*William Wordsworth.*

THEME: THE BOBOLINK.

The happiest bird of our spring, and one that rivals the European lark in our estimation, is the bob-o-lincoln, or bobolink as he is commonly called. He arrives when Nature is in all her freshness and fragrance—"the rains

are over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in the land."

This is the chosen season of revelry of the bobolink. He comes amidst the pomp and fragrance of the season; his life seems all sensibility and enjoyment, all song and sunshine. He perches on the topmost twig of a tree or on some long flaunting weed, and as he rises and sinks with the breeze, pours forth a succession of rich tinkling notes, crowding one upon another like the outpouring melody of the skylark, and possessing the same rapturous character.

As the year advances, as the clover blossoms disappear, and the spring fades away into summer, he gradually gives up his elegant tastes and habits, doffs his poetical suit of black, assumes a russet, dusty garb, and sinks to the gross enjoyments of common vulgar birds. His notes no longer vibrate on the ear; he is stuffing himself with the seeds of the tall weeds on which he lately swung and chanted so melodiously. He has become a gormand.

In a little while he grows tired of plain, homely fare, and is off on a gastronomical tour in quest of foreign luxuries. We next hear of him with myriads of his kind, banqueting among the reeds of the Delaware, and grown corpulent with good feeding. He has changed his name in travelling. Bob-o-lincoln no more, he is the *reed-bird* now, the much-sought titbit of Pennsylvania epicures. Wherever he goes, pop! pop! pop! every rusty firelock in the country is blazing away.

Does he take warning and reform? Alas, not he! Incorrigible epicure! again he wings his flight. The

rice-swamps of the South invite him. He gorges himself among them almost to bursting; he can scarcely fly for corpulency. He has once more changed his name; and is now the famous *rice-bird* of the Carolinas.

Last stage of his career,—behold him spitted with dozens of his corpulent companions, and served up, a vaunted dish, on the table of some Southern epicure!

Such is the story of the bobolink, once spiritual, musical, admired, the joy of the meadows, and the favourite bird of spring; finally, a gross little sensualist who expiates his sensuality in the kitchen.

—*Washington Irving. Abridged.*

OUTLINE.

Title.	
Theme; General Introduction:	The bobolink, the happiest of spring birds, coming with the spring's freshness and fragrance.
Details:	Life of the bobolink in spring—song. Life of the bobolink in summer—change in plumage, loss of song, merely an eater. Autumn life—the reed bird of the Delaware River. Winter—the rice-bird of the Carolinas—ultimate fate.
Conclusion:	**General summary of the preceding, with an under-lying moral.**

DESCRIPTION—(*Continued*).

The plan of the foregoing description does not differ greatly from that of "The Trailing Arbutus." Notice first how this description illustrates the principles of description, 1, 2, 3. Observe now the opening of this description.

4. *General Outline.*—A general statement gives the whole impression of the object—its happy character, its importance

as a song-bird. When the theme involves many and complicated details, one or more opening sentences, general in character, may greatly aid the clearness and force of the whole. We can add, then, a fourth principle of description:—The description may open with a statement or two outlining the whole subject or giving a general impression of the whole.

5. *Economy of Details.*—Apply here the principle of Narration, p. 121.

6. *Sufficiency of Details.*—As for Narration, p. 121.

7. *Conclusion.*—The advantage of a General Introduction we saw above. Similarly a sentence or two summarizing and fixing the whole description, will enable the reader to get the full significance of the object or scene. The writer may take advantage of these final sentences, as Irving has done here, to rise upon the details enumerated and secure a climacteric effect, "to point a moral or adorn a tale," thus ending the description in a finished, effective way. There should be, then, in conclusion, a sentence or two, general in nature, to summarize the details of the description and give the composition elevation of tone and a satisfying finish.

STYLE IN DESCRIPTION.—The foregoing description differs from that of "The Trailing Arbutus" in the style of description. The writer here aims, not at simple truth of detail, but at lively impressions; he would reproduce by his writing the joyousness of nature, the sunshiny song, the changes and chances of the bird's life. Notice the elements in this description that are not exactly matter-of-fact—the literary references, the comparisons, the figurative expressions and picturesque phrases. It is by reason of these additions to matter-of-fact that the description glows with life. It is **artistic description.**

In artistic description, the writer aims to suggest. The bobolink comes, not in springtime, but when "Nature is in all her freshness and fragrance"; he ceases to sing, not in summer, but "as the clover blossoms disappear." The bird does not change his plumage, but "doffs his poetical suit of black," etc.

COMPOSITION 1.—Following the style of description in "The Trailing Arbutus," write a plain description of the bobolink, using only matter-of-fact details.

REPRODUCTION.—Following the method in Irving's account, write an artistic description of the bobolink, enriching the description with suitable picturesque expressions.

COMPOSITION 2.—Write a plain description of any barn-yard fowl

COMPOSITION 3.—Write a plain, accurate account of any Canadian song-bird—the robin, the cat-bird, the Baltimore oriole, the wood thrush, the pee-wee.

LESSON XLVII.

MEMORIZATION.—"TO A SKYLARK."

Ethereal minstrel ! pilgrim of the sky !
Dost thou despise the earth where cares abound?
Or, while the wings aspire, are heart and eye
Both with thy nest upon the dewy ground?—
Thy nest which thou canst drop into at will,
Those quivering wings composed, that music still.

Leave to the nightingale her shady wood :
A privacy of glorious light is thine ;
Whence thou dost pour upon the world a flood
Of harmony, with instinct more divine ;
Type of the wise who soar, but never roam,
True to the kindred points of heaven and home !

—*William Wordsworth.*

STYLE: CLEARNESS—(*Continued*).

2. *Ambiguous Words and References.* — Words that have double meanings must be used only where they convey but the one meaning intended. Pronouns must stand near and clearly refer to the nouns they represent.

EXERCISE. — Remove the ambiguity of the following :—(1) He wished for nothing more than a dictionary. (2) I cannot find one of my books. (3) We have discovered certain indications of the presence of Indians. (4) Common-sense, Mr. Chairman, is what I want. (5) Brethren, we are met here for no earthly purpose. (6) The lad cannot leave his father, for if he leave him he will die. (7) Out of knowledge comes wisdom ; we should therefore pursue it diligently. (8) There was an inn in the neighbouring village, which they reached at ten o'clock. (9) He promised his father never to sell his estate. (10) Old English poetry was very different from what it now is. (11) The officer told the soldier that it

would be worse for him if he did not keep his post, no matter what happened to him. (12) Any dog, found without his master, who, on being asked his name, refuses to give it, will be shot.

COMPOSITION **1.**—Write a plain, accurate description of any wild bird—a crow, or chicken-hawk, or heron, or American eagle, or sea-gull.

COMPOSITION **2.**—Write a plain, accurate description of some insect—the mosquito, common house-fly, darning-needle, moth, fire-fly.

COMPOSITION **3.**—Describe, after Keats, the grasshopper and the cricket.

> The poetry of earth is never dead;
> When all the birds are faint with the hot sun
> And hide in cooling trees, a voice will run
> From hedge to hedge about the new-mown mead.
>
> That is the grasshopper's,—he takes the lead
> In summer luxury,—he has never done
> With his delights; for, when tired out with fun,
> He rests at ease beneath some pleasant weed.
>
> The poetry of earth is ceasing never.
> On a lone winter evening, when the frost
> Has wrought a silence, from the stove there shrills
> The cricket's song, in warmth increasing ever,
> And seems, to one in drowsiness half lost,
> The grasshopper's among some grassy hills.
>
> —*John Keats.*

COMPOSITION—Write an artistic description—making full use of suggestion—on:—**4.** The Humming-bird. **5.** The Bumble-bee. **6.** Mosquitoes. **7.** English Sparrows. **8.** The Ugly Duckling. **9.** An Owl's View of Herself. **10.** A Village of Sand-martins.

CHAPTER III.—ANIMALS.

LESSON XLVIII.

MEMORIZATION.—FROM "THE LADY OF THE LAKE."

The stag at eve had drunk his fill
Where danced the moon on Monan's rill; . . .
But when the sun his beacon red
Had kindled on Benvoirlich's head,
The deep-mouthed bloodhounds' heavy bay
Resounded up the rocky way . . .
The antlered monarch of the waste
Sprang from his heathery couch in haste; . . .
Like crested leader proud and high,
Tossed his beamed frontlet to the sky;
A moment gazed adown the dale,
A moment snuffed the tainted gale,
A moment listened to the cry,
That thickened as the chase drew nigh;
Then, as the headmost foes appeared,
With one brave bound the copse he cleared,
And, stretching forward free and far,
Sought the wild heaths of Uam-Var.

—*Sir Walter Scott.*

THEME: RAB.

There are no such dogs now. He belonged to a lost tribe. As I have said, he was brindled, and gray like Rubislaw granite; his hair short, hard, and close, like a lion's; his body thick set, 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 out, one ear

cropped as close as was Archbishop Leighton's father's; the remaining eye had the power of two; and above it, and in constant communication with it, was a tattered rag of an ear, which was forever unfurling itself, like an old flag; and then that bud of a tail, about one inch long, if it could in any sense be said to be long, being as broad as long—the mobility, the instantaneousness of that bud were very funny and surprising, and its expressive twinklings and winkings, the intercommunications between the eye, the ear, and it, were of the oddest and swiftest.

Rab had the dignity and simplicity of great size; and having fought his way all along the road to absolute supremacy, he was as mighty in his own line as Julius Caesar or the Duke of Wellington, and had the gravity of all great fighters.

You must have often observed the likeness of certain men to certain animals, and of certain dogs to men. Now, I never looked at Rab without thinking of the great Baptist preacher, Andrew Fuller. The same large, heavy, menacing, combative, sombre, honest countenance, the same deep inevitable eye, the same look,—as of thunder asleep, but ready,—neither a dog or a man to be trifled with.

—*Dr. John Brown. From "Rab and his Friends."*

DESCRIPTION.—(*Continued*).

We have in the foregoing a description of a particular object. It is not a general description, true of a whole class of objects like that of "The Trailing Arbutus" and "The Bobolink"; the details brought forward belong only to one special object. It is Particular Description.

Study those expressions that help to make this description artistic.

The writer aims, not to teach us the facts of Rab's appearance and disposition, but to stir our interest in the dog, rousing us to admiration. In what way is this done? The writer seeks here, as Irving does in "The Bobolink," to enhance the object described by suggestion: he makes lofty comparisons ("Rubislaw granite," etc.), historical allusions ("Leighton," etc.), and employs picturesque diction ("fields of battle," "tattered rag," etc.).

The plan of this description is like that of the general descriptions.

Theme:	The dog "Rab." (Title and opening sentence serve as statement of theme.)
General Introduction:	"No such dogs now . . . tribe."
Descriptive Details:	Hair. Body. Weight. Head, muzzle, mouth, teeth, scars, wounds of eye and ear. Tail. Disposition and character.
Conclusion:	Comparison of dog and man, "Rab," and Andrew Fuller.

Notice the statement of the theme; the general introduction of the theme, the orderly arrangement of the details, and their character; the final effective conclusion.

COMPOSITION 1.—Supposing the dog "Rab" were lost, write a plain, accurate description as an advertisement for his identification.

COMPOSITION 2.—Supposing "Rab" were dead, write, as it were, his eulogy.

COMPOSITION 3.—Describe any dog well known to you.

LESSON XLIX.

MEMORIZATION.—FROM "THE TIGER."

Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Could brave thy fearful symmetry?

When the stars threw down their spears,
And watered heaven with their tears,
Did He smile this work to see?
Did He who made the lamb, make thee?

—*William Blake.*

STYLE: CLEARNESS—(*Continued*).

3. *Sentence Structure.*—Review sentence structure—unity, order of words, pp. 49, 109—as means to clearness.

COMPOSITION **1.**—Write a plain, scientific description of some wild animal—the beaver, or grey squirrel, or ground-hog, or muskrat, or moose, or wolf, or wild-cat.

COMPOSITION **2.**—Write a plain, scientific description of some breed of dog—the Collie, or Newfoundland, or St. Bernard, or Greyhound, or Bull-dog.

COMPOSITION **3.**—Describe a blood-horse.

Gamarra is a dainty steed,
Strong, black, and of a noble breed,
Full of fire, and full of bone,
With all his line of fathers known;
Fine was his nose, his nostrils thin,
But blown abroad by pride within!
His mane is like a river flowing,
And his eyes like embers glowing
In the darkness of the night,
And his pace is swift as light.—*Barry Cornwall.*

COMPOSITION **4.**—Write an artistic description of some particular domestic animal:—1. My First Pony. 2. My First Dog. 3. A St. Bernard Pup. 4. A Kitten. 5. Our Cows.

COMPOSITION 5.—Describe the scene in the frontispiece.

ADDITIONAL THEMES IN ARTISTIC DESCRIPTION.

COMPOSITION.—1. A Horse Trade (cf. Wescott's "David Harum," ch. i.). 2. Our Neighbour's Goat. 3. The Last Buffalo. 4. Animal Life in a Pond. 5. A Visit to a Zoological Garden or a Menagerie. 6. A Barn Yard. 7. A Cattle Show.

CHAPTER IV.—BUILDINGS.

LESSON L.

MEMORIZATION.—FROM "THE HOMES OF ENGLAND."

The stately Homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land.
The deer across their greensward bound,
Through shade and sunny gleam;
And the swan glides past them with the sound
Of some rejoicing stream.

The cottage Homes of England!
By thousands on her plains,
They are smiling o'er the silvery brooks,
And round the hamlet-fanes.
Through glowing orchards forth they peep,
Each from its nook of leaves;
And fearless there the lowly sleep,
As the bird beneath their eaves.

The free fair Homes of England!
Long, long, in hut and hall,
May hearts of native proof be reared
To guard each hallowed wall!
And green for ever be the groves,
And bright the flowery sod,
Where first the child's glad spirit loves
Its country and its God!

—*Mrs. Hemans.*

THEME: THE HOUSE OF SEVEN GABLES.

There it rose, a little withdrawn from the line of the street, but in pride, not modesty. Its whole visible exterior was ornamented with quaint figures, conceived in the grotesqueness of a Gothic fancy, and drawn or stamped in the glittering plaster, composed of lime pebbles and bits of glass, with which the wood-work of the walls was overspread. On every side, the seven gables pointed sharply towards the sky, and presented the aspect of a whole sisterhood of edifices, breathing through the spiracles of one great chimney. The many lattices, with their small, diamond-shaped panes, admitted the sunlight into hall and chamber, while, nevertheless, the second story, projecting far over the base, and itself retiring beneath the third, threw a shadowy and thoughtful gloom into the lower rooms. Carved globes of wood were affixed under the jutting stories. Little spiral rods of iron beautified each of the seven peaks. On the triangular portion of the gable, that fronted next the street, was a dial. The principal entrance, which had almost the breadth of a church-door, was in the angle between the two front gables, and was covered by an open porch, with benches beneath its shelter.

The deep projection of the second story gave the house such a meditative look, that you could not pass it without the idea that it had secrets to keep, and an eventful history to moralize upon. In front, just on the edge of the unpaved sidewalk, grew the Pyncheon Elm, which, in reference to such trees as one usually meets with, might well be termed gigantic. It had been planted by a great-grandson of the first Pyncheon, and, though now fourscore years of age, or perhaps nearer a

hundred, was still in its strong and broad maturity, throwing its shadow from side to side of the street, overtopping the seven gables, and sweeping the whole black roof with its pendant foliage. It gave beauty to the old edifice, and seemed to make it a part of nature.

—*Nathaniel Hawthorne.*

OUTLINE.

Theme:	The House of Seven Gables.
General Introduction:	Situation, general aspect.
Descriptive Details:	Exterior walls. Roof and chimney. Windows. Construction of stories and effect. Spiral ornaments. Entrance. Suggestions of general mystery. Surroundings —elm tree.
Conclusion:	Unity of the house with the landscape.

EXERCISE I.—Examine the passage for principles of description: (1) the statement of the theme, (2) the general introduction, (3) the methodical succession of the details, (4) the selection of characteristic details, (5) the conclusion.

EXERCISE II.—Point out the phrases or sentences in this description that appeal to the imagination.

REPRODUCTION.—Describe, following Hawthorne, the House of Seven Gables.

COMPOSITION.—Draw to a set scale a plan of the house in which you dwell; add a plain, accurate description of the house, following this outline:—

Theme:	Introduce while stating the situation of the house.
General Introduction:	General character of the whole—likeness or unlikeness to dwellings in general; your interest in it.
Details:	Exterior—walls, roof, entrance. Interior—rooms, furniture, decorations.
Conclusion:	General comment on its comfort, ugliness or beauty, etc.

LESSON LI.

MEMORIZATION.—FROM "IN SCHOOL-DAYS."

Still sits the school-house by the road,
A ragged beggar sunning;
Around it still the sumachs grow,
And blackberry vines are running.

Within, the master's desk is seen,
Deep-scarred by raps official;
The warping floor, the battered seats,
The jack-knife's carved initial.

The charcoal frescoes on its wall;
The door's worn sill betraying
The feet that, creeping slow to school,
Went storming out to playing.

—*John Greenleaf Whittier.*

STYLE: FORCE.

1. *Simplicity.*—The second cardinal quality of style is Force. Force is gained in many ways. Clearness itself is a means of force, for confusion and ambiguity distract the attention from the thought, and weaken its impression. So, too, simplicity of words and sentence structure aids force, for if we must pause to solve the meaning of difficult words and intricate constructions we forget the thought itself.

Simplicity is gained (i) by the use of short terms rather than long ones; by definite, concrete terms rather than vague, abstract ones. Compare :—

Our days are few. Human life is transitory.

(ii) By short sentences rather than complex long ones. See p. 49.

(iii) By familiar illustrations and comparisons.

EXERCISE.—Secure simplicity in the following:—(1) His health will, I hope, ameliorate. (2) We extend you an invitation to be present. (3) The trustee goes to Toronto in connection with school matters. (4) He will return at the earliest practicable period. (5) She performs on the piano beautifully. (6) Many men are *in poverty* who might have *won high positions in the community.* (Use concrete terms.) (7) Am I so degraded that I should ask for charity? (8) In that country we see the greatest extremes between riches and poverty, the military and the mercantile callings. (9) Maternal affection is more necessary to the child than scholastic discipline. (10) Does your Majesty imagine that Job's good conduct is the effect of mere personal attachment and affection? (Cf. Job, I., 9).

COMPOSITION 1.—Draw to a set scale a plan of the school that you attend; write a plain description of it.

COMPOSITION 2.—Describe the situation and construction of any wild creature's building—a Kingfisher's Nest, an Oriole's Nest, a Honey-bee's Hive, a Spider's Web, a Beaver Dam.

COMPOSITION 3.—Describe, adding what suggestions you can of natural beauty and human associations, the Mill-stream, Mill-dam and Flour-mill at —; or, The Mill-pond and Saw-mill at —; or, The Church and Churchyard at —.

ADDITIONAL THEMES IN ARTISTIC DESCRIPTION.

COMPOSITION.—1. Visit, note particulars of, and describe any place of industry:—Railway shops; a knitting factory; a cotton factory; a canning factory; a cheese factory; a planing factory; a shingle mill; a brewery; a coal mine; a foundry; a ship yard; a laundry; a photographer's studio; a printing office; a newspaper office; a telegraph office; a departmental store. 2. A City Boy's Impressions of a Farm House; or, a Country Boy's Impressions

of a City House. 3. The Log Hut of the Pioneers. 4. The Toll-gate House on the — Road. 5. The Tavern at —. 6. The Country Store at — Corners. 7. The Bridge at —. 8. Our Street. 9. Our Village (or Town, or City). 10. A Mysterious House. 11. A Lumberman's Camp. 12. The Gypsy Encampment. 13. The Soldiers' Encampment. 14. A Visit to one's Birthplace.

CHAPTER V.—NATURE—LANDSCAPE, ETC.

LESSON LII.

MEMORIZATION.—FROM "THE MILLER'S DAUGHTER."

Or from the bridge I lean'd to hear
The mill-dam rushing down with noise,
And see the minnows everywhere
In crystal eddies glance and poise,
The tall flag-flowers when they sprung
Below the range of stepping-stones,
Or those three chestnuts near, that hung
In masses thick with milky cones....

I loved the brimming wave that swam
Thro' quiet meadows round the mill,
The sleepy pool above the dam,
The pool beneath it never still,
The meal-sacks on the whiten'd floor,
The dark round of the dripping wheel,
The very air about the door
Made misty with the floating meal.

—*Alfred, Lord Tennyson.*

THEME: A BROOK.

Our first essay [in fishing] was along a mountain brook, among the Highlands of the Hudson. It was one of those wild streams that lavish, among our romantic solitudes, unheeded beauties, enough to fill the sketch-book of a hunter of the picturesque. Sometimes it would leap down rocky shelves, making

small cascades, over which the trees threw their broad balancing sprays; and long nameless weeds hung in fringes from the impending banks, dripping with diamond drops. Sometimes it would brawl and fret along a ravine in the matted shade of a forest, filling it with murmurs, and after this termagant career, would steal forth into open day with the most demure face imaginable; as I have seen some pestilent shrew of a housewife, after filling her home with uproar and ill-humour, come dimpling out of doors, swimming and curtsying, and smiling upon all the world. How smoothly would this vagrant brook glide, at such times, through some bosom of green meadow-land among the mountains; where the quiet was only interrupted by the occasional tinkling of a bell from the lazy cattle among the clover, or the sound of a woodcutter's axe from the neighbouring forest.

—*Washington Irving. From "The Sketch-Book."*

EXERCISE I.—Draw up an outline of this description—*Theme, General Introduction, Details.*

EXERCISE II.—The description of a brook involves (i) noise, (ii) variable movement, (iii) beauty. Write down in these classes the expressions that indicate these features of the scene.

COMPOSITION 1.—Draw a map of the course of any small stream you know, from its source down, marking farms, townships, villages on its banks, and its end in lake or river.

State briefly and accurately the particulars of its course—source, direction, length, volume, nature of the country it traverses.

COMPOSITION 2.—Describe, after Irving, a mountain brook.

LESSON LIII.

MEMORIZATION.—LOCH KATRINE, FROM "THE LADY OF THE LAKE."

The broom's tough roots his ladder made,
The hazel saplings lent their aid;
And thus an airy point he won,
Where, gleaming with the setting sun,
One burnish'd sheet of living gold,
Loch Katrine lay beneath him roll'd,
In all her length far winding lay,
With promontory, creek, and bay,
And islands that, empurpled bright,
Floated amid the livelier light,
And mountains, that like giants stand,
To sentinel enchanted land.—*Sir Walter Scott.*

STYLE: FORCE—(*Continued*).

2. *Order of Words.*—See p. 115.

3. *Brevity.*—An important source of force lies in the number of words employed. The great virtue of writing, in this respect, is **brevity**; use just words enough for the full expression of the idea. If we are diffuse and prolix, we weaken the impression of the thought.

4. *Amplification.*—At times, the idea calls for **amplification,** by repetition of words and periphrasis.

Alone, all, all alone!
Thou noteless blot upon a remembered name!

5. *Contrast.*—Force is gained by the use of **contrast**:—

This may be *play* to you, 'tis *death* to us.
Many are called, but *few* are chosen.

EXERCISE.—Use one or other of these means of force to strengthen the following:—(1) I would never lay down my arms. (2) The hour of departure has arrived, and we go our ways—I to die and .... (3) This is the sum and substance, the .... of the gospel. (4) Courage

graces a man but .... him. (5) The miser hoards money, the .... it. (6) Idleness brings poverty, but .... brings .... (7) She looked pale and weak-looking. (8) The people I come in contact with are not blessed with the world's goods. (9) The Prince of Wales will be the future king of England. (10) The poet is born, the poet is not made.

COMPOSITION 1.—By the Creek.

Theme and General Introduction.—Give the theme, time of day, and point of view from where you see the scene.

Details.—A quiet stream, bordered by rushes and trees. Mossy stones. Birds. Boy fishing. Cattle standing in the water drinking, or winding their way down to the stream.

Conclusion.—A thought on the beauty of the scene.

COMPOSITION. 2.—Describe the scene in this picture.

COMPOSITION 3.—Choose a point of view on any lake or bay, or seashore that you know, and describe the scene visible at that point.

LESSON LIV.

MEMORIZATION.—FROM "MICHAEL."

If from the public way you turn your steps
Up the tumultuous brook of Green-head Ghyll,[1]
You will suppose that with an upright path
Your feet must struggle ; in such bold ascent
The pastoral mountains front you, face to face.
But, courage ! for around that boisterous brook
The mountains have all opened out themselves,
And made a hidden valley of their own.
No habitation can be seen ; but they
Who journey thither find themselves alone
With a few sheep, with rocks and stones, and kites
That overhead are sailing in the sky.
It is in truth an utter solitude.

—*William Wordsworth.*

[1] narrow mountain gully.

THEME : THE CATSKILLS.

Whoever has made a voyage up the Hudson, must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed every hour of the day, produces some change in the magical hues and shapes of these mountains ; and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed with blue and purple, and print their bold outlines in the clear evening sky ; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapours about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.

At the foot of these fairy mountains, the voyager may have descried the light smoke curling up from a village, whose shingle roofs gleam among the trees, just where the blue tints of the upland melt away into the fresh green of the nearer landscape.

—*Washington Irving. From "The Sketch Book."*

DESCRIPTION—(*Continued*).

EXERCISE I.—(i) Draw up an outline of this description. (ii) State the mere matters of fact of this description. (iii) Write out the expressions that suggest human associations. (iv) Write out the expressions that indicate colour and form.

8. *Point of View.*—In the description of the "House of Seven Gables," p. 150, Hawthorne chose his point of view outside the house, and described his scene from **one fixed point of view.** He introduced no detail that was not visible to him from that one point. In this description we have a touch of a favourite device of writers in describing various parts of a scene. A building cannot be thoroughly described without seeing it from several points of view—at a distance, near at hand, inside from hall to room, etc. A river can be thoroughly presented only by noting its characteristic features at various points (see Irving's description, p. 155). A road is an ever changing panorama of scenes. A village yields abundant variety from home to home and street to street. How can all the details of a scene, not fully visible at one point of view, be presented? Irving here shows us the favourite device. He imagines himself a traveller—he sees the mountains at a distance, then drawing near he distinguishes the details of the little village—smoke, shingle roofs, etc. This shifting point

of view—**the traveller's view**—is a great aid to clearness, for the details of the description are by means of it well grouped and easily grasped. It adds to a certain narrative interest to the description. It is indispensable when we wish, as in the case of a road or river, etc., to give a panoramic view.

REPRODUCTION.—Describe the Catskills.

COMPOSITION 1.—(1) Draw a map showing the situation of any range of hills or mountains with which you are familiar. (2) State plainly and accurately the facts concerning your subject—situation, height, extent, character of trees, minerals, farms, importance as watershed, etc. (3) Describe some aspect of natural beauty of the range, in the spirit of Irving's description.

COMPOSITION 2.—Describe the valley pictured here:—

> There lies a vale in Ida, lovelier
> Than all the valleys of Ionian hills.
> The swimming vapour slopes athwart the glen,
> Puts forth an arm and creeps from pine to pine,
> And loiters, slowly drawn. On either hand
> The lawns and meadow-ledges midway down
> Hang rich in flowers, and far below them roars
> The long brook falling through the cloven ravine
> In cataract after cataract to the sea.

COMPOSITION 3.—Choose some fixed point of view as here, and describe a View from a Barn Door:—

> Through the ample open door of the peaceful country barn,
> A sunlit pasture field with cattle and horses feeding,
> And haze and vista, and the far horizon fading away.

Or, A View from my Window, View from a Tower or Church Steeple, View on the Prairie, View from Dufferin Terrace, Quebec.

LESSON LV.

MEMORIZATION.—THE PRIMEVAL FOREST, FROM "EVANGELINE."

This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like the Druids of old, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.
Loud from its rocky caverns, the deep-voiced neighbouring ocean
Speaks, and in accents disconsolate answers the wail of the forest.

—*Henry Wadsworth Longfellow.*

THEME: THE MAINE WOODS.

The beauty of the road itself was remarkable. The various evergreens, delicate and beautiful specimens of the larch, arborvitae, ball-spruce, and fir-balsam from a few inches to many feet in height, lined its sides. In some places it was like a long front yard, the trees springing up from the smooth grass plots which uninterruptedly border it, and are made fertile by its wash; while it was but a step on either hand to the grim, untrodden wilderness, whose tangled labyrinth of living, fallen, and decaying trees only the deer and moose, the bear and wolf, can easily penetrate . . . Leaping over a fence, we began to follow an obscure trail up to the northern bank of the Penobscot. There was now no road further, the river being the only highway, and but half a dozen log-huts, confined to its banks, to be met with for thirty miles.

On either hand, and beyond, was a wholly uninhabited wilderness stretching to Canada. . . The evergreen woods had a sweet and bracing fragrance; the air was a sort of diet-drink, and we walked on buoyantly in

Indian file, stretching our legs. Occasionally there was a small opening on the bank, made for the purpose of log-rolling, where we got a sight of the river,—always a rocky and rippling stream. The roar of the rapids, the note of a whistler-duck on the river, of the jay and chickadee around us, and of the pigeon-woodpecker in the openings, were the sounds that we heard.

—*Henry Thoreau. From "In the Maine Woods."*

EXERCISE.—(i) Draw up an outline of this description.

(ii) Point out the various scenes of this description.

(iii) Point out the passage uniting these by means of the traveller's point of view.

COMPOSITION **1.**—Describe, as if you were walking towards and through, any wood or natural park familiar to you. 1. The Woods on the —— Farm. 2. A Walk Through the Avenue. 3. A Cedar Swamp. 4. A Timber Limit. 5. An Orchard. 6. A Ride Through the Forest. 7. A Forest Clearing.

COMPOSITION **2.**—Describe this scene:—

A land of streams! some, like a downward smoke,
Slow-dropping veils of thinnest lawn, did go;
And some thro' wavering lights and shadows broke,
Rolling a slumbrous sheet of foam below.
They saw the gleaming river seaward flow
From the inner land: far off, three mountain-tops,
Three silent pinnacles of aged snow,
Stood sunset-flush'd: and, dew'd with showery drops,
Up-clomb the shadowy pine above the woven copse.

COMPOSITION **3.**—Describe, using the traveller's point of view, any great river:—1. A Trolley-ride or Drive by the Niagara River. 2. The St. Lawrence from an R. and O. Steamer. 3. A Canoe Voyage from —— to ——.

LESSON LVI.

MEMORIZATION.—FROM "THE LADY OF SHALOTT."

On either side the river lie
Long fields of barley and of rye,
That clothe the wold[1] and meet the sky;
And through the field the road runs by
To many-towered Camelot.
And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver,
Little breezes dusk and shiver
Through the wave that runs for ever
By the island in the river
Flowing down to Camelot.
Four gray walls, and four gray towers,
Overlook a space of flowers,
And the silent isle embowers
The Lady of Shalott.

—*Alfred, Lord Tennyson.*

[1] upland.

STYLE: FORCE—(*Continued*).

6.—*Figures of Speech.*—Deviations from the ordinary forms of expression are very effective means of force. Unusual sentence structure—**interrogation** and **exclamation,** p. 62, **climax,** p. 98, and **contrast,** p. 156, have already been noted. Figurative comparison is a frequent means to convey and impress ideas.

The comparison may be expressed by *like, as, as it were, seem,* etc.—**the simile**:—

His soul was like a star and dwelt apart.

Or the comparison may be implied in the assertion—**the metaphor**:—

All flesh is grass.

Again, we wish to present, not the whole object of which we speak, but a particular part prominent to our minds:—

All hands (*i.e.*, all men) to the pumps;

When we put a part for the whole, an individual for the species, the figure is **synecdoche** (*sin ek' dok ē*).

Or we may use something associated with the object—a concrete adjunct:—

Can gray hairs (*i.e.*, old age) make folly venerable?

When we use an effect for the cause, the instrument for the agent, the concrete adjunct for the thing itself, the figure is **metonymy** (*me ton' eh mē*).

EXERCISE.—Express forcibly by means of a figure of speech:—(1) He slept like a ... (2) She seemed as happy as a .... (3) The snow lay like .... upon the landscape. (4) But now we see as through ..... darkly. (5) A contented mind is like ....; a discontented mind like .... (6) There was about him *an infinite number* of upturned faces. (7) *A short period of time* may *destroy* an empire. (8) His heart was .... to receive and .... to retain. (9) A sharp tongue is *the only thing* that grows keener in .... with constant use. (10) They *oppress* the poor. (11) Like .... thou art gone, and forever. (12) In the noontide heat every *flower* was *motionless.* (13) *The instruments of peace* are mightier than *the instruments of war.* (14) The reason is as plain as .... (15) Perhaps in this neglected grave may lie unknown to fame *some poet* or *some statesman.*

COMPOSITION 1.—Describe the scene of the fishing village briefly presented in these lines:—

Long lines of cliff breaking have left a chasm;
And in the chasm are foam and yellow sands;
Beyond, red roofs about a narrow wharf
In cluster; then a moulder'd church; and higher
A long street climbs to one tall-tower'd mill;
And high in heaven behind it a gray down

With Danish barrows[1]; and a hazelwood,
By autumn-nutters haunted, flourishes
Green in a cuplike hollow of the down.

[1] Ancient grave mounds.

COMPOSITION 2.—Describe the scene presented in the lines from "The Lady of Shalott," above.

ADDITIONAL THEMES.

COMPOSITION.—1. A Cruise along the Shores of ——. 2. A River in Flood. 3. The Breaking of the Dam at ——. 4. A River Ford. 5. A Trout Stream. 6. Running the —— Rapids. 7. The Welland (or other) Canal. 8. Life on a Canal Boat. 9. The Bay of Fundy. 10. The Great Lakes. 11. The Harbour at Vancouver, or Esquimault, etc.

COMPOSITION.—12. A Day in the Country. 13. The Pictured Rocks of Lake Superior. 14. The Plains of Abraham. 15. Muskoka. 16. The Islands of the Georgian Bay. 17. The Thousand Islands. 18. A Canyon in the Rockies. 19. The View from Banff.

COMPOSITION.—20. The —— Marsh. 21. The Corner of a Snake Fence. 22. The Woods on Fire. 23. Burnt Lands. 24. A Potato Field. 25. A Visit to a Vineyard. 26. An Apple Harvest. 27. A general view of some important Canadian city you know.

CHAPTER VI.—NATURE AND NATURAL PHENOMENA.

LESSON LVII.

MEMORIZATION.—SEA SONG.

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast.
And bends the gallant mast, my boys,
While like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

There's tempest in yon hornèd moon,
And lightning in yon cloud;
And hark, the music, mariners!
The wind is piping loud;
The wind is piping loud, my boys,
The lightning flashes free;
The hollow oak our palace is,
Our heritage the sea.

—*Allan Cunningham.*

THEME: A STORM.

When the day broke, it blew harder and harder. As we struggled on, nearer and nearer to the sea, from which this mighty wind was blowing dead on shore, its force became more and more terrific. Long before we saw the sea, its spray was on our lips, and showered salt rain upon us. The water was out, over miles and miles of the flat country adjacent to Yarmouth; and every sheet and puddle lashed its banks, and had its stress of little breakers setting heavily towards us. When we came within sight of the sea, the waves on the horizon, caught at intervals above the rolling abyss, were like glimpses of another shore with towers and buildings.

The tremendous sea itself, when I could find sufficient pause to look at it, in the agitation of the blinding wind, the flying stones and sand, and the awful noise, confounded me. As the high watery walls came rolling in, and, at their highest, tumbled into surf, they looked as if the least would engulf the town. As the receding wave swept back with a hoarse roar, it seemed to scoop out deep caves in the beach, as if its purpose were to undermine the earth. When some white-headed billows thundered on, and dashed themselves to pieces before they reached the land, every fragment of the late whole

seemed possessed by the full might of its wrath, rushing to be gathered to the composition of another monster. Undulating hills were changed to valleys, undulating valleys (with a solitary storm-bird sometimes skimming through them) were lifted up to hills; masses of water shivered and shook the beach with a booming sound; every shape tumultuously rolled on, as soon as made, to change its shape and place, and beat another shape and place away; the ideal shore on the horizon, with its towers and buildings, rose and fell; the clouds flew fast and thick; I seemed to see a rending and upheaval of all nature.

—*Charles Dickens. Adapted from "David Copperfield."*

EXERCISE. (i)—Show that this description is written from the traveller's point of view. (ii)—Outline the description: *Theme, General Introduction, Details Presented, General Conclusion.* (iii)—The storm involves (*a*) force; (*b*) motion; (*c*) distance. Class under these heads, the most striking descriptive terms of the extract. (iv)—The storm is described in part by stating its effect on the observer; point out the chief descriptive touches that involve human experience.

COMPOSITION.—Following Dickens's plan and mode of treatment, describe a storm on the sea-shore or lake-shore.

LESSON LVIII.

MEMORIZATION.—"MY HEART LEAPS UP."

My heart leaps up when I behold
  A rainbow in the sky;
So was it when my life began,
So is it now I am a man,
So be it when I shall grow old
  Or let me die!
The Child is father of the Man:
And I could wish my days to be
Bound each to each by natural piety.

—*William Wordsworth.*

STYLE: TASTE AND BEAUTY.

Writing not only must be clear and forcible, it must conform to good taste and have even some elements of beauty. Inflated language, a parade of learned or foreign words, constructions that are not English, the misuse of good words, are all contrary to good taste. On the other hand, the melody of good writing, its happy phrases, the nobility and serenity of its thought, win us by the charm of beauty.

Choice of words.—We must use good English. The standard of English is the present usage of all cultivated English-speaking people. A good style eschews **bombast** that struts beyond the thought; it does not admit **barbarisms—slang**, whether of the street or college, foreign words not naturalized, which a little knowledge tempts the young writer to employ in place of good English terms; it admits no words in unauthorized meanings (**improprieties**); it avoids wrong or foreign constructions (**solecisms**).

EXERCISE. *Barbarisms.*—Avoid the use of the words: Ad, gent, pants, pard, spec, photo, exam, co-ed, gym, a steal, to suicide, to suspicion, to burglarize, to enthuse.

Improprieties.—Avoid the use of:—Party for man or person; individual for man; citizen for man; avocation for vocation; negligence for neglect; balance for rest or remainder (except in accounts); section for district; gentleman for man; lady for woman; female for woman; enormity for enormousness; haply for happily; healthy for wholesome; less for fewer; quite a number of for a great number; likely for liable; posted for informed; allude for refer; demean for debase; mutual for common; transpire for happen; aggravate for provoke; calculate or reckon or guess for think or suppose; expect for suppose; endorse an opinion for approve; learn for teach; lay for lie; raise for rise; like for as if.

COMPOSITION 1.—Describe plainly and accurately some natural phenomenon:— 1. Snowflakes. 2. The Northern Lights. 3. Sun-dogs. 4. A Rainbow. 5. An Eclipse. 6. A Will-o'-the-Wisp. 7. A Mirage. 8. Dew 9. Fog. 10. Kinds of Clouds. 11. A Cloud-burst, etc.

COMPOSITION 2.—Describe the following scene:—

There was a roaring in the wind all night;
The rain came heavily and fell in floods;
But now the sun is rising calm and bright;
The birds are singing in the distant woods:
Over his own sweet voice the stock-dove broods;
The jay makes answer as the magpie chatters;
And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors:
The sky rejoices in the morning's birth:
The grass is bright with rain-drops;—on the moors

The hare is running races in her mirth;
And with her feet she from the plashy earth
Raises a mist; that glittering in the sun,
Runs with her all the way, wherever she doth run.

COMPOSITION 3.—A Rainy Day in Town.

(This outline is from the girl's point of view). Two sides—discomfort and pleasure—Detailed effects of discomfort, behaviour of umbrella, ourselves, skirts; state of streets and street-cars, and shops and passing waggons; temper. Details of pleasure—Freshness of air, trees and grass; glistening of the wet pavements in the evening lamps; amusing incidents; sympathy with the spirit of the storm; the return home to warmth, dry clothes, firelight, and the afterglow of healthful exercise.

COMPOSITION 4.—A Rainy Day in the Country.

Importance of rain to vegetation; long drought affecting roads, crops, springs, creeks; anxious wishes for rain; signs of rain; advent of the rain; nature of the storm, continuance; effect on roads, gutters, streams, crops; effect on persons, aspects of danger—lightning—or beauty—rainbow—in the storm; general aspects after the storm.

COMPOSITION 5.—Describe the following scene:—

The sky is changed! and such a change! oh night,
And storm and darkness, ye are wondrous strong,
Yet lovely in your strength, as is the light
Of a dark eye in woman! Far along,
From peak to peak, the rattling crags among
Leaps the live thunder! Not from one lone cloud,
But every mountain now hath found a tongue,
And Jura answers, through her misty shroud,
Back to the joyous Alps, who call to her aloud.

COMPOSITION 6.—Describe a storm in which the element of destruction abounds. Use the personal element of fear to express the character of the storm:—1. A Hail-storm among Orchards. 2. A Cyclone on the Western Prairie. 3. Storm at Sea.

LESSON LIX.

MEMORIZATION.—FROM "THE TASK: THE WINTER EVENING."

Now stir the fire and close the shutters fast,—
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column, and the cups
That cheer but not inebriate, wait on each,
So let us welcome peaceful evening in.

—*William Cowper.*

SEASONS—THEME: WINTER LANDSCAPE.

The wind has gently murmured through the blinds, or puffed with feathery softness against the windows, and occasionally sighed like a summer zephyr lifting the leaves along, the livelong night. . . . But while the earth has slumbered all the air has been alive with feathery flakes descending, as if some northern Ceres reigned, showering her silver grain over all the fields.

We sleep, and at length awake to the still reality of a winter morning. The snow lies warm as cotton or down upon the window-sill; the broadened sash and frosted panes admit a dim and private light, which enhances the snug cheer within. The stillness of the morning is impressive. The floor creaks under our feet as we move toward the window to look abroad through some clear space over the fields. We see the roofs stand under their snow burden. From the eaves and fences hang stalactites of snow, and in the yard stand stalagmites covering some concealed core. The trees and shrubs rear white arms to the sky on every side; and where were walls and fences, we see fantastic forms stretching in frolic gambols across the dusky landscape, as if nature

had strewn her fresh designs over the fields by night as models for man's art.

—*Henry Thoreau. From "A Winter's Walk."*

EXERCISE (i).—Draw up a formal outline of the preceding description.

(ii).—This description impresses (i) the silence of the snow-fall and of the winter morning, (ii) the abundance and (iii) varied forms of the snow. Write out in classes the expressions that convey one or other of these impressions.

(iii).—Show that the point of view in this description is *fixed*, and that all details of the scene are brought forward from one fixed point.

COMPOSITION 1.—Describe the aspect of a farm and farm-buildings, a village, or city during a snowfall.

COMPOSITION 2.—Describe the scene, p. 131.

COMPOSITION 3.—Describe an Autumn Landscape, using the suggestions of the following:—

Filled was the air with a dreamy and magical light; and the landscape
Lay as if new-created in all the freshness of childhood.
Peace seemed to reign upon earth, and the restless heart of the ocean
Was for a moment consoled. All sounds were in harmony blended.
Voices of children at play, the crowing of cocks in the farmyards,
Whir of wings in the drowsy air, and the cooing of pigeons,
All were subdued and low as the murmurs of love, and the great sun
Looked with the eye of love through the golden vapors around him.

Theme and General Statement.—Aspect of serenity and abundance.

Description: Air, earth, lake or ocean; wild ducks, squirrels, small birds; harvest fulness.

Conclusion: Summary of the preceding details.

LESSON LX.

MEMORIZATION.—FROM "THREE YEARS SHE GREW IN SUN AND SHOWER."

The stars at midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

FROM "TINTERN ABBEY."

Nature never did betray
The heart that loved her . . . Therefore let the moon
Shine on thee in thy solitary walk;
And let the misty mountain-winds be free
To blow against thee: and, in after years,
. . . . . thy mind
Shall be a mansion for all lovely forms,
Thy memory be as a dwelling-place
For all sweet sounds and harmonies.

—*William Wordsworth.*

EXERCISE.—Correct the solecisms in the following:—(1) This phenomena is noticeable whenever the sun is sank. (2) Each of the pupils will read in their turn. (3) You look charmingly to-day. (4) It is nobody's else business but mine. (5) Let they alone be punished who have done the wrong. (6) He alone trusts those whom he knows are honest. (7) Neither praise or blame affect his course. (8) The jury have brought in their verdict. (9) Having lost his way, I sent out a party in search of him. (10) I saw no other man than he present. (11) You are older than her. (12) Nobody can help but be cross when their clothes are wet. (13) Will you try to personally influence all your associates? (14) Had I have known it I should have told you. (15) I would John was here. (16) Clergymen more than those of other professions will use the book. (17) The man blamed it on me. (18) He was not there, at least, not as I know

on. (19) Have you got my book with you? (20) I differ with you as to the facts of the case. (21) Eat your dinner and when you are through, come along. (22) I will go in a few hours though I do not want to.

COMPOSITION **1.**—A Midsummer Day.

OUTLINE.—A hot summer day—stillness of trees, daisies, buttercups, birds, brook; picture of the dusty road,—waggon, driver, only moving object seen; heat in air and fields; effect on cattle, insects; touch of contrast in the cool shadow of the bridge. (Compare Lampman's "Heat," in "Among the Millet.")

COMPOSITION **2.**—Describe the scene suggested by these lines:—

The day is done, and the darkness
Falls from the wings of Night,
As a feather is wafted downward
From an eagle in his flight.

I see the lights of the village
Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
That my soul cannot resist!

A feeling of sadness and longing,
That is not akin to pain,
And resembles sorrow only
As the mist resembles the rain.

COMPOSITION **3.**—Describe some aspect of the day or night: 1. Sunrise (cf. Longfellow's "Daybreak"). 2. Evening. 3. Sunset. 4. Moon-rise. 5. A Winter Evening (in doors or out of doors). 6. A Starry Night.

ADDITIONAL THEMES.[1]

Use, where possible, the plan of a walk or drive in these descriptions.

COMPOSITION.—**1.** First Signs of Spring. **2.** A Spring Landscape. **3.** A Diary of Spring. **4.** March. **5.** A June Day (cf.

[1] Suggestive readings will be found in the works of John Burroughs: "Winter Sunshine," "Locust and Wild Honey," "Birds and Poets," "Pepacton," "Wake Robin" (Edinburgh: Douglas, 1/-). Henry Thoreau: "Walden," "Essays, etc." (London: Scott, 1/-).

Lowell, "Sir Launfal"). 6. A Summer Morning's Walk. 7. A Summer Day in School and in the Country. 8. The Dog Days. 9. A Summer Night in the Tenements. 10. Moonlight (cf. Merchant of Venice, Act v.). 11. Signs of Fall. 12. The Trees in Autumn. 13. The End of Autumn (cf. Bryant's "Death of the Flowers"). 14. Trees in Winter. 15. The Lake Shore in Winter. 16. Slippery Walking. 17. Jack Frost as an Artist. 18. The First Snow Fall in the City.

CHAPTER VII.—PERSONS.

LESSON LXI.

MEMORIZATION. — MARIE ANTOINETTE.

It is now sixteen or seventeen years since I saw the Queen of France, then the Dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in—glittering like the morning star, full of life, and splendour, and joy. Little did I dream, when she added titles of veneration to those of distant, enthusiastic, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honour and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone; that of sophisters, economists, and calculators has succeeded; and the glory of Europe is extinguished forever.

—*Edmund Burke. From "Reflections on the French Revolution."*

1. HISTORICAL PERSONS—THEME: OLIVER CROMWELL—PERSONAL APPEARANCE.

"His Highness," says Whitelocke, "was in a rich but plain suit—black velvet, with cloak of the same; about his hat a broad band of gold." Does the reader see him? A rather likely figure, I think. Stands some five feet

ten or more; a man of strong, solid stature, and dignified, now partly military carriage: the expression of him valour and devout intelligence—energy and delicacy on a basis of simplicity. Fifty-four years old, gone April last; brown hair and moustache are getting gray. A figure of sufficient impressiveness—not lovely to the man-milliner species, nor pretending to be so. Massive stature; big, massive head, of somewhat leonine aspect; wart above the right eyebrow; nose of considerable blunt aquiline proportions; strict yet copious lips, full of all tremulous sensibilities, and also, if need were, of all fiercenesses and rigours; deep, loving eyes—call them grave, call them stern—looking from under those craggy brows, as if in life-long sorrow, and yet not thinking it sorrow, thinking it only labour and endeavour: on the whole, a right noble lion-face and hero-face; and to me royal enough.

—*Thomas Carlyle*, "*Oliver Cromwell's Letters and Speeches.*"

STUDY OF DESCRIPTION.—The writer seeks to give us a visual image of a striking figure. His introduction tells what the ordinary observer would notice—the clothes of the man. He then states his theme impressively by a rhetorical question. Then follows the general outline, all the more striking from its low pitch. General details follow on methodically,—stature, carriage, expression. Then more definite details are added, —age, hair, moustache, head, wart, nose, lips, brows, eyes. A general summary, now high pitched, concludes.

COMPOSITION 1.—Draw up a formal outline of the foregoing description. Describe Cromwell's personal appearance in your own words, using the plan and details of the model.

COMPOSITION 2.—Study the portrait of some great man or woman,—Queen Victoria, Lord Roberts, Lord Kitchener,[1] George Washington, Lincoln, Tennyson, Wordsworth — and describe what you can see of the appearance and character of the person represented.

[1]See also G. W. Stevens, "With Kitchener to Khartoum."

COMPOSITION 3.—Describe some one you know or see frequently whose personal appearance interests you.

ADDITIONAL THEMES.

COMPOSITION. 1.—Alfred the Great. 2. Queen Elizabeth. 3. Mary of Scots. 4. William of Orange. 5. Nelson. 6. Wellington. 7. Sir Walter Scott. 8. Wolfe. 9. Montcalm.

LESSON LXII.

MEMORIZATION.—ROSE AYLMER.

Ah! what avails the sceptred race,
Ah! what the form divine!
What every virtue, every grace!
Rose Aylmer, all were thine.

Rose Aylmer, whom these wakeful eyes
May weep but may not see,
A night of memories and of sighs
I consecrate to thee.

—*Walter Savage Landor.*

FICTITIOUS CHARACTER—THEME: RIP VAN WINKLE.

The great error in Rip's composition was an insuperable aversion to all kinds of profitable labour. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a

single nibble. He would carry a fowling-piece on his shoulder for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbour, even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn or building stone fences. The women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them;—in a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty, and keeping his farm in order, he found it impossible.

In fact, he declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong in spite of him. His fences were continually falling to pieces; his cow would either go astray, or get among the cabbages; weeds were sure to grow quicker in his fields than anywhere else; the rain always made a point of setting in just as he had some out-door work to do; so that though his patrimonial estate had dwindled away under his management, acre by acre, until there was little more left than a mere patch of Indian corn and potatoes, yet it was the worst-conditioned farm in the neighbourhood.

—*Washington Irving. From "The Sketch-Book."*

STUDY OF DESCRIPTION.—This is a description of character. The author emphasizes first the chief characteristic of Rip—his dislike of labour profitable to himself. Then he defines, amplifies, and illustrates this characteristic. Rip could labour—at unprofitable fish-

ing or hunting. He could work out of good-heartedness for neighbours. But he could not work his own farm. He explained his neglect of it by declaring it was an unlucky spot,—fences, cow, weeds, rain—all went wrong. General result as to the farm shows concretely by effect Rip's unfortunate disposition.

COMPOSITION 1.—Draw up a formal outline of the foregoing description. Describe Rip's character, following the plan and details of the model.

COMPOSITION 2.—Read Irving's "Legend of Sleepy Hollow," ("The Sketch-Book") and describe the personal appearance and character of Ichabod Crane.

COMPOSITION 3.—A character study from an Eighteenth Century essay: Sir Roger de Coverley, Steele, "Spectator," No. 2; Will Wimble, Addison, "Spectator," July 4, 1711; The Trunk-Maker, Addison, "Spectator," No. 235; Dick Minim, the Critic, Johnson, "Idler," June 9, 16, 1759; Tom Folio, Addison, "Tatler," No. 158, Ap. 13, 1710; The Political Upholsterer, Addison, "Tatler," No. 155, Ap. 6, 1710.

Except the first, these are contained in "Eighteenth Century Essayists," ed. Dobson. (London: Kegan Paul, 1/6.)

LESSON LXIII.

MEMORIZATION.—FROM "THE LADY OF THE LAKE."

And ne'er did Grecian chisel trace
A Nymph, a Naiad, or a Grace,
Of finer form, or lovelier face!
What though the sun, with ardent frown,
Had slightly tinged her cheek with brown,—
The sportive toil, which, short and light,
Had dyed her glowing hue so bright,
Served too in hastier swell to show
Short glimpses of a breast of snow:
What though no rule of courtly grace

To measured mood had train'd her pace,-
A foot more light, a step more true,
Ne'er from the heath flower dash'd the dew ;
E'en the slight harebell raised its head,
Elastic from her airy tread :
What though upon her speech there hung
The accents of the mountain tongue,—
Those silver sounds, so soft, so dear,
The list'ner held his breath to hear !

—*Sir Walter Scott.*

EXERCISE.—Correct the errors in the following:—(1) Nothing can prevent so great calamities as a tranquil mind. (2) People who think like you do are few. (3) He pled earnestly to be allowed to return the purse. (4) The armed men were obliged to be taken on board. (5) How distinctly does it recur to me, but I presume, more so to the hero, of an experience related to me some time ago. (6) It makes us kind of tired to hear him talk. (7) One result of my reading was my undertaking a trip in search of some beautiful scene which books told me that the wide world possessed. (8) Will you go to town at three or at four o'clock? (9) I will go as soon as you are ready. (10) I will not go without it clears off.

COMPOSITION 1.—Describe Ellen Douglas as depicted in the lines above.

COMPOSITION 2.—Describe a character in fiction.

COMPOSITION 3.—Read "The Merchant of Venice," and describe the character of Shylock or Portia.

ADDITIONAL THEMES.

COMPOSITION 1.—A Character in a comedy of Shakspere—Falstaff, Jaques, Sir Toby Belch ; Rosalind, Viola. 2. A Character in a tragedy of Shakspere—Romeo, Macbeth, Othello ; Juliet, Lady Macbeth, Desdemona. 3. A Character from George Eliot—Adam Bede, Tom Tulliver, Tito Melema; Dinah Morris, Maggie Tulliver, Romola. 4. A Character from Dickens—Micawber, Pickwick, Sam Weller ; Agnes, Dora, Little Nell, etc.

LESSON LXIV.

MEMORIZATION.—THE DYING GLADIATOR. FROM "CHILDE HAROLD."

I see before me the Gladiator lie;
He leans upon his hand,—his manly brow
Consents to death, but conquers agony.
And his drooped head sinks gradually low,
And through his side the last drops, ebbing slow,
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him,—he is gone
Ere ceased the inhuman shout which hailed the wretch who won.

He heard it, but he heeded not—his eyes
Were with his heart, and that was far away;
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother—he, their sire,
Butchered to make a Roman holiday—
All this rushed with his blood—shall he expire,
And unavenged?—Arise, ye Goths, and glut your ire.

—*Lord Byron.*

THEME: THE COWBOY.

Certainly the man aspiring to the title of cowboy needed to have stern stuff in him. He must be equal to the level of the rude conditions of the life, or he was soon forced out of the society of the craft. In one way or another the ranks of the cow-punchers were filled. Yet the type remained singularly fixed. It was as though the model of the cowboy had been cast in bronze, in a heroic mould, to which all aspirants were compelled to conform in line and detail. The environment had produced its type. The cowboy had been

born. America had gained another citizen, history another character.

He who sought to ride by the side of this new man, this American cowboy, needed to have courage and constitution, a heart and a stomach not easily daunted, and a love for the hard ground and the open sky. They were many who were fit so to ride. Of these the range asked no questions. Let us not ask whence the cowboy came, for that is a question immaterial and impossible of answer. Be sure, he came from among those who had strong within them that savagery and love of freedom which spring so swiftly into life among strong natures when offered a brief exemption from the slavery of civilization. The range claimed and held its own.

Grim, taciturn, hard-working, faithful, it was this cowboy of the range who made the mainstay of the entire cattle industry. Without him there could never have been any cattle industry. He was its central figure and its reliance, at the same time that he was its creature and its product.

—*E. Hough. From "The Story of the Cowboy."*

STUDY OF DESCRIPTION. I.—(1) Draw up a formal outline of the preceding description. (2) Give reasons for the paragraph divisions in the extract. (3) Select sentences that have a special degrce of force.

II.—Show by various details that this description is one of a class, not of an individual.

COMPOSITION.—Describe the Cowboy.

LESSON LXV.

MEMORIZATION.—THE PLOUGH.

Above yon sombre swell of land
Thou seest the dawn's grave orange hue,
With one pale streak like yellow sand,
And over that a vein of blue.

The air is cold above the woods;
All silent are the earth and sky,
Except with his own lonely moods
The blackbird holds a colloquy.

Over the broad hill creeps a beam,
Like hope that gilds a good man's brow,
And now ascends the nostril-stream
Of stalwart horses come to plough.

Ye rigid Ploughmen, bear in mind
Your labour is for future hours;
Advance—spare not—nor look behind:
Plough deep and straight with all your powers.

—*Richard Hengist Horne.*

STYLE: TASTE—(*Continued*).

2. Violations of good taste arise, as well, from the use of colloquialisms in formal composition, the introduction of slang, cant phrases, trite quotations, unnecessary foreign words, the conventional bombast of political orations, the exaggerated, inflated style known at times as newspaper English.

3. A sentence is spoiled by harshness of sound, perverse alliteration, poetic rhythm, disagreeable repetitions.

On the positive side, beauty of style is the crowning charm of literature. Familiarity with great writers and their nobility of thought and harmony of expression will conduce to some measure of beauty in one's own style.

EXERCISE.—Re-write in good taste the following:—(1) He was most dead with the heat. (2) In Chicago we try to make culture hum. (3) You will have to hustle if you want to get ahead of Jack. (4) He's the best man I know in that line. (5) Mr. George has been making a visit to his parental domicile. (6) He will return in two weeks to the land of liberty and the home of the free. (7) The obliging hotel clerk and the obsequious porter contributed their utmost attention to our every requirement. (8) The citizens of this free and enlightened republic will have an opportunity on Tuesday of exercising their birthright of the franchise. (9) The *affaire* of Monday night came off with great *éclat;* the Misses Oakes made their *début* in the *beau-monde*, and were "the observed of all observers." (10) It ain't no use, you're apt to make mistakes, and I'd ought to have some one else there. (11) No pupil is allowed to read aloud while there are others in the room. (12) When the old doctor was dead his eldest son came in his stead. (13) I ask that that same mercy that was accorded him be given to me.

COMPOSITION **1.**—Make a study of one of the following *Country types:*—1. The Canadian Farmer. 2. The Farmer's Wife. 3. The Farmer's Boy. 4. "The Hired Man." 5. "The Hired Girl." 6. The Agent.

This and subsequent groups of studies may be distributed among members of the class; the best description of each type may be selected, and the whole group read aloud by the teacher or the writers.

COMPOSITION **2.**—*Village Types.* Make a study of one of the following:—1. The Country Doctor. 2. The Minister. 3. The Postmaster. 4. The School Teacher. 5. The Blacksmith. 6. The Landlord. 7. A Village Oracle. 8. The Stage-Driver. 9. A Local Celebrity.

COMPOSITION **3.**—*City Types.* Make a study of one of the following:—1. The Postman. 2. The Policeman. 3. The Ashman. 4. The Milkman. 5. The Iceman.

6. The Cabman. 7. The Messenger Boy. 8. The Bank Clerk. 9. The Hotel Clerk. 10. The Boot-black. 11. The Organ-grinder. 12. "Banan'!" 13. "Rags and Bottles!" 14. The Dude. 15. The Ward Politician.

ADDITIONAL THEMES.

COMPOSITION 1.—*The City Shop.* A study of one of the following types:—1. The Saleswoman. 2. The Cash Girl. 3. The Habitual Shopper. 4. The Bargain Hunter. 5. The Shop-lifter.

COMPOSITION 2.—*The Inland Steamer.* A study of one of the following:—1. The Landing. View of steamer from the wharf—whistle—approach—bell rings for back water—deck-hand waits with small rope coiled—throws to the wharf—hawser dragged out, loop over mooring post—gang plank let down- some passengers come ashore, some go on board—wharf-hands begin to handle freight—rush to and fro with trucks loaded with crates, barrels, boxes—a horse and waggon are put on board—sheep are driven on with difficulty—last call—belated passenger rushes up—all aboard—gang plank drawn—engines start—water churns up white—whistle blows—off again. 2. The Captain. 3. The Mate. 4. The Deck Hand. 5. The Stoker. 6. The Cook. 7. The American Tourist.

COMPOSITION 3.—*The Newspaper.* A study of one of the following types:—1. The Reporter. 2. The Editor. 3. The Compositor. 4. The Pressman. 5. The Printer's Devil. 6. The Newsboy. 7. "Constant Reader."

COMPOSITION 4.—*The Railway.* A study of one of the following:—1. The Ticket Agent. 2. The Train-despatcher. 3. The Engineer. 4. The Fireman. 5. The Conductor. 6. The Brakeman. 7. The Flag-man. 8. The Commercial Traveller. 9. The Nervous Passenger.

COMPOSITION 5.—*National Types:*—1. John Bull. 2. Uncle Sam. 3. Johnny Canuck. 4. Paddy. 5. Sandy.

COMPOSITION 6.—*Historical Types:*—1. The Jacobite[1]. 2. The Puritan[2]. 3. The Cavalier[3]. 4. The Chartist[4]. 5. The United Empire Loyalist. 6. The Voyageur. 7. The Fenian.

[1]See Macaulay's "Epitaph of a Jacobite." [2]Green's "Short History of England," ch. viii, sec. 1. [3]Scott's "Fortunes of Nigel." [4]Kingsley's "Alton Locke."

CHAPTER VIII.—ASSEMBLIES, GAMES, ETC.

LESSON LXVI.

MEMORIZATION.—FROM "THE CROWDED STREET."

Let me move slowly through the street,
Filled with an ever-shifting train,
Amid the sound of steps that beat
The murmuring walks like autumn rain.

How fast the flitting figures come!
The mild, the fierce, the stony face;
Some bright with thoughtless smiles, and some
Where secret tears have left their trace.

They pass—to toil, to strife, to rest;
To halls in which the feast is spread;
To chambers where the funeral guest
In silence sits beside the dead.

—*William Cullen Bryant.*

PERSONAL GROUPS—THEME: AT THE TOWN PUMP.

Noon, by the north clock! Noon, by the east! High noon, too, by those hot sunbeams which fall, scarcely aslope, upon my head, and almost make the water bubble and smoke in the trough under my nose. Truly we public characters have a tough time of it! Summer and winter nobody seeks me in vain; for, all day long, I am seen at the busiest corner, just above the market, stretching out my arms to rich and poor alike; and at night I hold a lantern over my head, both to show where I am and keep people out of the gutters.

At this sultry noontide I am cupbearer to the parched

populace, for whose benefit an iron goblet is chained to my waist. Like a dram-seller on the mall, at muster-day, I cry aloud to all and sundry in my plainest accents, and at the very tiptop of my voice—Here it is, gentlemen! Here is the good liquor! Walk up, walk up, gentlemen, walk up, walk up! Here is the unadulterated ale of father Adam. Walk up, gentlemen, walk up, and help yourselves.

It would be a pity if all this outcry should draw no customers. Here they come. A hot day, gentlemen. Quaff, and away again. Who next? Oh, my little friend, you are let loose from school, and come hither to scrub your blooming face, and drown the memory of certain taps of the ferule, and other school-boy troubles, in a draught from the Town Pump. Take it, pure as the current of your young life. Take it, and may your heart and tongue never be scorched with a fiercer thirst than now. This thirsty dog, with his red tongue lolling out, does not scorn my hospitality, but stands on his hind legs, and laps eagerly out of the trough. See how lightly he capers away again!

One o'clock. Nay then, if the dinner-bell begins to speak, I may as well hold my peace. Here comes a pretty young girl of my acquaintance, with a large stone pitcher for me to fill. May she draw a husband while drawing her water, as Rachael did of old. Hold out your vessel, my dear! There it is, full to the brim; so now run home, peeping at your sweet image in the pitcher as you go; and forget not, in a glass of my own liquor, to drink—"Success to the Town Pump."

—*Nathaniel Hawthorne. Abridged from "Twice Told Tales."*

STUDY OF DESCRIPTION.—The theme here treated is the various people who come to the Town Pump. The method of description is fresh and interesting. By attributing personality to the Pump, and writing the descriptions as if the observations of the central object, the author secures a unity of treatment and adds an element of personal interest that enhances the value of the descriptions. Note that the author chooses a significant moment for the Pump's meditation. Point out the touches of humour in the description.

COMPOSITION 1.—Following the plan and method in the preceding description, write one of the following:—1. Remarks from the Town Clock. 2. Reflections of a Mirror. 3. A Book's Opinions of Its Readers. 4. A Piano's Memories of Its Players. 5. A Livery Horse's Opinions of Mankind.

COMPOSITION 2.—*Parties of Pleasure.* Describe with special reference to the persons present, one of the following:—1. A Picnic Party. 2. A Christmas Party. 3. A Dinner Party. 4. Afternoon Tea. 5. A Ball. 6. Our Camping Party. 7. A Church Social. 8. At the Skating Rink.

COMPOSITION 3.—*Assemblies.* Describe one of the following, as if you were writing a newspaper report:—1. The —— Concert. 2. A Public Meeting. 3. A Meeting of the —— Club. 4. Visitors in Town. 5. The —— Trial (a court-room scene).

LESSON LXVII.

MEMORIZATION.—BEFORE WATERLOO—FROM "CHILDE HAROLD."

And there was mounting in hot haste: the steed,
The mustering squadron, and the clattering car,
Went pouring forward with impetuous speed,
And swiftly forming in the ranks of war;
And the deep thunder, peal on peal afar;
And near, the beat of the alarming drum
Roused up the soldier ere the morning star;
While thronged the citizens with terror dumb,
Or whispering with white lips—"The foe! They come! They come!"

And wild and high the "Cameron's gathering" rose,
The war note of Lochiel, which Albyn's hills
Have heard, and heard, too, have her Saxon foes:
How in the noon of night that pibroch thrills
Savage and shrill! But with the breath which fills
Their mountain pipe, so fill the mountaineers
With the fierce native daring which instils
The stirring memory of a thousand years;
And Evan's, Donald's fame rings in each clansman's ears!

—*Lord Byron.*

NARRATIVE DESCRIPTION—SCENES OF ACTION.—THEME: A FOX HUNT.

A faint but knowing whimper drove other thoughts out of all heads, and Lancelot began to stalk slowly with a dozen horsemen up the wood-ride to a fitful accompaniment of wandering hound-music, where the choristers were as invisible as nightingales among the thick cover. And hark! the sweet hubbub suddenly crashed into one jubilant shriek, and then swept away fainter and fainter among the trees. The walk became a trot—the trot a canter. Red-coats, flashing like sparks of fire across the

grey gap of mist, then a whipper-in, bringing up a belated hound, burst into the path-way, smashing and plunging with shut eyes through ash-saplings and hassock grass; then a fat farmer, sedulously pounding through the mud, was overtaken and bespattered in spite of all his struggles;—until the line streamed out into the wide and rushy pasture, while right ahead, chiming and jangling sweet madness, the dappled pack danced and wavered through the veil of mist.

On and on—down the wind and down the vale; and the canter became a gallop, and the gallop a long, straining stride; and a hundred horse-hoofs crackled like flame among the stubbles and thundered fetlock-deep along the heavy meadows; and every fence thinned the cavalcade, till the madness began to stir all bloods, and with grim, earnest, silent faces the initiated few settled themselves to their work, till the rolling grass-lands spread out into flat black open fallows, and here and there a long melancholy line of tall elms, while before them the high chalk ranges gleamed above the mist like a vast wall of emerald enamelled with snow, and the winding river glittering at their feet.

The hounds caught sight of the fox, burst into one frantic shriek of joy—and then a sudden and ghastly stillness, as mute and breathless they toiled up the hill-side, gaining on their victim at every stride. The patter of the horse-hoofs and the rattle of rolling flints died away above. . . . In the road beyond them the hounds were just killing their fox, struggling and growling in fierce groups for the red gobbets of fur, a panting, steaming ring of horses round them.

—*Charles Kingsley. Adapted from "Yeast."*

STUDY OF DESCRIPTION.—(1) What is the point of view from which the fox hunt is described? Show that all the details are brought forward from the point of view chosen. (2) Point out a number of expressions that convey the idea of swift physical movement. (3) Select expressions that suggest excitement. (4) Show that there is a climax in the development of the scene. (5) Show how the writer blends the beauty of nature with the description of the hunt.

COMPOSITION 1.—Describe, following the plan and method of the extract, any contest or game in which you have taken part or been greatly interested:—1. A Lacrosse Match (or Football, Cricket, Baseball, Basket-ball). 2. A Tennis Tournament. 3. A Spelling Match. 4. A Road Race of Bicycles. 5. The Regatta at ——.

This and each of the three following groups may be assigned for one exercise, the various themes being distributed, for the sake of interest and variety, to various pupils.

COMPOSITION 2.—*Sports.* Describe any sport or amusement you delight in. Seek to understand and express the pleasure you experience:—1. Nutting. 2. Bird's-nesting. 3. Tobogganing. 4. Coasting. 5. Snow-shoeing. 6. Skating. 7. Canoeing. 8. Sailing. 9. Walking. 10. Riding. 11. Driving.

COMPOSITION 3.—*Industrial Groups.* Describe the scene in one of the following:—1. A Harvest Field. 2. An Apple-Paring (Quilting, Barn-raising, or other) Bee. 3. Sugaring-off. 4. Threshing Day. 5. Logging on a Canadian River. 6. Salmon Fishery. 7. On Board a Fishing Boat on the Banks—(see Kipling, "'Captains Courageous.'")

COMPOSITION 4.—*Street Scenes in the City.* Describe one of the following, having regard chiefly to the persons concerned: 1. The People We Pass in the Street. 2. Going to Work. 3. Street Workmen—Digging a Sewer, Making a Road. 4. Filling the Watering-Cart. 5. An Accident. 6. A Runaway. 7. The Passing of the Fire-Engine. 8. A Fire. 9. A Riot. 10. Election Returns. 11. Departure of the Soldiers. 12. News of Victory. 13. The Soldiers' Return. 14. School is Out. 15. Six O'Clock, at a Factory Door.

ADDITIONAL READINGS.

A Football Rush, Hughes, "Tom Brown's School-days." A Boat Race, Hughes, "Tom Brown at Oxford." A Cricket Match, Dickens, "Pickwick Papers." A Gambling Party, Disraeli, "The Young Duke." A Polo Match, Rudyard Kipling, "The Maltese Cat," in "The Day's Work." A Prize Fight, R. H. Davis, "Gallegher."

ADDITIONAL THEMES.

COMPOSITION — 1. A Quaker Meeting (see Charles Lamb, "Essays"). 2. Spectacles (see G. W. Curtis, "Prue and I"). 3. A Visit to an Asylum or Prison. 4. A Baby Show. 5. The Inhabitants of —— Corners. 6. A Child's Opinions of Grown-up People. 7. A Group of Scholars.

PART III.

DESCRIPTION AND NARRATION: THE SHORT STORY.

LESSON LXVIII.

The short story, compared with incident, has a wider field of view, deeper insight into life, finer artistic method. The stream of circumstance is longer, character is implicated, and the total effect more rounded and complete. The short story may be a simple narrative, a short tale as in Poe's stories and Hawthorne's "Twice-Told Tales." But it may be more than a simple narrative, it may seek to compass life. With more recent writers—Mr. Bret Harte, Mr. Kipling, Mr. Aldrich, and Miss Wilkins—the short story is a drama in miniature, in which character, situation, plot, work together in close union and balanced perfection.

Having become familiar with some recent short stories[1], study to find:—

(i) the **motive** of the story, the central idea that gives it life and meaning;

(ii) the **plot**, or framework through which the motive is worked out;

(iii) the **character**, whose nature makes the motive and its effects possible;

(iv) the **setting**, or the scene, time, surroundings that lend probability, colour, interest to the narrative.

[1] The following stories are recommended for reading: Rudyard Kipling,—"Muhammed Din," "Drums of the Fore and Aft," "The Man Who Would be King," "The Brushwood Boy," and various stories of the two "Jungle Books." Bret Harte,—"The Luck of Roaring Camp," "Tennessee's Pardner," "M'liss." T. B. Aldrich,—"Marjorie Daw," "Père Antoine's Date-Palm," "Quite So." Mary Wilkins,—"A Humble Romance," "A Taste of Honey," "The Bar Lighthouse."

Having grasped the parts of the story, we turn to write the story itself. In the simplest form of treatment, set down (iv) first,—the time of the story, which may be very vaguely "Once upon a time," or very exactly, the year or period; then whatever descriptive account of the place and situation is necessary. Then bring forward (iii) the character, describing those characteristics of person or disposition out of which the story springs. Then pass into the plot (see principles of narration, pp. 120, 125 f.). The motive (iv) is developed in the details of the story.

COMPOSITION 1.—The Story of Grumble Tone (Ella Wheeler Wilcox).

(1) Motive, the false idea that a discontented mind can find happiness by change. (2) Plot, Grumble Tone leaves his father's farm because . . . —goes to sea; leaves ship because . . . —goes into foreign lands; complains of foreign lands because . . . —visits foreign cities and courts; dislikes them because . . . —grows old, returns home and dies still discontented. (3) Character, discontented mind, not seeing that happiness is chiefly of its own making. (4) Setting, the boy's home and farm life (very briefly indicated).

COMPOSITION 2.—In imitation of Addison's "Adventure of a Shilling," "Tatler," No. 249,[1] tell the story of a Dollar Bill. 3. The Adventures of a Drop of Water (see Shelley's "Cloud"). 4. The Personal History of a Looking-Glass. 5. The Story of My Knife. 6. The Adventures of an Umbrella. 7. The Story of a Broom.

Pupils familiar with Mr. Kipling's "Jungle Book" stories and Mr. Seton-Thompson's "Biography of a Grizzly" and "Wild Animals I Have Known," will be tempted to write the biography or assumed autobiography of familiar animals,—some particular dog, canary, horse, squirrel, ground-hog, etc.

[1] Reprinted in Dobson's "Eighteenth Century Essays." (London: Kegan Paul and Co.)

LESSON LXIX.

MEMORIZATION.—"SHE DWELT AMONG THE UNTRODDEN WAYS."

She dwelt among the untrodden ways
Beside the springs of Dove,[1]
A maid whom there were none to praise
And very few to love:

A violet by a mossy stone
Half hidden from the eye!
Fair as a star, when only one
Is shining in the sky.

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me!

—*William Wordsworth.*

[1]Beautiful river in Derbyshire.

THEME: THE CHILD MUSICIAN.

He played for his lordship's levee,
He played for her ladyship's whim,
Till the poor little head was heavy,
And the poor little brain would swim.

And the face grew peaked and eerie,
And the large eyes strange and bright,
And they said, too late, "He is weary!
He shall rest for at least to-night!"

But at dawn, when the birds were waking,
As they watched in the silent room,
With the sound of a strained cord breaking,
A something snapped in the gloom.

'T was a string of his violoncello,
And they heard him stir in his bed:
"Make room for a tired little fellow,
Kind God!" was the last he said.

—*Austin Dobson.*

The motive of the story here is the sudden death of a child-musician through over-excitement and over-work, coincident with the breaking of the string of his violoncello in his sick-room. Study the development of each part of the plot; note how the interest rises, and how striking and effective is the conclusion. The story gains in plot interest by departing from the simple plan of bringing forward its parts. Inversion, bringing a part of the action before the setting, is a frequent device for a successful opening.

COMPOSITION **1.**—Tell the story of the Child-Musician.

COMPOSITION **2.**—Tell the story suggested by this picture.

COMPOSITION 3.—Tell this simple story :—

"Two children in two neighbour villages
Playing mad pranks along the heathy leas[1];
Two strangers meeting at a festival;
Two lovers whispering by an orchard wall;
Two lives bound fast in one with golden ease;
Two graves grass-green beside a gray church-tower,
Wash'd with still rains and daisy-blossomed:
Two children in one hamlet born and bred;
So runs the round of life from hour to hour."

[1] meadows.

COMPOSITION 4.—Tell a short story, taking as scene this picture.

Determine what you will make the motive, plot, character and setting of the story before beginning to write.

COMPOSITION 5.—Tell a short story suggested by Wordsworth's lines "She dwelt among the untrodden ways," quoted above.

COMPOSITION 6.—Tell any story of interest that you have read.

COMPOSITION 7.—Tell any story of interest that you have heard told of real people.

ADDITIONAL THEMES.

COMPOSITION 1.—Wordsworth's "Michael." 2. Cowper's "John Gilpin." 3. Whittier's "Maud Müller." 4. Tennyson's "Dora" ("Fourth Reader," p. 137). 5. Tennyson's "Lady Clare" ("Fourth Reader," p. 128). 6. Tennyson's "Lord of Burleigh." 7. Tennyson's "Edwin Gray." 8. Tennyson's "Enoch Arden." 9. Tennyson's "Lancelot and Elaine." 10. Longfellow's "Bell of Atri" ("Fourth Reader," p. 111). 11. Longfellow's "Birds of Killingworth." 12. Arnold's "Forsaken Merman" ("Fourth Reader," p. 298). 13. Wordsworth's "Reverie of Poor Susan." 14. William Watson's "A Lute Player." 15. Aldrich's "The Face Against the Pane" ("Fourth Reader," p. 74). 16. The scene of the story within the light of a street lamp; the time, when the light is near going out; the catastrophe simultaneous with the last flickering gleam (Hawthorne).

PART IV.—EXPOSITION.

CHAPTER I.—HOW THINGS ARE MADE.

LESSON LXX.

The explanation of things is EXPOSITION. Whenever we seek to express clearly the nature of a principle, the method of doing a thing, the plan of a machine, the essential character of an object, we expound. The housekeeper's recipe for making currant jelly, Euclid's explanations of the properties of a triangle, the engineer's statement of the means of storing electricity, the economist's elucidation of the character of money, the teacher's explanation of a rule or a passage, are all Expositions. This kind of composition is of high value in the practical world.

THEME: MAKING PEANUT BRITTLE.

One of the very best of home-made candies is peanut brittle. It has the great merit of being easily made, and of almost always turning out well, not resulting in a dismal and messy compound that refuses to harden or become anything but a sticky syrup.

To make peanut brittle, shell your peanuts and rub off the brown inner skin; then put the nuts on a bread board, and crush them with the rolling pin until they are broken to the size of coarsely ground coffee. Measure the broken nuts and take just as much granulated sugar as you have peanuts. Put the sugar in an iron skillet or saucepan on the fire, without a drop of water, and stir

steadily as the sugar melts and turns brown. When the last trace of sugar melts into syrup, put in the peanuts, stir at once and pour out into buttered tins. All this last must be done very quickly, or the candy will harden as you handle it.

STUDY OF EXPOSITION.—This exposition, however simple, follows a definite plan. Definition and general introduction; the exposition proper,—the order and number of details, determined by the nature of the theme, and brought forward as if a narration. The purpose here is to make plain. The value of this mode of writing depends, therefore, on the simplicity, clearness, and adequate fullness of the explanation.

COMPOSITION 1.—Following the model above, tell how to make one of the following:—1. Butter. 2. Cheese. 3. Tomato Soup. 4. Maple Sugar. 5. Currant Jelly. 6. Coffee. 7. Plum Pudding.

COMPOSITION 2.—Tell how to make one of the following:—1. Mortar. 2. Plaster. 3. Paint. 4. Silo. 5. Cider. 6. Wine. 7. A Kite. 8. Baseball Diamond, or Tennis Court, or Golf Links. 9. A Boat. 10. A Photograph.

COMPOSITION 3.—Tell how one of the following is made:—1. A Crock. 2. A China Plate. 3. Bricks. 4. Glass. 5. A Mirror. 6. Matches. 7. Paper. 8. Wall Paper. 9. A Book.

COMPOSITION 4.—Tell how to grow one of the following:—1. Indian Corn. 2. Tomatoes. 3. Celery. 4. Mushrooms. 5. Strawberries. 6. Grapes. 7. Hyacinths. 8. Sweet Peas.

CHAPTER II.—THE NATURE OF MACHINES.

LESSON LXXI.

THEME: A PIANOFORTE.

A Pianoforte is a stringed musical instrument, played by keys. It is made up of four parts: the Frame, the Strings, the Keys and Action, the Case.

The Frame is the large harp-shaped form on which the strings are stretched. It is made of iron or steel, so as to withstand the tremendous strain of the strings and hold them in tune.

The Strings are made of steel wire, and vary in size and length in order to produce the different tones. Below the strings is the sounding board, a large thin board without knot or flaw, fastened to the frame at its edges. The vibration of this board when a string is sounded greatly improves the tone of the string.

The Keyboard consists of a row of keys communicating with the strings by means of what is called the "Action." Touch a key and at once a little "hammer," made of wood covered with felt, jumps up and strikes the string. As you touch the key a small piece of leather, called the "damper," is raised off the string so that it may vibrate. As your finger is removed, the damper returns to still the vibration of its string and prevent any jangling with subsequent notes. The "loud" pedal lifts all the dampers from the strings, and so aids in giving loud and continuing tones. The "soft" pedal moves a damper upon all the strings.

The Case is the box that holds the frame, strings, and action, and the legs on which the piano stands. It is

made of durable, well-seasoned wood, often beautifully worked and ornamented.

COMPOSITION 1.—Draw up a formal outline of the preceding passage. Following the plan of this passage, draw up a formal outline and explain the principle of construction of one of the following:—1. The Common Pump. 2. A Stove. 3. A Refrigerator. 4. A Common Lock. 5. A Combination Lock. 6. A Canal Lock. 7. A Water Wheel. 8. A Wind Mill. 9. A Locomotive Engine. 10. A Lime-Kiln. 11. A Camera. 12. An Ice-Cream Freezer. 13. A Soda-Water Fountain. 14. An Electric Battery. 15. A Trolley-Car.

COMPOSITION 2.—Explain the operation of one of the following:—1. The Post Office (collection, sorting, forwarding, delivery of mail). 2. The Newspaper (collection, sorting, printing of matter, delivery). 3. A Bank. 4. An Insurance Company. 5. A Town Council. 6. A Municipal Election. 7. A General Election.

CHAPTER III.—DEFINITION OF TERMS.

LESSON LXXII.

1. THEME: CHEERFULNESS.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth, who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning that breaks

through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity.

—*Joseph Addison. From "The Spectator."*

STUDY OF EXPOSITION.—The foregoing paragraph shows how the meaning of a term may be made clear by **comparison** with another object having something of the same quality, and by the **analogy** of well-known objects (daylight and lightning) standing to each other in a similar relation.

EXERCISE I.—Re-state in your own words the comparison of cheerfulness and mirth, and the analogy of the daylight and lightning.

EXERCISE II.—Explain the term melancholy by comparison with grief and sadness, using the analogy of storm, twilight, night.

EXERCISE III.—Explain the term courage by comparison with rashness, audacity, and heroism.

EXERCISE IV.—Explain the term humble by comparison with shy, bashful, meek.

2. THEME: WHAT IS PREACHING?

[1] Preaching is the communication of truth by man to man. [2] It has in it two essential elements, [*a*] truth and [*b*] personality. [3] Neither of those can it spare and still be preaching. [4] The truest truth, the most authoritative statement of God's will, communicated in any other way than through the personality of man to men, is not preached truth. [5] Suppose it written on the sky, suppose it embodied in a book that has been so long held in reverence as the direct utterance of God that the vivid personality of the men who wrote its pages has well nigh faded out of it; in neither of these cases

is there any preaching. [6] And, on the other hand, if men speak to other men that which they do not claim for truth, if they use their powers of persuasion or of entertainment to make other men listen to their speculations, or do their will, or applaud their cleverness, that is not preaching either. [7] The first lacks personality. [8] The second lacks truth. [9] Now preaching is the bringing of truth through personality. [10] It must have both elements.

—*Phillips Brooks.* "*Lectures on Preaching.*"

STUDY OF EXPOSITION.—We have here first the definition [1]. This definition is repeated [2] to throw emphasis on its two points (*a*) truth and (*b*) personality. The writer turns then to consider the absence of either of these qualities. He denies [3] that truth without personality or personality without truth is preaching—**obverse iteration.** He repeats this denial [4] with respect to personality (*b*). He supports his statement in [4] by examples—**exposition by exemplification** [5], and repeats the denial [3] as respects personality (*b*). Turning to truth (*a*), he supports [6] in his denial [3] by examples. Then [7] states the element lacking in [5], and [8] the element lacking in [6]. The term thus cleared up by obverse iteration, is now defined as at first [9], and its two elements once more emphasized [10].

COMPOSITION 1.—Define and illustrate what is meant by one of the following:—1. Gentleman. 2. Snob. 3. Statesman. 4. Hero. 5. Poet. 6. Philosopher.

COMPOSITION 2.—Explain the different meanings of one of the following words:—1. Bank. 2. Vessel. 3. Craft. 4. Print. 5. Humour. 6. Grace. 7. Air.

Consult a good dictionary for etymology and meanings.

LESSON LXXIII.

Exposition is not limited to the intellectual processes, but at times has associated with it all the arts of persuasion, (see pp. 213 ff). Exposition then draws us by its grace and suggestion or stimulates us by its high conceptions.

3. THEME: INDIAN SUMMER.

The halcyon period of our autumn will always in some way be associated with the Indian. It is red and yellow and dusky like him. The smoke of his camp-fire seems again in the air. The memory of him pervades the woods. His plumes and moccasins and blanket of skins form just the costume the season demands. It was doubtless his chosen period. The gods smiled upon him then, if ever. The time of the chase, the season of the buck and the doe, and of the ripening of all forest fruits; the time when all men are incipient hunters, when the first frosts have given pungency to the air, when to be abroad on the hills or in the woods is a delight both old and young feel,—if the red aborigine ever had his summer of fullness and contentment, it must have been at this season, and it fitly bears his name.

—*John Burroughs. From "Autumn Tides."*

STUDY OF EXPOSITION.—The theme is the propriety of the term Indian Summer. The first sentence gives the general explanation of the term—the association of the Indian and the season; then follow details of the connection of the two, and a suggestion in explanation of the term "summer"; the general conclusion re-states

the theme, as something demonstrated. Study the means by which the bare exposition is here enriched.

COMPOSITION. — Explain one of the following :— 1. April Fools' Day. 2. Christmas. 3. Easter. 4. St. Valentine's Day. 5. Father Time. 6. El Dorado.

4. THEME: THE FLAG OF ONE'S COUNTRY.

One must have been a soldier, one must have passed the frontier and marched on roads that are no longer those of one's own land ; one must have been far from one's country, severed from every word of the tongue that one has spoken from infancy ; one must have said to himself during days of fatigue that all that remains of the absent country is that shred of silk which flutters yonder, in the centre of the battalion ; one must have had no other rallying point in the smoke of battle than that bit of torn stuff in order to understand, in order to feel all that that sacred thing that one calls the flag contains in its folds.

The flag, in very truth, put in a single word, rendered palpable in a single object, is all that was, all that is the life of each one of us : the hearth where you were born, the bit of land where you grew up, the mother who rocks you, the father who scolds you, the first year, the first tear, the hopes, the dreams, the fancies, the recollections ; it is all these joys at once, all gathered into one name, the finest of all names : our Country.

—*Jules Claretie.* "*The Flag.*"

STUDY OF EXPOSITION—The definition here is made by bringing forward the chief associations of the term. Study their nature so as to see the deep, true springs

of noble pathos in this passage. Make a list of these associations.

COMPOSITION 1.—Define what the British Flag stands for.

COMPOSITION 2.—Define what Home is.

COMPOSITION 3.—Define what the Cross symbolizes.

ADDITIONAL THEMES.

COMPOSITION **1.** The Theory of Tides. **2.** The Principle of the Barometer. **3.** Good Nature. **4.** The Pleasures of Country Life. **5.** The Pleasures of City Life. **6.** Commerce as a Factor in Uniting Mankind. **7.** The Uses of Reading. **8.** How to Read. **9.** The term "Dog Days." **10.** Explain what a Novel is as compared with a Tale, a Story, a Romance. **11.** The Drama and the Novel. **12.** The Kinds of Poetry: Epic, Lyric, Narrative, Dramatic. **13.** Kinds of Governments: Monarchy, Despotism, Oligarchy, Republic. **14.** The Literature of Power and the Literature of Facts (De Quincey). **15.** Canada's Obligations to Great Britain. **16.** Imperial Federation: What it is.

PART V.—ARGUMENT.

CHAPTER I.—PURE ARGUMENT.

LESSON LXXIV.

Discourse intended to convince one of the truth or falsity of a statement is ARGUMENT. To establish a new fact we proceed from particular instances to a conclusion. Observing the death of many human beings we conclude, All men are mortal. Noting that a large class of phenomena can be explained only on the assumption of the rotundity of the earth we conclude, The earth is round. This method of reasoning from particulars to a conclusion is **induction.**

But we may deduce a conclusion from facts already known—out of two statements deriving a third. (1) All men are mortal (major premise, general statement). (2) Socrates is a man (minor premise, particular statement). (3) Therefore Socrates is mortal (conclusion). This is **deduction.** This logical form of two premises and a conclusion is called a **syllogism.** In popular speech one premise is usually understood. We say simply, This novel is a failure because it lacks action and character; but the full syllogism would be, The novels that lack action and character are failures (major premise). This novel lacks action and character (minor premise). Therefore this novel is a failure (conclusion). In ordinary reasoning the inductive and deductive methods are usually employed side by side.

Erroneous reasoning in Induction arises when the nature of the facts does not warrant the conclusion drawn, or when the number of cases observed is in-

sufficient to establish it. Errors in deductive reasoning arise from the falsity of either premise or of the conclusion alleged to be drawn from the premises. Confusion as to the sense of the **terms** of the proposition is also a fruitful cause of error.

The treatment of the laws and errors of reasoning belongs to an advanced study of Argument. The teacher is referred, for the development of this process of composition, to Abbott and Seeley's "English Lessons for English People," Hill's "Principles of Rhetoric," Jevons's "Logic," or Baker's "Principles of Argumentation."

Form of Argument.—The form of an argument may be noted in Euclid's demonstrations. There we find, first, the enunciation of what is to be proved—**the proposition.** Then follow the statements that tend to create belief in the Proposition—**the proof.** The statement of the result of the proof is **the conclusion.**

An extended argumentation involving several arguments is generally introduced by an **exordium,** stating the nature and importance, and forecasting the course of the discussion. This exordium usually precedes the definite enunciation of the Proposition. Such an argumentation generally has likewise at the end of the Proof a recapitulation of the arguments, called the **peroration.** The Peroration serves as a brief, forcible introduction to the Conclusion.

Proof that consists of reasoned statements of the writer in favour of his own position is **direct.** Proof that consists of the refutation of the proof of the opposite proposition is **indirect.** To refute an unsound argument, you may ironically assume the truth of the opposite proposition and push it to the extreme, when it is found to be absurd **(reductio ad absurdum).** That reading is harmful because it is liable to abuse, would be proved

absurd by showing that this would prove that eating is likewise harmful. Or you may show that the opposite conclusion involves alternatives, each of which you prove erroneous **(the dilemma).** Or you may take all possible conclusions or theories other than your own, and show one by one that they must be excluded, leaving your own conclusion as alone satisfactory **(method of residues).**

EXERCISE.—Examine the truth or falsity of the conclusion in the following:—1. All grass is green; leaves are green; therefore leaves are grass. 2. All Frenchmen are fond of frogs' legs; John Bull is not a Frenchman; therefore John Bull is not fond of frogs' legs. 3. Nothing is better than wisdom; bread is better than nothing; therefore bread is better than wisdom (Newcomer). 4. All men are endowed with reason; all fools are men; therefore all fools are endowed with reason (Abbott-Seeley). 5. Some clever men are dishonest; no good man is dishonest; therefore some clever men are good. 6. Football should be stopped because it is the cause of many accidents. 7. He must be guilty, because he blushes. 8. All men should swim because swimming expands the chest. 9. Poverty is the best teacher, for Lincoln, Garfield, Edison, Carlyle, Burns, were all poor. 10. No good man would use such an argument, for it is one employed by Machiavelli himself. 11. That man is an enemy of religion, for he never goes to church. 12. Greek being a dead language, is of no use to living men (Hill). 13. Voluntary competition is a good thing in trade, and so must be a good thing in education; parents should not be forced to send their children to school.

LESSON LXXV.

INDUCTIVE REASONING FROM ANALOGY.—THEME: THAT ANIMALS SUFFER FROM CRUEL TREATMENT.

These poor animals just look, and tremble, and give forth the very indications of suffering that we do. Theirs is the distinct cry of pain. Theirs is the unequivocal physiognomy of pain. They put on the same aspect of terror on the demonstrations of a menaced blow. They exhibit the same distortions of agony after the infliction of it. The bruise, or the burn, or the fracture, or the deep incision, or the fierce encounter with one of equal or superior strength, just affects them similarly to ourselves. Their blood circulates as ours. They have pulsations in various parts of the body like ours. They sicken, and they grow feeble with age, and, finally, they die just as we do. They possess the same feelings; and, what exposes them to like suffering from another quarter, they possess the same instincts with our own species. The lioness robbed of her whelps causes the wilderness to ring aloud with the proclamation of her wrongs; or the bird whose little household has been stolen, fills and saddens all the grove with melodies of deepest pathos. [Therefore, etc.]

—*Thomas Chalmers. From "Cruelty to Animals."*

COMPOSITION 1.—Outline the argument of the preceding passage. Reproduce the arguments in your own words, stating the probable conclusion.

COMPOSITION 2.—Write a similar argument concerning the plurality of inhabited planets.

OUTLINE: *Proposition.*—That other planets of our system (Saturn, Jupiter, Mars, etc.), are inhabited. *Proof.*—Points of

similarity between them and the earth ; revolution round the sun ; their source of light from the sun ; revolution on their own axis ; moons ; law of gravitation. *Conclusion.*—From these similarities we conclude a probable further agreement that the other planets are, like the earth, the habitation of living creatures.

COMPOSITION 3.—Prove the proposition : That the Earth is round.

OUTLINE : *The Proposition. Cumulative Proof* : (*i*) The appearance of the vessel sinking below the horizon, and of the land rising to the approaching vessel. (*ii*) The traveller going north or south, seeing new stars and losing old ones. (*iii*) Sailors circumnavigating the earth. (*iv*) The phenomenon of dawn, sunrise, etc. (*v*) Engineers allowing a dip of eight inches in the mile in constructing a canal. (*vi*) The round shadow of the earth during an eclipse of the moon. (*vii*) The globular character of the members of the planetary system to which the earth belongs. *Conclusion.*

COMPOSITION 4.—Show briefly by inductive reasoning the truth of one of the following propositions :—1. That Heat expands Bodies and Cold contracts them. 2. That Gravitation affects all Bodies. 3. That Oxygen is necessary to human life. 4. That Light travels faster than Sound. 5. That Cold retards Decomposition.

COMPOSITION 5.—That Electricity will supplant Steam as a motor power.

OUTLINE : *The Proposition. The Proof :* Noticeable instances of the displacement of steam : city machinery, suburban trolley cars and electric railways, etc. The reasons for the displacement—comparison of expense, convenience, etc. Present limitations in use of electricity —dissipation of energy in long distances, etc. *Conclusion.*

COMPOSITION 6.—Submit the pure argument in support or refutation of one of the following propositions :—1. That the execution of Charles I. (or Mary

Queen of Scots) was justifiable. 2. That the deposition of James II. was necessary to English freedom. 3. That the American Revolution of 1776 was just and wise. 4. That Queen Elizabeth must be considered a greater sovereign than Queen Victoria. 5. That Boer tyranny justified the British intervention of 1899 in the affairs of the South African Republic.

CHAPTER II.—PERSUASION.

LESSON LXXVI.

Pure argument is rarely found except in the propositions of science. The insurance agent, the lawyer seeking to influence the jury, the preacher exhorting his hearers, are not satisfied with mere intellectual conviction. Conviction may result from many things besides argument; it may come from ignorance, superstition, prejudice, passion. Conviction to issue in action must have the support of the feelings. Arguments that appeal to our sympathy, our pride, our honour, that seek to move us to action, are of the nature of PERSUASION. "Deductions have no power of persuasion. The heart is commonly reached, not through the reason, but through the imagination, by means of direct impressions, by the testimony of facts and events, by history, by description. Persons influence us, voices melt us, looks subdue us, deeds inflame us."—(Cardinal Newman.) The orator, the preacher, the advocate, found their success on their powers of persuasion.

THEME: THAT AN APPEAL TO THE PEOPLE IS JUST.

A portion of a speech delivered in Birmingham, December 4, 1866, in favour of the Reform Bill.

These opponents of ours, some of them in Parliament openly, and many of them secretly in the press, have charged us with being the promoters of a dangerous excitement. They have the effrontery to say that I am the friend of public disorder. I am one of the people. Surely if there be one thing in a free country more dear than another, it is that any one of the people may speak openly to the people. If I speak to the people of their rights, and indicate to them the way to secure them,—if I speak of their danger to the monopolists of power,—am I not a wise counsellor, both to the people and to their rulers?

Suppose I stand at the foot of Vesuvius or Etna, and, seeing a hamlet or a homestead planted on its slope, I said to the dwellers in that hamlet or that homestead, "You see that vapour which ascends from the summit of the mountain. That vapour may become a dense black smoke, that will obscure the sky. You see the trickling of lava from the crevices in the side of the mountain. That trickling of lava may become a river of fire. You hear that muttering in the bowels of the mountain. That muttering may become a bellowing thunder, the voice of a violent convulsion, that may shake half a continent. You know that at your feet is the grave of great cities, for which there is no resurrection, as histories and aristocracies have passed away, and their names have been known no more forever."

If I say this to the dwellers upon the slope of the mountain, and if there comes hereafter a catastrophe

which makes the world to shudder, am I responsible for that catastrophe? I did not build the mountain, or fill it with explosive materials. I merely warned the men that were in danger. So, now, it is not I who am stimulating men to the violent pursuit of their acknowledged constitutional rights.

If a class has failed, let us try the nation. That is our faith, that is our purpose, that is our cry. Let us try the nation. That it is which has called together these countless numbers of the people to demand a change; and from these gatherings, sublime in their vastness and their resolution, I think I see, as it were, above the hill-tops of time, the glimmerings of the dawn of a better and nobler day for the country, and for the people that I love so well.

—*John Bright.*

STUDY OF PERSUASION. — *The Argument.* — The argument begins with a refutation of the charge that those who advocate the appeal to the people foment dangerous disorder. The speaker sets up the general principle that popular discussion is the right of the people, of whom he is one. The right to address the ruling classes is admitted; he has done his duty to them in warning them of danger; wise in counselling then, he argues that his appeal to the people is wise. Then follows the argument from Analogy—Vesuvius and the duty of warning the people of dangerous eruption; national discontent and the duty of warning those who are in danger from it. As he is not the cause of the volcano's eruption, so he is not the fomenter of national discontent. Either the classes or the masses must act. But the classes have failed to remedy national grievances,

therefore the people must act. The people feel the need, they are moving, and their movement means national salvation.

The elements of Persuasion lie in the personal touch ("I am of the people"), in the epithets discrediting the opponents of his views ("effrontery," "monopolists of power," etc.), in the terrible impressiveness of the analogy; in the iteration of great words, nation, faith, cry, countless numbers; in the vision of the happy future which the extension of the franchise will bring near.

COMPOSITION 1.—1. State simply the pure argument of the passage. 2. Reproduce the arguments with what strength of appeal you can give them.

COMPOSITION 2.—Write an appeal in favour of popular education, that education should be free, obligatory, and universal.

COMPOSITION 3.—Write a plea for the establishment of a free public library in your town.

COMPOSITION 4.—Refute from history the proposition that the suffrage is the birthright of manhood.

COMPOSITION 5.—Refute the proposition that judges should be elected by the people.

LESSON LXXVII.

THEME: PLEA BEFORE CONGRESS FOR A WELCOME TO LOUIS KOSSUTH.

Kossuth was the leader of the Hungarian revolution of 1848, but was unable to cope with the power of Austria and Russia. He escaped to Turkey, whence he was carried by an American frigate to England. He visited the United States in December, 1851, and was received with great enthusiasm.

I will suppose now that the opposition made to this resolution to welcome Louis Kossuth is effective. I will suppose that the measure is defeated. Where, then, sir, shall he find welcome and repose? In his own beautiful native land, at the base or on the slopes of the Carpathian hills? No! the Austrian despot reigns absolutely there. Shall he find it in Germany, east or west, north or south? No, sir; the despot of Austria and the despot of Prussia reign absolutely there. Shall he find it under the sunny skies of Italy? No, sir; for the Austrian monarch has crushed Italy to the earth. Shall he find it in Siberia, or in the frozen regions of the North? No, sir; for the Russian czar, who drove him from his native land and forced him into exile in Turkey, will be ready to seize the fugitive. The scaffold awaits him there. Where, then, shall he go? Where else on the face of broad Europe can he find refuge but in the land of your forefathers, in Britain? There, God be thanked, there would be a welcome and a home for him. Are you prepared to give to the world evidence that you cannot receive the representative of liberty and republicanism, whom England can honour, shelter, and protect?

But will this transaction end there? No, sir. Beyond us, above us, there is a tribunal higher and greater than the Congress of the United States. It is the tribunal of

the public opinion of the world—the public opinion of mankind. And before that tribunal does the United States hold up the right hand and answer "Not Guilty?"

You say that you were willing to give Kossuth a welcome, but that he demanded more. How did you know that he "demanded more?" But, you reply, he was overheard to say that he expected arms, men, money, "material aid, and intervention." Overheard? What! did you deliver Kossuth from Russian surveillance in Turkey to establish an espionage over him of your own? Shame! shame to the country that so lightly regards the sanctity of the character of a stranger and an exile! . . .

You say that Russia might have taken offence. Is America, then, brought so low that she fears to give offence when commanded by the laws of nature and of nations? What right had Russia to prescribe whom you should receive and whom reject from your hospitalities? Let no such humiliation be confessed.

—*William H. Seward.*

STUDY OF PERSUASION.—Examine first the nature of the argument: the ironical acceptance of the opposite proposition and its reduction by residues; the argument from monarchical England to republican America (all the more reason, *a fortiori*); the essential justice of the affirmative; the refutation of the argument that the welcome would involve military intervention; destruction of the proof of that. Refutation of the argument for the negative that the welcome would be offensive to Russia. Accept this and it humiliates America.

Persuasion lies in the nature of the subject—welcome to an exiled patriot; in the rhetorical heightening of the

elements of the argument—("his own beautiful native land," the despots of Austria, Prussia, Russia, "the scaffold," public opinion of mankind, etc.); in the appeal to the persons addressed—Americans, lovers of liberty, descendants of Englishmen; to the spirit of emulation, to the honour and pride of his countrymen.

COMPOSITION **1.**—1. State the pure argument of the quoted passage. 2. Reproduce the argument, making the appeal effective by persuasion.

COMPOSITION **2.**—Write an appeal for a memorial to the Canadian soldiers who died in South Africa.

COMPOSITION **3.**—Write a plea for the reading of Shakspere.

COMPOSITION **4.**—Write a plea for the exclusion of the Chinese from Canada.

COMPOSITION **5.**—1. A plea in favour of the reading of novels. 2. A plea against the reading of novels as compared with biography, history, and travels.

LESSON LXXVIII.

THEME: THAT THE ASSASSINATION OF CAESAR WAS JUST.

Citizen. The noble Brutus is ascended: Silence!

Brutus. Be patient till the last.

Romans, countrymen, and lovers! hear me for my cause; and be silent, that you may hear; believe me for mine honour; and have respect to mine honour, that you may believe: censure me in your wisdom; and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his.

If then that friend demand why Brutus rose against Caesar, this is my answer,—Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves; than that Caesar were dead, to live all free-men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him: There is tears, for his love; joy, for his fortune; honour, for his valour; and death, for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

Citizen. None, Brutus, none.

Brutus. Then none have I offended. I have done no more to Caesar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy; nor his offences enforced, for which he suffered death. Here comes his body, mourned by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth: As which of you shall not? With this I depart: That, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death. —*William Shakspere. From "Julius Caesar."*

STUDY OF PERSUASION.—1. Outline briefly the argument presented here. 2. Point out the elements of persuasion added to the argument.

Antony's refutation of Brutus's argument is a finer instance of Persuasion, and should be studied, but it is too long for quotation here.

COMPOSITION **1.**—1. Prove, using Brutus's argument and appeals, that Caesar's assassination was just. Or, 2. Refute this proposition, using Antony's argument and appeals.

COMPOSITION **2.**—1. Reproduce at length and with force Portia's argument for the conviction of Shylock. Or, 2. Refute Portia's arguments to show that Shylock's conviction was bad law.

ADDITIONAL THEMES.

The following themes are suitable for debates. The class may take sides, and the best of the written exercises used by the writers in informal debate. The arguers on the negative side of a proposition may take three courses to oppose the proposition: (i) Refute all the arguments of the affirmative, (ii) Disprove the proposition itself, (iii) Prove a contrary proposition, which thereby overthrows the proposition. The burden of proof lies on the speakers for the affirmative; if they do not positively prove their proposition they lose their case.

DEBATE 1. That Country Life is more conducive to happiness than City Life. 2. That the Poet is a greater benefactor of humanity than the Legislator. 3. That the Pen is mightier than the Sword. 4. That the present Constitution of Canada is preferable to that of an Independent Republic. 5. That the Senate of Canada should be elective. 6. That Strikes are justifiable. 7. That Trade-Unions have benefited working-men. 8. That Capital Punishment should be abolished. 9. That Vivisection should be prohibited. 10. That the Abolition of Slavery in the United States was wise. 11. That the English have a keener sense of humour than the Americans. 12. That the Lady came out (see Mr. Stockton's story "The Lady or the Tiger"). 13. That Lady Macbeth was responsible for Macbeth's fall. 14. That Hamlet was mad. 15. That Wordsworth is a greater Poet than Tennyson. 16. That Walt Whitman is the Poet of America rather than Longfellow. 17. That Mr. Kipling, judged by the severest standards, is a notable poet.

TABLE OF CORRECTIONS FOR WRITTEN EXERCISES.

MS. The manuscript is badly written.

Sp. Spelling is faulty; consult the dictionary; rewrite the word correctly.

Sp. - = Use hyphen. **Sp.** ⌒ = Write as one word.

Cap. Use capital letters (see pp. 2, 5, 8-9).

L. c. Use small letters.

Ital. Underline for italics (see p. 11).

Pt. Punctuation is faulty; find out the error and correct.

Pt. . = Use period (pp. 14-15). **Pt.** , = Use comma (pp. 18, 20-21, 24-25). **Pt.** " = Use quotation marks (p. 29). **Pt.** ' = Use apostrophe rightly (pp. 29-30). **Pt.** ; = Use semicolon (p. 32). **Pt.** : = Use colon (p. 35). **Pt.** — = Use dash (p. 35). **Pt.** ! = Use exclamation point (p. 38). **Pt.** ? = Use interrogation mark (p. 39).

S. The sentence structure is faulty.

S. 1 = The sentence lacks unity, or is too long or involved (p. 49). **S. 2** = The part should be subordinated to some main statement (p. 52). **S. 3** = The part should be made an independent statement (p. 55). **S. Interrogation, Exclamation, Balance,** etc. = Recast the sentence, as interrogation (p. 62), exclamation (p. 62), loose or periodic (p. 65), balance (p. 68).

¶ Some law of the paragraph is not observed.

¶ □ = Lacks indentation or margin (p. 3). **¶ 1** = Lacks unity (pp. 3, 82). **¶ 2** = See topic sentence (p. 82). **¶ 3** = Lacks methodical arrangement (p. 85). **¶ 4** = Lacks explicit reference (p. 88). **¶ 5** = Recast in parallel construction (p. 91). **¶ 6** = Transition not observed (p. 93). **¶ 7** = Lacks proportion. **¶ 8** = Lacks rhythm (p. 95). **¶ 9** = Recast as climax (p. 98).

Cl. The sentence is not clear.

Cl. 1 = The word is inexact (p. 136). **Cl. 2** = Word or reference is ambiguous (pp. 109, 143).

F. Force is not attained.

F. 1 = Make simple (p. 152). **F. 2** = Rearrange for emphasis (pp. 112, 115). **F. 3** = Be brief (p. 156). **F. 4** = Amplify. **F. 5** = Add contrast (p. 156). **F. 6** = Use a figure of speech (p. 163-164).

T. Some rule of good taste is not observed.

T. 1 = Correct the barbarism, impropriety, or solecism (p. 168). **T. 2** = Avoid the colloquialism, trite saying, etc. (p. 183). **T. 3** = Correct the faults of sound (p. 183).

Nar. See Principles of Narration, pp. 120-121, 125-126.

Des. See Principles of Description, pp. 133-134, 140-141, 146-7, 159-160.

Exp. See Exposition, pp. 200, 203-7.

Arg. See Argument, pp. 208 ff.

Per. See Persuasion, p. 213 ff.

? The statement is doubtful as to matter of fact.

? Or. The statement is copied or not original.

∧ Something is omitted.

✓ Some fault is to be attended to.

Tr. Transpose.

ð Omit (*dele*, strike out).

A, A high order of merit; **B**, good; **C**, fair; **D**, unsatisfactory; **E**, bad. Double letters, **BB**, etc., very good, etc.

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