EVERYDAY ENGLISH

BOOK ONE

JEAN SHERWOOD RANKIN

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LANGUAGE LESSONS
FOR INTERMEDIATE GRADES

BY

JEAN SHERWOOD RANKIN

WITH A FOREWORD BY

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FOREWORD

The essential facts about language offer a practical problem rather than a science. Teaching should be synthetic, illustrative, not the harmful and apparently unrelated analysis of the theory-ridden student.

The proper emphasis should be put upon custom, usage, in all matters of speech. The more mature the scholar, the more should rules be brought into the foreground and the philosophy of language be presented; whereas with younger students the right attitude toward speech can be largely inculcated in the vital way of illustration and example, so that the interest is maintained and the fact brought home to the mind that what is learned has an organic relation to daily living. To make good speech a sort of social obligation will impress a child infinitely more than all the abstractions known as rules of grammar.

There is no more interesting, even fascinating subject than that of language use, whether relative to the old or young. Yet vital books about language are the exception. There seems to be a wellnigh fatal penalty attached to the handling of such a theme; to wit, the dryasdust manner, a lack of all freshness, color and movement. This is all the stranger since we are all implicated in the questions of the use and abuse of the mother tongue and no topic is more eagerly discussed or awakens a more alert attention. The little volume here following contains, it seems to me, a thoroughly acceptable treatment of the principles of language use for the guidance of children.

RICHARD BURTON.

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Minneapolis.

PREFACE

To those men and women, not a few, educators in fact as well as name, who have freely assisted in the preparation of this book, by advice, by warning, and by making experimental test of the lessons and methods herein presented, a perpetual debt of obligation is gladly acknowledged. In an undertaking plainly iconoclastic, without constant cordial encouragement from practiced workers in the schoolroom even an unbounded faith in better methods might have given place to discouragement. Altho the educational press, representing the best literary culture of the United States, has long demanded the divorcing of language from grammar in our intermediate school grades, yet heretofore no book has answered this demand.

Aiming to become a direct means toward the betterment of our living speech, "Everyday English" begs to tell to you its own simple story.

JEAN SHERWOOD RANKIN.

Minneapolis, Minnesota.
May 30, 1902.

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CHAPTER I

THE BEGINNINGS OF SPEECH

AN INTRODUCTORY CHAT WITH CHILDREN

How many words do you suppose a child of ten or twelve years uses as he has need? [Guesses.] No wonder you guess far from right, for only lately have we begun to know much about this matter. Probably each one of you knows about six or seven thousand words. Yes, I said thousand, not hundred. You look almost as if you did not believe this. Then I may tell you that the average two-year-old child, if born of intelligent parents, uses about seven hundred different words. By the time he is six months older he uses about fourteen hundred different words in all. Of course he learns new words very rapidly for the next few years, and just how many he commands at twelve years of age nobody yet knows; but it is not less than the number I gave you.

You really look doubtful yet. So I shall tell you further that one very bright child on his second birthday used over eight hundred different words, and must have known many more that he did not use that day. "You don't believe it"? Ah, but you must believe it, for a man sat quietly by all day with pencil and paper and wrote down everything the child said. No wonder you are surprised. The man was surprised himself.

A still more wonderful case is that of Viola Olerich. This little girl was adopted by a man who wished to test his own ideas about teaching. He did not try to select a bright child, and she was never made to study. When nearly two years old, she knew about twenty-five hundred different names; and when three years old she could read well easy French, German, and English. Probably nearly all children could do as well under similar conditions.

Of course, you do not use all your words in any one day, nor in any two days. But you will believe that you use a good many words in one day, when I tell you that children of two and one-half years babble away in baby-talk at the rate of ten thousand words a day. I for one am glad that they soon learn to say less and to think more. What a noise we should have, if you should all keep on chattering at that rate!

Suppose we had no words to talk with, what should we do then? "Make signs," you say. Yes, we could use signs, to be sure; but would that be as convenient and satisfactory as is the way we have of talking now? You do not look quite sure about this, so suppose you try for one recess, or for one meal at home, to use only a sign language. How many will try? You may tell in class tomorrow how you liked this sort of language.

Perhaps no one has ever told you that long, long ago, our very remote forefathers, who were savage men living in caves and using implements of stone, talked to one another wholly by gestures and grimaces. Slowly, very slowly, they began to use sounds also for certain objects and actions, and to combine words with gestures. Then as they gained more and more words, they had less and less use for signs, which at last were

dropped. Thus gesture language passed slowly into voice language, and this has grown, till it is like an immense tree with thousands of branches and millions of leaves.

Suppose that a family of very young children, even two or three in number, were to be left orphans in some climate where fruits and roots and warm sunshine should all combine to save them from perishing; would these children gradually make a new language for themselves? You "think they would;" and you think right. Some very wise men believe that just in this way have grown up the wholly different languages spoken by the tribes of Indians in our western states.

But suppose one, only one very young child were to be left forever alone, would he, do you think, make himself a language, even of signs? You shake your heads as if a little in doubt. Why would he not do so? "Because he has no one to talk with," you reply. I see you are ready now to tell me why language has grown. "Because men wished to say things to one another," you answer. That is a good reason and the true one, altho it is not the only one for our using language today.

How is it that children quickly come to know so many words? "Thru their ears," you say. Very true, so it is to be hoped that you all have good ears. Do you know what a deaf-mute is? A child, as bright as any one of you, perhaps, who cannot hear words and so cannot learn to speak them. Could you have learned to talk, if you had been born deaf? Are you not glad that a way has been found to teach all forms of language to deaf-mutes?

Sometimes a child who is growing deaf rapidly is sent to a school where he is to be taught to "read the lips." Can you do this? Try at recess to see whether or not you can.

Another question: Do animals have language? Is it like ours? When the dog "begs," does he use a language? When the pony went alone to the blacksmith to have a foot shod, did he use language? Just what is the difference between their language and ours? You say, "They have no words." That is it: not one new word has yet been made by all the animals that have ever lived. What! did one little girl say her kitty says "Mew"? True, but this sound is the whole of kitty's language, and is not a word. Our words *mew* and *bow-wow* do sound much like the sounds they name, but I think you will not mistake one for the other.

One thing more: what greater reason have we today for wanting to know all about words than did those first people who had to begin language? We "want to read books," you say. Ah, yes; we all want to read as well as talk, and so we need to know all the good English words we possibly can and just how they are used. Our English language is full of beautiful and wonderful things, and no other study brings us more pleasure than does this one about words and their use in good speech.

I give you here stories showing communication between dogs, and examples of parrot-talk:

A gentleman of wealth and position kept a number of dogs, among them a very large mastiff and a Scotch terrier. At the close of one of his summers in the country, he resolved to bring this terrier with him to London. There being no railway, the dog traveled with the servants in a post-carriage, and, on his arrival at the town-house, was brought out to the stable, where a large Newfoundland dog was kept as watch-dog. The latter was not pleased by the intrusion; and consequently the Scotch terrier had not been very long in his new home when this canine master of the stable, in the language of human beings, gave him a sound thrashing.

The little animal, of course, could never hope by himself to chastise his host for this inhospitable welcome; he passed the night in a remote corner, but in the morning could not be found. On the third morning after his disappearance, however, he again appeared, but this time not alone; for, to the amazement of every one, he entered the stable attended by the big mastiff from Kent.

This great brute had no sooner arrived than he flew at the Newfoundland dog, who had so badly treated his little friend, and a severe contest ensued, which the little terrier himself, seated at a short distance, viewed with the utmost dignity and satisfaction. The result of the battle was that the mastiff gave his opponent a tremendous beating; and when he had quite satisfied himself, this great avenger from Kent scarcely waited to receive the recognition of his master, who had been sent for immediately on his arrival, but at once marched out of the stable, to the door of which the little terrier accompanied him, and was seen no more.

Some few days afterward, however, the gentleman received a letter from his steward in the country, informing him of the sudden appearance of the terrier there, and his as sudden disappearance along with the large mastiff; and stating that the latter had remained away three or four days, during which they had searched in vain for him, but that he had just then returned home again. It then, of course, became quite clear that the little dog, finding himself unable to punish the town bully, had thought of his "big brother" in the country, had traveled over the sixty miles which separated them in order to gain his assistance, and had recounted to him his grievance; it was plain also that the mastiff had consented to come and avenge his old friend, had traveled with him to London, and, having fulfilled his promise, had returned home, leaving the little fellow free from annoyance in the future.

Condensed from "Helping a Friend," in Johonnot's "Glimpses of the Animate World." *

A few years ago, I was the owner of one [a parrot] which we named "Poll," to distinguish her from "Polly," our other pet. She had lost her beauty by a scald on the head, and never possessed the winning ways of her companion. She would, indeed, say, when the reason of her bald pate was asked, "I've been scalded;" and whenever a bald-headed gentle-

* Reprinted by permission of the publishers, American Book Company.

man entered the room, she shouted to him, "You've been scalded," and then, turning to her friends would cry out, "He's been scalded!" She could cry, "Hip, hip, hurrah! three cheers for the queen!" could sing and dance to the tune of "Polly, put the kettle on, we'll all have tea;" and would ask very peremptorily for her meals, "Thomas, fetch my dinner — Poll's hungry!"

She had one singular trait: she caught everybody's laugh. I never noticed the peculiarity of laughs in my family until "Poll" began to simulate them. From the feminine giggle to the masculine guffaw — from the boisterous laugh of the children to the titter of the housemaid, catching the gamut of every member of our household, even to the suppressed hic-cough of James the footman, whose good English breeding allowed only the slightest demonstration of any sentiment whatever — "Poll" would deliver by the hour a series of laughs, which, amusing enough at first, made her imitations at last an intolerable nuisance. When she once began, nothing would stop her. Indeed, when attacked by a gout that ended her life, her very last breath shaped itself into a giggle. . . .

Whether it is possible entirely to eradicate bad habits in parrots is doubtful. Captain Simpson used to duck his paroquet in the sea every time it swore an oath. The creature really connected an oath with a dowse in the water, and gave up swearing. One day, in a furious storm, a man was washed overboard, and with great difficulty was recovered. As soon as he was drawn on deck, "Polly" kept hopping around the circle, shaking her head from side to side, and saying gravely, "You've been swearing! you've been swearing!"

A gentleman residing in Wilmington, Delaware, owns an Amazon parrot. It possesses a fluency and variety of language rarely equalled by the African gray. As soon as her master returns from the office for dinner, Polly begins to salute him in fondest expressions: "Papa, dear, come and kiss your pretty green beauty! Come in, come in, papa, and give us a kiss, and a thousand more!" When the footman enters the room, she says to him, but never to anyone else, "Fetch my dinner, James — I'm hungry. Stupid fellow! I can't eat my head off!" To a bachelor friend, who frequently spends several weeks at the house, Polly has but one question, never put to any one else: "Oh, you gay deceiver,

why did you promise to marry me, and didn't?" To a gentleman, a near neighbor, whom she had once overheard saying, at the after-dinner table, "The bird's invaluable; five hundred dollars would not buy her, if I owned her — would it, Polly?" she always addresses the salute the moment he appears, "Five hundred dollars would not buy Polly, if you owned her! Five hundred dollars! Five hundred dollars! Why, the bird's invaluable!"

This Wilmington parrot certainly discriminates between the sexes and between conditions in life. To a well-dressed young gentleman the remark is, "What a get-up! What a swell you are!" To a young lady, on the contrary, fondling and kissing, she says, with great deference, "Is she not nice? — so nice!" Whereas, to a clergyman, who is detected by his dress, she is exceedingly offensive, perpetually calling out, "Let us pray!" "Glory be to God!" "Amen!" She was once lost, stayed out over night, and grief and searches ruled the disconsolate household. At daybreak, however, a workman, going to his job, was hailed by Polly, from a pile of bricks, with the call, "Take me home! Take me home!" Whether the night-chilled bird did or did not attach meaning to the words, it is certain that the workman did, and that he made a good thing of bringing her home. I know of no gray parrot that has excelled this.

*Condensed from "Talking Birds" by N. S. Dodge, in Johonnot's "Gimpses of the Animate World."**

EXERCISES

I. *Oral:* A conversation lesson in which each pupil shall tell any story he knows illustrating the use of language among animals.

II. *Suggested Supplementary Work:* A reading lesson, assigned for some future date, in which pupils may read short selections found by themselves, illustrating the language of bees, ants, wasps, birds, cats, dogs, horses, monkeys, elephants, or other animals.

CHAPTER II

FIRST WORDS

Who will tell today how you got on using only a gesture language? [Discussion.] You say that you could beckon and could shake your fists; you could show anger and likes and dislikes. You could show desires, and affection for your friends. I wish you now to tell something that you could not show by signs. [Discussion.] I see you all agree that most of the things learned at school could not be told by gesture language.

Will you think for a moment about the way in which colored lights are used to signal trains? Do you call this a language? You know that ships say many things by means of flags, and the weather bureau tells us by flags also what the weather will probably be. What is peculiar in all these systems of signals? You say that "they are all planned beforehand." You are right: they all say a few things which are arranged beforehand. So these codes of signals are not languages.

On the whole, I judge that you do not care to return to the sign language. I hope, however, that you will now feel a deeper interest in the natural sign language used by your baby brothers and sisters. Some babies who are slow in learning words, manage to say a very great deal by their *pantomimes* of signs.

Can you tell me whether the makers of a language would first make words for things seen, or for things not seen? You

all say "for things seen." No one doubts this; and we are sure that actions that could be seen and objects that could be seen and felt and tasted would be given names first of all. In just this way, the babies in your homes today understand and first learn names for things they see and hear and taste and touch.

Do you know how a baby a little over a year old usually begins to talk? Will you watch some of these babies and write out their speeches, so that they can be looked at in class?

This is the way one baby-girl talked the day she was twenty months old: "Bottle–bottle–bottle; baby–baby–baby; book; lamb–lamb; book; toad–lamb; want–want; bottle; cow; dog; pat; lamb–lamb; Papa; Dick–Dick–Dick; lamb–lamb; bow-wow, bow-wow; little–little; lamb–lamb–lamb–lamb–lamb–lamb–lamb–lamb–lamb–lamb–lamb–lamb; bow-wow; Dick–Dick; write; boy–boy–boy; Dick; baby–baby–baby–baby; doll; eye–eye; want–want; warm–warm–warm–warm–warm–warm–warm; bow-wow; doll–doll; poor; lamb–lamb–lamb; Dick–Dick; lamb–lamb; Dick–Dick; lamb–lamb; eye–eye; write–write–write; pat–pat–pat–pat; water–water; pillow–pillow; there–there–there–there–there; little–little–little–little–little; pin–pin–pin–pin–pin–pin–pin–pin–pin; there; wash–wash–wash–wash–wash–wash–wash–wash–wash–wash–wash–wash–wash; baby–baby; hand–hand–hand; bye–bye–baby; pull–pull; away–away–away–away–away–away–away–away–away; wash–wash; away–away." *

You will notice that all of this chatter was chiefly the repeating to herself of single words meaning some one thing. Not every child first talks in this way, but you will find that

* From "Psychological Studies No. 1," by Professor Harlow Gale.

most children do. Sometimes, they manage to say a good deal with single words alone. This is the way one baby talked with three words. He wanted the man John to give the dog Jack a biscuit. He said: "John! — Jack! — biscuit!" and John understood and Jack got the biscuit.

I hope you speak good English to your baby brothers and sisters. We should not forget that babies must learn over again all words that are first learned incorrectly. All baby-talk is pretty in babies, but if kept up by a whole family as is sometimes done, the poor baby has a slow and hard time in learning to talk well.

You do not very often need to make names now, for they are ready made for your use. In fact, there are so many at hand that it is often hard to choose one. Here is a little poem showing just this thing:

Choosing A Name

I've a new-born baby sister,
I was nigh the first that kissed her
When the nursing-woman brought her
To papa — his infant daughter!
And papa has made the offer,
I shall have the naming of her.

Now I wonder what would please her —
Charlotte, Julia, or Louisa?
Ann and Mary, they're too common;
Joan's too formal for a woman;
Jane's a prettier name, beside;
But we had a Jane that died.
They would say, if 'twas Rebecca,
That she was a little Quaker.

Edith's pretty, but that looks
Better in old English books:
Ellen's left off long ago;
Blanche is out of fashion now.
None that I have named as yet
Are so good as Margaret.
Emily is neat and fine;
What do you think of Caroline?
How I'm puzzled and perplexed
What to choose or think of next!
I am in a little fever
Lest the name that I should give her
Should disgrace her or defame her—
I will leave papa to name her!

Mary Lamb.

Which names were thought too common? Which one was out of fashion? Which is a beautiful old English name? Which one means the same as Jane? Did you pronounce it in one syllable as you ought here? Do you know what Margaret means? Which one seemed to be best suited to a Quaker baby? Could you choose a name for a baby more quickly than this child did? I hope you pronounced *papá* properly. This poem was written by an English lady, and in England all people say *mammá* and *papá*. Here in our country, especially in the West, it is more common to say *mámma* and *pápa;* so both ways are right. But it is important to read the lines here as the writer wrote them, else you spoil the *rhythm*, or regular flow of the verse. Listen to your own voice as you read the lines, pronouncing *papa* first one way and then the other. Which way reads most easily and smoothly? Mary Lamb, of course, said *papá*. The story of Mary Lamb's life is most sad

and dreadful, yet beautiful. Perhaps you can find someone who will tell you about it, or you may hunt it up in your school library. Her story is also the story of a brother's love. If you will learn that story quite fully, one of you may tell it to the class some day.

EXERCISES

I. *Mental:* Decide for yourselves which you like the better, the poem by Mary Lamb, or these rimes by a later writer. Can you give any reason for your preference? Do not try to decide after a single reading. What name was the favorite one in both cases?

How They Named the Baby *

They talked of Medora, Aurora, and Flora,
Of Mabel and Marcia and Mildred and May;
Debated the question of Helen, Honora,
Clarissa, Camilla, and Phyllis and Fay.

They thought of Marcella, Estella, and Bella;
Considered Cecilia, Jeanette, and Pauline;
Alicia, Adela, Annette, Arabella,
And Ethel and Eunice, Hortense and Irene.

One liked Theodora, another Lenora;
Some argued for Edith and some for Elaine,
For Madeline, Adeline, Lilly, and Lora;
And then, after all, they decided on — Jane.

II. *Oral:* Tell the story of your own first name, after learning from your parents how you came to have it.

III. *Oral:* Give the history of the names of your State, county, and city, after learning all you can about these from persons who can inform you.

IV. *Written:* If there is a younger child in your family, write the story of "Naming the Baby." If there is not, write "Naming My Dog" or "Naming My Doll."

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* PRELUDE

Words, words,
Ye are like birds.
Would I might fold you,
In my hands hold you
Till ye were warm and your feathers a-flutter;
Till, in your throats,
Tremulous notes
Foretold the songs ye would utter.

Words, words,
Ye are all birds!
Would ye might linger
Here on my finger,
Till I kissed each, and then sent you a-winging
Wild, perfect flight,
Through morn to night,
Singing and singing and singing!

Josephine Preston Peabody.

* From "The Wayfarers," and reprinted by permission of the publishers, Small, Maynard & Company.

CHAPTER III

THE CHIEF USE OF LANGUAGE

You have said that you wish to know words so that you may read and may talk with your friends. There is another reason lying back of these, a reason greater than all others. You might not guess it, so I shall tell you. We need language *in order to think.* Until you have a word, or *name,* for an object, you can only think of that object by means of a mind picture. It would be a very slow and hard way of thinking if we had to wait to make a mind picture for every word we use. Of course, we could do a little slow thinking in this way; but, without language, we could not have risen above our own dogs and horses.

You can see how this is, if you recall again the child born deaf. Perhaps for years he may be considered an imbecile, while, in fact, all he needs to arouse him to mind life is the gift of words. Words are the tools with which he thinks. With the first word he learns, he begins a new act which will end only when he dies. He has left his mind-picture life and has begun a life of thought. You can see that every new word with its meaning gives him more power to think. Even if he never learns to speak, his chance for happiness has largely increased with this new power. To think is of itself a power, and to learn to think clearly is the highest and best object of our study of English. When you come to writing, the all-import-

ant thing is that you write as you think. Then your writing will breathe with the breath of your own life.

No one has trouble in speaking or in writing clearly if he but think clearly. Do you not see, then, that unless you know words with which to think,— many words, good words, all sorts of words,— so that you may think all sorts of things exactly as you wish to say them, you can never carry your own thoughts clearly or well to the minds of other people? So, we may say, the aim of your study of English is to give you command of your mother tongue, to the end that you may think clearly and be happy. Yes, I mean just that. It is real joy, real happiness, to think. To sit in the room of your own soul and think beautiful thoughts is one of the greatest joys on earth. You may be your own best guest, if you have your mind made ready to entertain yourself. Then seize all new words as if they were bits of gold, and hold them for your very own; for every one gives you more power to think. Put them into the strong bank of your mind, and your mind will pay you interest on them as surely as if they were real gold.

In this English language you were born and reared; in it you read and talk and buy and sell and marry and die; and all your life long, you may praise God in it and for it, and chiefly because you learn to think thru it. Ah, yes, it is a noble language; there is no better on earth. Then decide now to make it more and more your own day by day.

Perhaps you will understand all this more thoroly if I tell you the story of a child who could never have learned to think without the gift of words.

Helen Keller was born June 27, 1880. At the age of nineteen months, she lost entirely, as the result of a severe

fever, the senses of sight and hearing. She was thus cut off from the language of the seeing and hearing world, which is written for the eye and spoken for the ear, but has no native form for the sense of touch alone.

The mind of the untaught deaf-mute is in about the same condition as that of the child before it has learned speech. Up to seven years of age, Helen Keller lived very much such a life as a beautiful household pet might live, which had no means of communication with its owners. At this age a teacher was provided for her. Here is Helen Keller's own account of their first work together. You can read the whole story (written when she was twelve years old) in the *Youth's Companion* for January 4, 1894.

The morning after teacher came, I went to her room. . . . She gave me a beautiful doll. . . . Then teacher took my hand and slowly made the letters d-o-l-l with her fingers, at the same time making me touch the doll. Of course I did not know the motions meant letters, I did not know what letters were; but I was interested in the finger-play and tried to imitate the motions, and I think I succeeded in spelling *doll* in a very little while. Then I ran down stairs to show my new doll to my mother, and I am sure she was surprised and pleased when I held up my little hand and made the letters for *doll*.

That afternoon, besides *doll*, I learned to spell *pin* and *hat;* but I did not understand that everything has a name. I had not the least idea that my finger-play was the magical key that was to unlock my mind's prison door and open wide the windows of my soul.

Teacher had been with us nearly two weeks, and I had learned eighteen or twenty words, before that thought flashed into my mind, as the sun breaks upon the sleeping world; and in that moment of illumination the secret of language was revealed to me, and I caught a glimpse of the beautiful country I was to explore.

My teacher had been trying all the morning to make me understand

that the mug and the milk in the mug had different names; but I was very dull, and kept spelling *milk* for *mug* and *mug* for *milk*, until teacher must have lost all hope of making me see my mistake. At last she got up, gave me the mug, and led me out of the door to the pump-house. Some one was pumping water, and as the cool, fresh stream burst forth, teacher made me put my mug under the spout and spelled w-a-t-e-r, water!

That word startled my soul and it awoke, full of the spirit of the morning, full of joyous, exultant song. Until that day my mind had been like a darkened chamber, waiting for words to enter and light the lamp, which is thought. I left the pump-house eager to learn everything. . . . I learned a great many words that day, I do not remember what they all were; but I do know that *mother*, *father*, *sister*, and *teacher* were among them. It would have been difficult to find a happier little child than I was that night as I lay in my crib and thought over the joy that the day had brought me, and for the first time longed for a new day to come. . . . I was never angry after that, because I understood what my friends said to me, and I was very busy learning many wonderful things. . . .

I was never still during the first glad days of my freedom. I was continually spelling and acting out words as I spelled them. I would run, skip, jump, and swing, no matter where I happened to be. Everything I *touched* seemed to *quiver with life*. It was because I saw everything with the new, strange, beautiful sight which had been given me.

Three years later she heard about the deaf and blind Norwegian child, Ragnhild Kaata, who had been taught to speak; and she resolved that she also would learn vocal speech. In this she has succeeded very well.

You may be interested to know that she had parents able to give her every advantage. She has had at her side in the classroom in school a devoted teacher who has spelled into her hand the words of the instructor; and some of her other

teachers learned to read to her with the hand. She has had very many books printed in raised letters for her own use, and she has had various sorts of typewriting machines, one of them being for Greek and one for algebra. At seventeen, she took the preparatory examinations for Radcliffe College, passing in German, French, Latin, English, Greek and Roman history. In German and English she received "honors" for especially fine work. Two years later, at nineteen, after a year of rest and a year of study, she passed triumphantly the examinations for entrance to Radcliffe College, which are the same as those given for entrance to Harvard. She wrote in elementary and advanced Greek, advanced Latin, algebra, and geometry; passed in all, and "with credit" in advanced Latin.

If a girl without eyes or ears such as you possess can do this, what cannot seeing and hearing boys and girls accomplish if they have the *will to do?*

I shall give you one more selection of her own, an extract from her diary written when she was thirteen years old:

Dear Diary: — Today is the thirteenth of October, 1893, and I have some very pleasant news for you. My studies began today, and I am very, very glad. I study Arithmetic, Latin, History, Geography, and Literature. I am glad, because I want to learn more and more about everything in this beautiful, wonderful world. Every day I find how little I know; for I catch glimpses on all sides of treasures of history, language, and science,— a beautiful world of knowledge,— and I long to see everything, know everything, and learn everything. I do not feel discouraged when I think how much I have to learn, because I know the dear God has given me an eternity in which to learn it.

I used to say I did not like Arithmetic very well, but now I have changed my mind; for I see what a good, useful study it is. It helps me to think clearly and logically and strengthens my mind in many ways. I

try to be very calm and patient now when the examples seem very hard, but sometimes in spite of my great effort to keep my mind in the right place, it will flutter like a little bird in a cage and try to escape into the pleasant sunshine; for nice and useful as Arithmetic is, it is not as interesting as a beautiful poem or a lovely story.

Latin is a very beautiful language, and I hope I shall be able to speak and read much of it when I go home next Spring. Already I begin to feel better acquainted with the grand old heroes of Rome, since I know a little of the language in which they thought and talked so long ago.

I love Literature and History too, because they teach me about the great things that have been thought and dreamed and achieved in the world, and help me to understand how the law of good worketh incessantly,

> "Without halting, without rest;
> Planting seeds of knowledge pure,
> Through Earth to ripen, through Heaven endure."

From "Helen Keller Souvenir No. 2," published by the Volta Bureau, Washington, D. C., and cited by permission.

EXERCISES

I. *Mental:* Imagine yourself a child, or a deaf-mute, who had never heard the word *horse,* yet who had seen a horse many times. Now try to imagine how you would have thought the *idea, horse,* without any word to name that idea.

II. *Oral, and then Written:* Have you ever come into contact with any other language than your own? When and where? How did it sound to you? Relate your impressions.

> She spoke not; but, so richly fraught
> With language are her glance and smile,
> That, when the curtain fell, I thought
> She had been talking all the while.
>
> *Frances Sargent Osgood.*

CHAPTER IV

LIVING LANGUAGE AND ITS LAW

I told you that language had grown till it is somewhat like an immense tree. Now a tree, even one of the evergreen sort, keeps putting out new leaves and branches from year to year, while some of its old twigs and leaves die or get broken off.

This is just what every living language does. It adds new words every year and it loses others. It changes the manner in which some of its words are used, and the form and the meaning of other words. New words and forms of speech pass from mouth to mouth and from ear to ear, till presently they creep into written speech also, and then they must be put into the newest dictionaries. The last edition of Webster's International (dated 1900) contains 25,000 more words and phrases than the preceding edition. Many of these words came in with the Cuban and Philippine wars. Others have been made purposely by men of science to name new things.

So, you see, it is really the spoken word in our language that throbs with life as if it were the strong heart of a great animal. Once let the spoken word cease, and growth and change would cease also and our language would soon die. Certain languages, as the Greek and the Latin, are called *dead*. This is just because they cannot now grow or change with the changing use of men, since they are no longer spoken by any living people. That is, they are now merely fixed forms, neither gaining new words nor losing old ones. They have no

further use in the world except upon the printed page. You may liken them to pressed flowers, or to the rich, dark wood of old furniture, or to pearls and ivory, all of which were once parts of living growths.

These languages died because new people with a new speech came into the place of the elder race. They would have been wholly lost to the world had they not been preserved for centuries in old manuscripts. These languages are not rich in words as compared with our own English. For over a thousand years they have stood still while man and civilization have gone on together. Then you can easily see how the whole of a dead language could not possibly tell the story of one day of our modern life and thought. A day,— no, not even of an hour or minute. A dead language may have all the beauty of old marbles and fossils; but it no longer breathes with the breath of man's life.

We need not fear that our own language will die, so long as men speak more than they write and think more than they speak. Moreover, it is quite probable that English may yet be the language of the world. It is certain that it is more widely used today than any other language. You may be glad that you were born to speak a simple and easy tongue like English, rather than the far more difficult Russian or the altogether dreadful Chinese. English is the most simple of all modern languages. It has dropped almost all unnecessary forms, and it is always making changes which tend to make it still more simple.

And yet, altho simple, our language is rich in words with which you may express every possible shade of thought. You may often have the choice of half a dozen or more words

for the same idea, each differing from the rest by some slight shade of meaning. Such words are called *synonyms*, and give us one hint as to why and how we may wisely study words.

In your study of words you will need for constant reference the best dictionary you can possibly afford. But do not fancy that the chief use of the dictionary is to tell you the pronunciation of words. It is important to have a refined and accurate pronunciation, but it is much more important to think noble thoughts and to have sufficient words at command wherewith to express those thoughts.

It is easy to make rules for a dead language, but it is impossible to make fixed rules for a living language. The only certain rule for all times and all cases is this: *Observe the best use.* Or, in other words, we say, *Use is the law of language.* This does not mean your use, or my use, or the use of any one person, but the continued use of the people as a whole.

To show you how this law works, I may tell you that use has given many words a new life. That is to say, a word may have seemed dead and gone out of use, or *obsolete*, when, all at once, it has been called back to new life by the touch of a loving hand or the sound of a living voice. So, we see, it was not really dead after all. You will find many words in the dictionary marked obsolete. Remember that this does not mean that they are surely dead.

A matter determined by use is the method of our capitalization and punctuation. No two persons agree exactly in these matters, yet all follow certain general rules. When the use of our best writers seems to vary, one is at liberty to consult his own taste. At all events, every one should follow some one

method and be consistent with himself. He may not do one way today and another tomorrow.

Our very best modern books and magazines are printed with great care, and furnish a good field for observation of the use of our best writers.

The printing-press has done much to fix forms and to establish uniform use everywhere, and our dictionaries have determined the spelling. We may be glad that we usually have only one way to spell a word, even if it be not always the best way. In the legends of the Middle Ages, the hero Dietrich von Bern had his name spelled in eighty-five different ways; and Shakspere's name in his own day was spelled in thirty different ways.

If you will consult the large dictionaries, you may see how the form of English has gradually changed since the time when it began to be written at all. Remember that our English of today is a very modern language, only about six hundred years old. To show you how different it has been from your own speech, I give you here an example of English as written three hundred fifty years ago by the teacher of a learned and unfortunate princess:

And one example, whether love or feare doth worke more in a childe, for vertue and learning, I will gladlie report; which maie be hard with some pleasure, and folowed with more profit. Before I went into Germanie, I came to Brodegate in Lecetershire, to take my leave of that noble Ladie Jane Grey, to whom I was exceding moch beholdinge. Hir parentes, the Duke and the Duches, with all the houshould, Gentlemen and Gentlewomen, were huntinge in the Parke: I founde her, in her Chamber, readinge Phaedon Platonis in Greeke, and that with as moch delite, as som jentleman wold read a merie tale in Bocase. After salutation, and dewtie

done, with som other taulke, I asked hir, whie she wold leese soch pastime in the Parke? smiling she answered me: I wisse, all their sporte in the Parke is but a shadoe to that pleasure, that I find in Plato: Alas good folke, they never felt, what trewe pleasure ment. And howe came you Madame, quoth I, to this deepe knowledge of pleasure, and what did chieflie allure you unto it: seinge, not many women, but verie fewe men have atteined thereunto? I will tell you, quoth she, and tell you a troth, which perchance ye will mervell at. One of the greatest benefites, that ever God gave me, is, that he sent me so sharpe and severe Parentes, and so jentle a scholemaster. For when I am in presence either of father or mother, whether I speake, kepe silence, sit, stand, or go, eate, drinke, be merie, or sad, be sowyng, plaiying, dauncing, or doing anie thing els, I must do it, as it were, in soch weight, mesure, and number, even so perfitelie, as God made the world, or else I am so sharplie taunted, so cruellie threatened, yea presentlie some tymes, with pinches, nippes, and bobbes, and other waies, which I will not name, for the honor I beare them, so without measure misordered, that I thinke my selfe in hell, till tyme cum, that I must go to M. Elmer, who teacheth me so jentlie, so pleasantlie, with soch faire allurementes to learning, that I thinke all the tyme nothing, whiles I am with him. And when I am called from him, I fall on weeping, because, what soever I do els, but learning, is ful of grief, trouble, feare, and whole misliking unto me: And thus my booke, hath bene so moch my pleasure, and bringeth dayly to me more pleasure and more, that in respect of it, all other pleasures, in very deede, be but trifles and troubles unto me. I remember this talke gladly, both bicause it is so worthy of memorie, and bicause also, it was the last talke that ever I had, and the last tyme, that ever I saw that noble and worthie Ladie.

From "The School Master," by Roger Ascham (died 1568).

You may feel added interest in this pathetic story if knowing that it concerns a princess scarcely out of girlhood, who was called queen for a day, and then, with her equally youthful husband, was beheaded, a victim to the ambitions of others.

EXERCISES

I. *Written:* Copy upon the school typewriter, or with your pen, a lively conversation of not less than fifteen lines, selected from the pages of some recent magazine or from a story book. Be sure that the sentences are short. Be ready to write the same from dictation if asked to do so. Be accurate in the use of capitals and punctuation marks, noticing just how these are used.

II. *Oral:* By discussion in class determine and formulate a few very simple rules for the most common use of (1) the capital, (2) the period, (3) quotation marks, (4) the exclamation point, and (5) the hyphen. Use Exercise I as a basis for making the rules.

III. *Mental:* Consult the reading books used in your school and decide whether they observe these rules.

IV. *Suggested Oral or Mental:* With the selection about Lady Jane Grey before your eyes, spell as we spell today every word there not in modern form. Notice where modern use would insert quotation marks.

V. *Mental and Oral:* Compare the following examples, and observe the different forms used today in writing titles of books, of poems, of articles, and of periodicals (magazines and newspapers). You will often have occasion to write such names in your school exercises. Determine by vote which forms you will adopt as a class; and remember to make your work uniform on these points.

The *Youth's Companion*, *Scribner's Magazine*, *Harper's Monthly*, *North American Review* and *Arena* use this style:

I have read "Robinson Crusoe" and the last number of *St. Nicholas*.

The *Bookman:*

I have read *Robinson Crusoe* and the last number of *St. Nicholas.*

The *Atlantic* (whose pages illustrate the beauty of simplicity):

I have read Robinson Crusoe and the last number of St. Nicholas.

The *Century*, *St. Nicholas*, and *Outlook:*

I have read "Robinson Crusoe" and the last number of "St. Nicholas."

The *Nation* and the *Popular Science Monthly:*

I have read 'Robinson Crusoe' and the last number of *St. Nicholas.*

Most periodicals agree in writing the names of ships in italics; as, "We crossed the Atlantic in the *Lucania.*"

"THE SNOWING OF THE PINES" *

Softer than silence, stiller than still air,
Float down from high pine-boughs the slender leaves.
The forest floor its annual boon receives
That comes like snowfall, tireless, tranquil, fair.
Gently they glide, gently they clothe the bare
Old rocks with grace. Their fall a mantle weaves
Of paler yellow than autumnal sheaves
Or those strange blossoms the witch-hazels wear.
Athwart long aisles the sunbeams pierce their way;
High up, the crows are gathering for the night;
The delicate needles fill the air; the jay
Takes through their golden mist his radiant flight;
They fall and fall, till at November's close
The snowflakes drop as lightly — snows on snows.

Thomas Wentworth Higginson.

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CHAPTER V

A TALK ABOUT NAMES

Even when we are grown, our speech must still be made up very largely of names for things that may or may not be seen. For this reason, we shall spend some time in considering different kinds of names. Most names stand for objects that you may picture in the mind. Shut your eyes and observe whether you have some sort of mind picture as I name very slowly to you certain things you all know:

A rose; — a boat; — a tree; — a cloud; — a cat; — a dog; — a horse; — a mouse. I see by your faces that you did make mind pictures of these things. Some of you probably had clear and distinct pictures; others perhaps had rather vague or indistinct ones. [Discussion.]

You will not need to consider now all classes or sorts of names, for it would take too long. Nor do I ask you to write all the names you can think of in certain classes. (If I did, you would never be done writing.) Your geography, your history, and your reading books are full of names of people and of places. Then, too, all the persons you know, and all the objects you can think about, have their own particular names; and new names also for new things must be often made.

In fact, each one of you may be known by a score or more of names. You are Americans, citizens, persons, children, pupils, sons or daughters, nephews or nieces perhaps, and possibly you are students also. I hope that in time some of you

may even become scholars. If you are members of any society, or church, or if you have regular occupations, you will also have a name from each of these sources.

Then you each have one or more Christian, or given, names as well as a surname. *Sur* means *over* or *above*. All surnames were once given over or above the baptismal name, so called because it was usually given in connection with some ceremony of the Christian church. All surnames once showed a man's occupation, his estate, his place of living, some particular event with which he was connected, some personal peculiarity, or perhaps the given name of the founder of the family. Thus the names ending in *kin* show what the founder of the family was called, since *kin* was an early English word for *little*. The children of Thomas became Tompkins; of Simon became Simpkins; of Timothy became Timkins; of Walter, Watkins; of Peter, Perkins, etc. You will be interested to learn the meaning of many of our most common names, as Smith, Wright, Bailey.

Somewhat as Wilkins shows a little Will, so does Johnson show the son of John; MacDonald, the son of Donald; Fitzhugh, the son of Hugh; O'Neill, the grandson of Neill. The Russian ending *witz* and the Polish *sky* also mean *son of*. And so also the *de*, *von*, and *van*, in French, German, and Dutch names show an estate thru their meaning *of*.

We are apt to think that *Mac* belongs only to Scottish names, but the following old rime teaches you the real fact:

By Mac' and O' you'll always know
True Irishmen, they say;
But if they lack both O' and Mac',
No Irishmen are they.

You may be surprised to hear that the Welsh *ap*, also meaning *son of*, may be used many times in the same name; hence a Welsh surname may recite the names of all one's ancestors and become one of the longest words in language.

There is an old story of an Englishman who did not know of this use of *ap*, who was riding after dark near a ravine from which issued a cry for assistance from one who had fallen in.

"Who's there?" shouted the Englishman.

"Jenkins–ap–Griffith–ap–Williams–ap–Rees–ap–Evan–ap–Robin," came the reply.

"Lazy fellows, half a dozen of you, why can't you help each other out?" exclaimed the Englishman, ignorant of the fact that he was addressing but one man.

An easy way to show descent has been much used by the Welsh, and gives us many of our commonest names. Thus *Williams* means *William's*, as we would now write it; *Jones* means *John's;* so also *Harris* and *Hughes*.

The following lines suggest in charming manner why some man may have first received the name *Nightingale:*

Somewhere in the years behind,
When men's names were first assumed—
Tinker Tom or John the Smith,
Handier to travel with—
Somebody was this assigned:
Nightingale. Belike there bloomed
On his cheek the badge of health,
And he had, instead of wealth,
Music for his gift, could sing,
Play the fiddle, lead the folk

Down the jolly dancing-ring;
Make them thus forget their yoke,
In some village . . . long ago.
Merry lad, who far and wide
Up and down the country side
Piped before the people so.
Thus, the name bespoke the man.

*From "Exit Nightingale," by Richard Burton.**

Evidently, Charles Lamb felt some curiosity as to how his own name had first been bestowed, as you will see from these lines:

ON HIS FAMILY NAME

What reason first imposed thee, gentle name?
Name that my father bore, and his sire's sire,
Without reproach; we trace our stream no higher;
And I, a childless man, may end the same.
Perchance some shephard on Lincolnian plains,
In manners guileless as his own sweet flocks,
Received thee first amid the merry mocks
And arch allusions of his fellow swains.
Perchance from Salem's holier fields returned,
With glory gotten on the heads abhorred,
Of faithless Saracens, some martial lord
Took His meek title, in whose zeal he burned.
Whate'er the fount whence thy beginnings came,
No deed of mine shall shame thee, gentle name,

Charles Lamb.

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EXERCISES

I. *Oral, and then Written:* Make lists of names showing:

1. relationship, as *father;*
2. office or membership, as *mayor;*
3. occupation, as *cook;*
4. water, as *rivulet;*
5. land, as *plain;*
6. relation to a town, as *street;*
7. surnames of people you know;
8. feelings, actions, or powers, as *love*, *growth*, *memory;*
9. qualities of persons, as *kindness;*
10. good or bad character, as *thief;*
11. Indian origin, as *Mississippi;*
12. surnames telling something about the first persons who used them, as *Smith.*

II. *Oral:* Discuss number twelve, and rearrange it, classifying into four parts, showing:

1. occupation, as *Baker*, *Wagner* (*wagoner*), *Naylor;*
2. location, or estate, as *Atwood*, *Field;*
3. personal peculiarity, or an event, as *Longfellow;*
4. descent, as all names in *son*, *kin*, etc.

NOTE: Each one of you should begin now the keeping of a wordbook, in which you may preserve in permanent form your studies upon words. A notebook has been prepared for this purpose, called Pupil's Wordbook, or Helper Number One. The pages are ruled specially for these exercises. If you do not procure one of these, get a blankbook, and with your teacher's assistance rule it, from day to day, as the exercises demand. Put into your wordbook the work assigned to it. Always copy work into your wordbooks only after careful corrections, based upon approval by your teacher or discussion in class.

III. *Written:* Copy into the pages provided for this purpose in your wordbooks the corrected results obtained from

the work of Exercises I and II. Add new names as found from time to time, keeping Exercise II well classified.

IV. 1. *Written:* List the Indian names of your own State, with the meaning of each. Copy these upon the page provided in your wordbooks.

2. *Oral:* Discuss these in class, considering which are the most musical in sound and the most beautiful in meaning.

Roses' Song

Softly sinking through the snow,
To our winter rest we go,
Underneath the snow to house
Till the birds be in the boughs,
And the boughs with leaves be fair,
And the sun shines everywhere.

Softly through the snow we settle,
Little snowdrops press each petal.
Oh, the snow is kind and white,—
Soft it is, and very light;
Soon we shall be where no light is,
But where sleep is, and where night is,—
Sleep of every wind unshaken,
Till our Summer bids us waken.

Philip Bourke Marston.

CHAPTER VI

YOUR OWN NAMES

Nearly all children, whether grown up or not, like to know the meaning of their own names. They usually like also to know what forms their names have in other languages. For this reason, we shall spend a little time in studying Christian, or given, names.

The shortened form of your first name, often ending in *ie* or *y*, is called a *diminutive*, or *nickname*. The better term is diminutive; for we also use nickname with a very different meaning. Diminutives are usually shortened forms used as family or pet names, and are not always suitable for general use. Nicknames are given most often outside one's own family, and are not always complimentary. However, we all would like to be known by such a nickname as "Honest Abe," or by that given to Alfred the Great, "England's Darling."

Fashions prevail in giving names as well as in most other things. Sometimes a new and popular book or play makes an odd name fashionable for a while. Once used, it is almost sure to be repeated.

At one time it was customary to bestow upon babies the diminutive form of a name. At present it is again more common to use the formal and dignified full names, reserving diminutives for the most intimate and personal use of one's dearest friends. So we find now again everywhere the exact and beautiful old names used by our great-grandparents.

It is also customary now to give a boy as first name some surname that belongs in the family of his father or mother. Especially common is it to find an oldest son called by his mother's surname. In some families, the mother's surname is used as a middle name by all the children. This custom has many conveniences, but is not in general use.

We have adopted into our English speech the Christian names of nearly every known tongue. To show you how many forms a name may take, I have selected one for you to consider in detail.

CHARLES: an old German name.
Meaning: strong, manly, noble-spirited.
Diminutive: Charlie or Charley.

Latin	*Italian*	*Spanish and Portuguese*	*French*	*German*
Carolus	Carlo	Carlos	Charles	Carl or Karl

REMARKS: The name Charles has been borne by many emperors, kings, and princes, thruout the countries of Europe. Greatest of these was the famous emperor Charlemagne *(Charles the Great)* or Charles I of France.

The name Charles also belongs to a river in Massachusetts which has been made especially famous by the great writers living near its banks. See Longfellow's poem to the River Charles.

Here you have five names all coming from the old German *Charles*. But this is not all, for each of these names has a form for women; so that we get also the names *Caroline, Carlotta, Carlota,* and *Charlotte.* If you turn to Common English Christian Names in the dictionary, you will find the various forms for the names Caroline and Charlotte, each of which is used as widely as is Charles. The diminutives *Carrie, Caddie, Lottie,* and *Lina* are all used more or less also, so you

will find in all about a dozen names for women growing out of this one name *Charles*.

Altho not all of us have names as beautiful in meaning as Charles and its derivatives, still, every one may make his own name mean all good things to the friends who think of him by it. Some men have given a good or a bad name to all who are like them. If I say, "Better be an Andre than an Arnold," you understand me as well as if I should say, "Better die a patriot than live a traitor." Here we use *Andre* and *Arnold* as class names for all men who are of the same kinds as themselves. To have a "good name" in the very best sense is possible to every one.

It is so interesting to notice how a certain class of diminutives came to be used, that I think you will never forget, having once been told. The use of *mine* before Edward, Oliver, Annie, and Ellen gave the forms *Ned*, *Noll*, *Nan*, and *Nell*. You can easily see how the *n* grew fast to the name in its shortened form. The very word *nickname* illustrates this sort of change; for *an ekename* (*eke: the same*) became misdivided *a nekename;* and this finally grew into *nickname*. Perhaps you can find other examples of this same change. I wonder whether you could have guessed that *Terry* and *Tracey* are diminutives of *Theresa*, or that *Casey* is a diminutive of *Catherine*. If you once become interested in Christian names, you will constantly discover new and interesting things about them.

This chapter is headed "Your Own Names." I wish that you would consider as your own, in a broad but very true sense, the Indian names left as a precious inheritance by the unfortunate natives whose rivers and lakes and prairies we now

call our own. The poem I give you here voices the feeling of one who realized the hard fate of that early race.

Indian Names

Ye say they all have passed away,
That noble race and brave;
That their light canoes have vanished
From off the crested wave;
That 'mid the forests where they roamed,
There rings no hunter's shout;
But their names are on your waters,
Ye may not wash them out.

They're where Ontario's billow
Like ocean's surge is curled,
Where strong Niagara's thunders wake
The echo of the world.
Where red Missouri bringeth
Rich tribute from the West,
And Rappahannock sweetly sleeps
On green Virginia's breast.

Ye say their cone-like cabins,
That clustered o'er the vale,
Have fled away like withered leaves
Before the autumn gale;
But their memory liveth on your hills,
Their baptism on your shore,
Your everlasting rivers speak
Their dialect of yore.

Old Massachusetts wears it
Upon her lordly crown,
And broad Ohio bears it
Amid his young renown;

Connecticut has wreathed it
  Where her quiet foliage waves;
And bold Kentucky breathes it hoarse
  Through all her ancient caves.

Wachusett hides its lingering voice
  Within his rocky heart;
And Alleghany graves its tone
  Throughout his lofty chart;
Monadnock, on his forehead hoar,
  Doth seal the sacred trust;
Your mountains build their monument,
  Though ye destroy their dust.

Ye call these red-browed brethren
  The insects of an hour,
Crushed like the noteless worm amid
  The regions of their power;
Ye drive them from their fathers' land,
  Ye break of faith the seal;
But can ye from the court of Heaven
  Exclude their last appeal?

Ye see their unresisting tribes,
  With toilsome step and slow,
On through the trackless desert pass,
  A caravan of woe;
Think ye the Eternal Ear is deaf?
  His sleepless vision dim?
Think ye the soul's blood may not cry
  From that far land to Him?

Mrs. Lydia H. Sigourney.

SUGGESTED EXERCISES

Written

I. Find out and write in your wordbooks as many diminutives as possible of the following names:

Alice	Henrietta	Octavia	James
Catherine	Margaret	Wilhelmina	John
Christina	Martha	Bartholomew	Lawrence
Cicely	Mary	Christopher	Philip
Elinor	Matilda	Edward	Richard
Elizabeth	Nancy	Henry	Robert

II. Find out and write in full all the names you can find of which the following are diminutives, noticing that the same diminutive may often stand for several names:

(1)

Abe	Christie	Geordie	Joe	Nat	Tim
Al	Dan	Gil	Jule	Nick	Toby
Andy	Dave	Gus	Just	Pat	Tom
Archie	Dolphus	Hodge	Lew	Pete	Tony
Art	Frank	Humph	Lou	Sam	Val
Ben	Fred	Ike	Mat	Sim	Vest
Bennet	Gab	Jake	Mike	Sol	Vick
Bert	Gene	Jock	Mose	Steve	Wat

(2)

Abby	Bertie	Dolly	Gertie	Judy	May
Addie	Biddy	Dora	Grisel	Julie	Nettie
Aggy	Caddie	Effie	Gussie	Lina	Nora
Bab	Clare	Emmie	Hattie	Louie	Phenie
Becky	Deb	Fannie	Janet	Mabel	Tamzine
Bell	Di	Freddie	Josie	Maud	Trudy

III. Find your own first name, or some form of it, among the Common English Christian Names in the dictionary. Learn its meaning, and write out all its foreign spellings, following the form given with *Charles*. If your own name is not to be found, choose another name. Do not be discouraged about the pronunciation, but, if necessary, ask your teacher to help you. Name any noted persons who have borne your first name.

IV. Find out all you can about your surname. Write it as it is and as it was, relating any changes that have come into its spelling. What does it mean? Name any great people who have borne it. Copy the results of Exercises III and IV into your wordbooks.

V. After consulting any books available, and after conversation with your parents and others, make a list of all the nicknames you can find that have been given noted persons. Preserve this list in your wordbooks for permanent reference and for additions from time to time. Do not confound *pen-names* (*noms-de-plume*) with nicknames, and do not include kings and queens.

VI. List and later copy into wordbooks the kings and queens of England, with the nicknames given each, so far as you can learn them. (Consult Dickens' "Child's History of England" and other English histories.)

VII. List and later copy into wordbooks the many odd nicknames that have been given to kings and princes of France bearing the name Charles. (Consult any French History or the Century Cyclopedia of Names.)

Oral

VIII. Discuss in class one by one the results obtained in the written exercises, so far as these have been attempted.

CHAPTER VII

CLASS NAMES AND INDIVIDUAL NAMES

Names always do one of two things: they point out either a whole class of similar things or else one member of such a class. Class names are often called *common*, because belonging to many individuals at once; while a name belonging to an individual person or thing is called *proper*, because it is peculiar, or proper, to that alone. Individual means *indivisible*.

It is important that you recognize proper names readily, for you must always begin these with capital letters. This is a convenient custom, as we thus understand more quickly what is read. A few hundred years ago no capitals or punctuation marks were used.

Your own names are proper, or peculiar, to each one of you, and you learned long ago to begin every part of your names with a capital. You also learned to use capitals for your town, county, and state. Every person and every town, every important body of water and of land, every important event, in fact, everything that is of especial note, has been given its own proper name.

I hope you have already noticed that capitals are used in beginning names

1. of the days of the week;
2. of the months of the year;
3. of the Bible, Holy Scriptures, and every book and division of the Bible;
4. of Deity or God.

When you use in writing any term of relation or of affection, it will be a proper name if it takes the place of some other proper name that might have been used instead. Thus, you may say, "Father and Mother and Baby are all well," for you here make proper names of these words. And you may say, "I saw Uncle Ned, Aunt Sue, Cousin Nell, and the baby. Have you seen your uncle and aunt lately?" Thus, you see, certain names are common or proper according to the use you make of them.

If you were French children, however, you would not need to capitalize the names of the days of the week nor of the months of the year. The French custom does not now call these proper names, but, since we speak English, we must follow the custom of English writers. On the whole, capitals are used less freely than they were a few years ago.

One point you need to consider: it often happens that general classes include many smaller classes which are not the names of individuals. Observe how many smaller classes are here included in the first or largest class before we come to the individual members, and also how the same class, as *plant*, may be divided in different ways:

person	man	animal	person
man	soldier	bird	pupil
author	officer	eagle	child
H. W. Longfellow	*U. S. Grant*	*Old Abe*	[*yourself*]
plant	plant	plant	plant
cultivated plant	bush	tree	parallel-veined plant
fruit tree	rose	evergreen	lily
apple tree	cultivated rose	pine	wild lily
russet apple	blush rose	white pine	tiger lily

You will notice here that not all class names can be divided into proper names at last. This depends upon whether or not men have given proper names to its individual members.

In the class *apples* you have the smaller classes *russet*, *greening*, *pippin*, *sweet apple*, *sour apple*, and others, all of which can be divided into individual sorts. Among these you may find *Baldwin*, *Spitzenberg*, *Tallman sweet*, and *Wealthy*, all of which are proper names. The man who developed the "Wealthy" apple paid his wife a pretty compliment, did he not, in giving her this delicious namesake?

Here are some old rimes full of proper names:

A Calendar

Thirty days hath September,
April, June, and November;
All the rest have thirty-one,
Excepting February alone,
Which hath but twenty-eight in fine,
Till Leap-year gives it twenty-nine.

The Birthday Week

Monday's bairn is fair in the face;
Tuesday's bairn is full of grace;
Wednesday's bairn is the child of woe;
Thursday's bairn has far to go;
Friday's bairn is loving and giving;
Saturday's bairn works hard for a living;
But the bairn that is born on the Sabbath day
Is lucky and bonny and wise and gay.

You can probably guess from the *context*, or connection, the meaning here of all doubtful or new words. I have given

you a Scottish version of the Birthday Week. Perhaps you would like to see this old English one. I wonder which you will like the better.

Born on a Monday, fair of face;
Born on a Tuesday, full of God's grace;
Born on a Wednesday, merry and glad;
Born on a Thursday, sour and sad;
Born on a Friday, godly given;
Born on a Saturday, work for a living;
Born on a Sunday, never shall want;
So there's the week, and the end on't.

I wish I might quote for you several more of these rimes of the week. Certain of them refer to spinning, to cutting the nails, to marrying, and to sneezing. They are individual examples of a very old class of verse and are called folklore. It would be interesting for you to collect into a scrapbook for class reference all the examples of folklore you can gather together. Folklore includes myths, proverbs, rimes, tales, legends, and superstitions long current among the people.

EXERCISES

I. *Oral:* As the teacher reads the following common names, let each pupil in turn give a corresponding proper name:

Man, woman, boy, girl, author, blacksmith, grocer, book, teacher, minister, officer, war, battle, hero, heroine, ocean, city, state, mountain, cape, gulf, river, sea.

II. *Oral:* As the teacher reads the following proper names, let each pupil in turn give some class name in which the name given might be included. The terms man, person, indi-

vidual, human being, child, may in most cases be taken for granted, and more distinguishing terms be selected.

George Washington, Grace Darling, Abraham Lincoln, Charles Dickens, Robert Louis Stevenson, Rosa Bonheur, Theodore Roosevelt, the "Children's Hour," *St. Nicholas*, General Grant, Chicago, Atlantic, Mississippi, Euclid Avenue, the Earth, Sacramento, San Francisco, Ontario, Switzerland, Russia, Italy, Illinois, America, Madagascar, Florence Nightingale, Longfellow, Edward VII, Henry Hudson, Napoleon, Thames, Westminster Abbey, the Revolution, Queen Victoria, Solomon, Tecumseh, Francis Parkman, Monday, January, Juno, Vulcan, Castor and Pollux, "Star-Spangled Banner," St. Matthew, Froebel, William McKinley, "Uncle Tom's Cabin."

NOTE: It is evident that if the class contribute, one by one, class names for each of these proper names, the result will be a characterization; thus *William McKinley* is at once general, governor, president, statesman, hero, and martyr. Castor and Pollux are a constellation, are heroes of mythology, are twins. It is expected that the pupils will prepare for these oral exercises by conversation with parents and others.

III. *Written:* Let each pupil write upon the board all class names he can think of for one proper name in Exercise II.

IV. *First Oral, and then Written:* Make lists of proper names included in the following class names. After discussion, copy them upon the pages provided in your wordbooks.

1.	ocean	7.	county	13.	author	19.	building
2.	lake	8.	battle	14.	president	20.	street
3.	river	9.	soldier	15.	poem	21.	territory
4.	gulf	10.	month	16.	book	22.	traitor
5.	island	11.	day	17.	magazine	23.	pupil
6.	peak	12.	explorer	18.	newspaper	24.	local firm

NOTE: Do not try to complete the lists in Exercise IV at one writing. Add to them from time to time as you have opportunity.

CHAPTER VIII

GENERAL AND SPECIAL TERMS

Will you please to tell me which word in each of these pairs of words includes the greater number of objects:

plant — flower	animal — horse	dog — mastiff
man — negro	flower — violet	tree — oak

You answer at once, the former one of each pair. Now tell me, which one in each pair makes the better picture in your minds, and hence means the more to you? You say the latter one, and this is also correct. In fact, *violet* means all that *flower* means, and *flower* means all that *plant* means, not in number, but in *nature* or *kind*. To put this another way, it will require more words for you to tell me all you know about the violet than to tell all you know of a plant in general. This shows that *violet* means much more to us than *plant* does.

We call these pairs of names general and special terms. You see at once how useful special terms are. To say "I saw a policeman leading a horse," gives a much clearer picture than to say "I saw a man leading an animal." If you tell me your father has three cows, I know much less than if you tell me he has one Durham, one Jersey, and one Holstein. You must notice and acquire many special terms if your language is to convey to others exact ideas of what you mean. Conversation with your parents and others, reading, study of the dictionary,—

all these will be means toward this end. Observation of the language of people who know any one thing well will perhaps be your best teacher.

I have given you many exercises in class names, under which I wish you to write the special objects or the smaller classes which these general names include and hence *might mean.* I have given you the general name *roof* because I wish you to look at the pictures in the back of the dictionary under Architecture, in order that you may tell me about the roofs on your own houses and barns. If you tell me that your barn has a sharp roof, I am not sure what you mean, but if you say it has a gable roof, I shall understand and shall have a clearer mind picture. I have given you the term *hack* because I wish you to learn just what *hack* means. Remember that a word which is to you an empty and meaningless name is of no more value than would be a tool of which you can not find the use.

Suppose we talk together a little while about the class name *carriage.* If a thief were escaping in a *coupé* and you could only tell a policeman that you saw him leave in a *carriage,* there would be less likelihood of his capture than if you were able to use the exact special term. Will you please to look in the back of an unabridged dictionary at the pictures given under Vehicles for Land Locomotion? You see at once that *carriage* may mean a great many different things. Nor are all names for *carriage* among those pictured. You might add to the list the terms *omnibus, wagon, phaeton, drag, cariole* and *carryall, chariot, curricle, cab, stage, hansom, hack* and *hackney, brougham, velocipede, bicycle, tricycle,* and *automobile.*

In "The Diverting History of John Gilpin," by William Cowper, John's wife says:

"To-morrow is our wedding day,
And we will then repair
Unto the Bell at Edmonton
All in a chaise and pair.

My sister and my sister's child,
Myself and children three,
Will fill the chaise, so you must ride
On horseback after we."

As John's wife had probably not attended school, we must pardon her poor English. The story also tells that a boy went along to drive the chaise to the Bell Tavern, or Inn. So, that chaise was well filled. The poem is too long to give here in full, but I hope you all know the story.

Here is the tale of a trick played by a clergyman upon the driver of a hackney coach. Your teacher may tell you the meaning of the words you cannot guess.

He [Swift] was going, one dark evening, to dine with some great man and was accompanied by some other clergymen to whom he gave their cue. They were all in their canonicals. When they arrive at the house the coachman opens the door and lets down the steps. Down steps the Dean, very reverend in his black robes; after him comes another personage, equally black and dignified; then another; then a fourth. The coachman, who recollects taking up no greater number, is about to put up the steps, when another clergyman descends. After giving way to this other, he proceeds with great confidence to toss them [the steps] up, when lo! another comes. Well, there cannot, he thinks, be more than six. He is mistaken. Down comes a seventh, then an eighth; then a ninth; all with decent intervals; the coach, in the meantime, rocking as if it were

giving birth to so many demons. The coachman can conclude no less. He cries out, "The devil! the devil!" and is preparing to run away, when they all burst into laughter. They had gone round as they descended, and got in at the other door.

From "Essay on Coaches," by Leigh Hunt.

I believe our hackmen today do not usually speak of "taking up" people; neither do they "toss up" their steps, as it seems they once did.

Here are two stanzas from an odd old song:

Then answered 'Squire Morley, "Pray get a calash,
That in summer may burn, and in winter may splash;
I love dirt and dust; and 'tis always my pleasure
To take with me much of the soil that I measure."

But Matthew thought better; for Matthew thought right,
And hired a chariot so trim and so tight,
That extremes both of winter and summer might pass;
For one window was canvas, the other was glass.

Matthew Prior.

EXERCISES

I. *Oral Drill:* Which is the more general term in each of these pairs of words?

dish — cup	quadruped — dog	man — blacksmith
sofa — furniture	person — pupil	sandstone — rock
building — barn	cottage — house	chair — seat

II. *Oral Drill:* Which is the most special term in each of the following groups of words:

man — laborer — blacksmith
bird — eagle — bird of prey
plant — oak — tree
food-plant — maize — cultivated plant

III. *Oral, and then Written:* Name, and later write in your wordbooks, as many special terms as you can under each of the following general terms:

1.	vegetable	8.	herb	15.	quadruped	22.	vine
2.	flower	9.	color	16.	shoe	23.	car
3.	furniture	10.	tree	17.	officer	24.	grain
4.	occupation	11.	fabric	18.	laborer	25.	drink
5.	tool	12.	game	19.	dog	26.	roof
6.	stream	13.	bird	20.	cow	27.	coach
7.	ornament	14.	stone	21.	reptile	28.	musical instrument

IV. *Oral, and then Written:* A discussion upon the jinrikisha and then letters describing an imaginary ride. Describe the cart, motive power, disadvantages, and so forth, comparing it with other vehicles common in our own country.

V. *Suggested Optional Study:* If you would like to know more about the meaning of the different terms for carriage, you may look up each special term under *carriage* in the dictionary, and then answer the following questions: Which pictured carriage is named after a large city in Germany? Which one for a small town, also in Germany? Which one has a Russian or Polish name? Which one is named for a goat because of its skipping lightness? Which one is used by the Tartars as a sort of movable house? Which one gives space for reclining at night? What do you infer from this, together with the place of its origin? Why do we not have such a vehicle in America? How does the English brett differ from its original form as a britzka? Which one is named from the supposed disposition of the one who should

use it? (I hope none of you ever have this disposition!) Do you know the name of the hood or top that can be raised or lowered? Has the rockaway a calash-top? If a woman wears a calash, what has it like the pictured vehicle? What is a jump-seat rockaway? Can you tell a coupé from a hansom? Which one has a seat elevated behind for the driver? Just what does *hackney*-coach mean?

Why would it be difficult to give a satisfactory picture for the names *cart, drag, cab, wagon, brougham, omnibus, stage, cariole, carryall, hack, phaeton?* What is the slight difference between a *chaise* and a *curricle?* Which of the pictured vehicles have seats for footmen? Which one would you choose for a picnic party? Can you name at least three special terms for each of the general terms *coach, cart, wagon?* What is a *jinrikisha?* A *buckboard?* If you can procure the catalog of a carriage manufactory, you will find there the latest names for fashionable vehicles of all sorts. Whether or not you can answer all the questions I have suggested, I hope that, at least, you have an increased respect for the very useful general term *carriage*, and all that it may mean. We say it has a very large *extent* of meaning. In your reading of English stories, you will often meet some of these specific terms. If you should become able to answer these questions, you will be better prepared some day to read and enjoy the essays upon coaches which have been written by De Quincey, Leigh Hunt, and Washington Irving, all three famous for use of the purest and best English.

CHAPTER IX

PARTS AND MATERIALS OF OBJECTS

You begin to see the value of both special and general terms. This lesson will give you another good way for increasing your stock of special names. For a day or two you may consider the parts and the materials of certain objects. To learn what you need to know, you may find it necessary to question your parents and friends, the shoemaker, the blacksmith, and many other people. However, the asking of questions respectfully at a proper time is one of the best ways for getting information.

I shall not give you for study anything so complicated as a ship or an engine; for only persons who have studied those objects long and carefully could tell much about their parts. However, any one of you who wishes to do so may use the term *engine* or *ship* in place of one of those given in your exercises.

This little rime * shows at least that its writer knew something about a gun. How many Johns did John Ball shoot?

"John Patch made the match,
And John Clint made the flint,
And John Puzzle made the muzzle,
And John Crowder made the powder,
And John Block made the stock,
And John Brammer made the hammer,
And John Wiming made the priming,
And John Scott made the shot;
But John Ball shot them all."

* From "Golden Rod Books." By permission of the publishers, University Publishing Company.

A good game for you to play now is called "Three Kingdoms," or "Guessing." If you have a large number of players, first divide into equal parties by choosing sides. Each side must have its own room and must send a guesser out of hearing. A word may now be decided upon to be guessed (each side in turn choosing a word). Suppose a certain shoe is agreed upon. All observe that it has cotton lining, iron nails, brass eyelets, and leather soles and uppers. The guessers are called back each into the room of the other party. A guesser may ask, "Does it belong to the mineral kingdom?" "Yes." "Has it any part belonging to the vegetable kingdom?" "Yes." "Is it partly animal?" "Yes." "Then it belongs to all three kingdoms?" "Yes;" and so on. These questions are answered in turn by the ones not guessing. The next step is to locate the object, if possible. "Is it in America?" and so forth. A good guesser will be very rapid in his questions, and will often locate an object in a few minutes. The side guessing the object first may choose a player from the opposite side, who must leave his own side and join the other; or, sometimes, merely the words guessed on each side are counted to see which side wins. It is not considered fair play to ask "Does it begin with A?" "with B?" and so on; for any child who can spell could guess things that way, and this would imply no skill in asking questions. Do you think it easy to ask good questions? Not for everybody, I am sure.

Would you like to read a few lines showing how a man who loves and understands a steam-engine in all its parts has thrown his thought about it into rime?

The crank-throws give the double-bass, the feed-pump sobs an' heaves,
An' now the main eccentrics start their quarrel on the sheaves:
Her time, her own appointed time, the rocking link-head bides,
Till — hear that note? — the rod's return whings glimmerin' through the guides.
They're all awa'! True beat, full power, the clangin' chorus goes
Clear to the tunnel where they sit, my purrin' dynamos.

. . .

Fra skylight-lift to furnace-bars, backed, bolted, braced an' stayed,
An' singin' like the Mornin' Stars for joy that they are made.

*From "McAndrews' Hymn," by Rudyard Kipling.**

It is not necessary for you to understand all about an engine in order to enjoy the poetry of this "Song o' Steam."

Study the two following extracts from Oliver Wendell Holmes' "One-Hoss-Shay," and consider how thoroly he needed to know the parts and materials of a chaise in order to describe the "Shay." A listing of parts such as this is called *enumeration*, and is one sort of *description*. If possible, obtain the poem and read the entire story.

† So the Deacon inquired of the village folk
Where he could find the strongest oak,
That couldn't be split nor bent nor broke,—
That was for spokes and floor and sills;
He sent for lancewood to make the thills;
The crossbars were ash from the straightest trees,
The panels of whitewood, that cuts like cheese,
But lasts like iron for things like these;
The hubs of logs from the "Settler's ellum,"—
Last of its timber,—they couldn't sell 'em,
Never an axe had seen their chips,

* Reprinted by kind permission of Mr. Kipling and of his publishers.

† Reprinted by permission of Houghton, Mifflin & Company, authorized publishers of Holmes' works.

And the wedges flew from between their lips,
Their blunt ends frizzled like celery-tips;
Step and prop-iron, bolt and screw,
Spring, tire, axle, and linchpin too,
Steel of the finest, bright and blue;
Thoroughbrace bison-skin, thick and wide;
Boot, top, dasher, from tough old hide
Found in the pit when the tanner died.
That was the way he "put her through."
"There," said the Deacon, "naow she'll dew!"

. . .

First of November,— the Earthquake-day,—
There are traces of age in the one-hoss shay,
A general flavor of mild decay,
But nothing local, as one may say.
There couldn't be,— for the Deacon's art
Had made it so like in every part
That there wasn't a chance for one to start.
For the wheels were just as strong as the thills,
And the floor was just as strong as the sills,
And the panels just as strong as the floor,
And the whipple-tree neither less nor more,
And the back-crossbar as strong as the fore,
And spring and axle and hub *encore*.
And yet, *as a whole*, it is past a doubt
In another hour it will be *worn out!*

EXERCISES

I. *Oral; Written for class; and later Written in word-books:* Give (*a*) the parts and (*b*) the materials of:

1. boat
2. umbrella
3. house [or wagon]
4. fruitcake
5. furnace
6. chandelier [or clock]
7. sewing-machine
8. gun
9. jackknife
10. shoe [or bonnet]
11. harness
12. bicycle [or table]

II. *Suggested:* Let each pupil bring to class any one object he may select, and name there its parts and its materials.

III. *Suggested:* A game in which each pupil may read or recite the parts and materials of some object, while the rest of the class guess what is described.

IV. *Suggested:* Definitions of any sort rapidly read or recited by the teacher while the class guess the object defined.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
That orbed maiden, with white fire laden,
Whom mortals call the moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till the calm rivers, lakes, and seas,
Like strips of the sky fallen through me on high
Are each paved with the moon and these.
I am the daughter of earth and water,
And the nursling of the sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.

From "The Cloud," by Percy Bysshe Shelley.

CHAPTER X

ON MEMORIZING: WHAT AND HOW

LULLABY SONGS

Since we all wish to think, to talk, and to read; since also we wish to speak correctly and to read understandingly, we shall need to consider a great deal of the best English that has been written. This is the pleasantest as well as surest road to correct speech.

One cannot begin too early the habit of memorizing bits of choice English. I hope you do not memorize trash. Be sure that whatever you decide to commit — or entrust — to your memory for its safe and permanent keeping is worthy of being kept there forever. All such mental stores will accumulate interest as truly as does money put into a bank. Determine to memorize much, but only what has real value. It is undesirable that you memorize *verbatim* — that is, *word for word* — in your history and geography lessons; for these are not written in English so noble that you would wish to retain it thruout life. We say of them that they are not literature; and by literature we mean all verse and prose that is written best and that is most worthy of preservation.

But for another reason, you should not memorize anything which you really expect to forget: because you will thereby develop a parrot-like memory which loses as quickly as it acquires. All good literature is valuable for its form as well as for its thought. But the important thing in many school

lessons is fact. This is especially true of geography and history. When you memorize exact forms you are very likely to lose sight of the facts. Then consider in all your study just what it is you wish to remember, whether fact alone, or form chiefly, or both.

Within the next few years, you will probably do more memorizing than ever again during an equal space of time. Then let me give you here a few hints as to the best method of memorizing:

1. Learn only so much at first as your mind can easily grasp.

2. Repeat by parts so learned until the whole has gradually been thus acquired.

3. When all has been learned by parts, begin to repeat the whole, at first every day, then at longer and longer intervals, and also under different circumstances as to time and place.

Remember that the more you make your memories hold, the more they can hold. Make them grow strong by much wise use, putting into them well-tied-up bundles, not armfuls of things all unbound.

Be absolutely accurate to the very letter in memorizing literature; but in other subjects use time and place as a means for holding together facts. Memory is the very best servant of your minds. Then require Memory to seize fast all that you wish held, and also to *re*-collect it at your command.

I wish to show you today one beautiful and very common use of good English. Nearly every poet has written one or more lullaby songs. Doubtless you remember certain of those from Mother Goose, and perhaps you sing them sometimes to the babies in your homes. Can you repeat the ones beginning

thus: Rock-a-by, baby, your cradle is green; Rock-a-by, baby, upon the tree-top; By, Baby Bunting?

The English of Mother Goose is called *colloquial*, or such as belongs to common conversation. Mother Goose is not the best literature, altho she is very musical and makes good jog-trot tunes for the baby's dandling or trotting. However, as you are all old enough for something better than Mother Goose, I shall give you here several beautiful lullabies. I hope that you long ago learned to sing Alfred Tennyson's "Sweet and Low." Be sure to include this song in your school lullaby book. I hope too that you will find someone to sing you the one I give you here from Walter Scott. In both of these the melody as commonly heard is beautiful.

O hush thee, my babie, thy sire was a knight,—
Thy mother's a lady both lovely and bright;
The woods and the glens, from the towers which we see,
They all are belonging, dear babie, to thee.
Oho ro, iri ri, cadul gu lo,
Oho ro, iri ri, cadul gu lo.

O fear not the bugle, though loudly it blows,
It calls but the warders that guard thy repose;
Their bows would be bended, their blades would be red,
Ere the step of a foeman draw near to thy bed.
Oho ro, iri ri, cadul gu lo,
Oho ro, iri ri, cadul gu lo.

O hush thee, my babie, the time soon will come,
When thy sleep shall be broken by trumpet and drum;
Then hush thee, my darling, take rest while you may,
For strife comes with manhood and waking with day.
Oho ro, iri ri, cadul gu lo,
Oho ro, iri ri, cadul gu lo.

Walter Scott.

Here is a charming lullaby which a seal mother is supposed to sing to her baby seal. Do you not almost feel the regular rocking of the waves as you repeat the lines?

Oh, hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us
At rest in the billows that rustle between.
Where billow meets billow, there soft be thy pillow;
Ah, weary wee flippering, curl at thy ease.
The storm shall not wake thee, nor shark overtake thee
Asleep in the arms of the slow-swinging seas.

*Rudyard Kipling.**

The combers (from *comb*) are long, curling waves that comb the beach, perhaps, and look like masses of white combed wool. Flippering means a little flipper, just as duckling means a little duck. The broad fins of a fish are called flippers.

I wonder how you will like this odd old lullaby written to Titania, Queen of the Fairies:

First Fairy

You spotted snakes with double tongue,
Thorny hedge-hogs, be not seen,
Newts and blind-worms, do no wrong;
Come not near our fairy queen.

Chorus

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby!
Never harm, nor spell, nor charm,
Come our lovely lady nigh!
So, good night, with lullaby.

* Reprinted by kind permission of Mr. Kipling and of his publishers.

Second Fairy

Weaving spiders, come not here;
Hence, you long-legg'd spinners, hence;
Beetles black, approach not near;
Worm, nor snail, do no offence.

Chorus

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby; lulla, lulla, lullaby!
Never harm, nor spell, nor charm,
Come our lovely lady nigh!
So, good night, with lullaby.

William Shakspere.

The newt is a small lizard, and the blind-worm is not a worm but a little reptile, like a short snake, with eyes so small that it was thought to be blind. Philomel is the English nightingale, famous for its beautiful singing. Can you not feel the music in the lines? All poetry should sing to you.

Here is a lullaby which a very patient mother, named *Grissel*, or Griselda, was supposed to sing to her babies. We do not often now see the word *wanton* thus used as pet name for a roving, frolicsome thing:

Golden slumbers kiss your eyes,
Smiles awake you when you rise.
Sleep, pretty wantons, do not cry,
And I will sing a lullaby:
Rock them, rock them, lullaby.

Care is heavy, therefore sleep you;
You are care, and care must keep you.
Sleep, pretty wantons, do not cry,
And I will sing a lullaby:
Rock them, rock them, lullaby.

Thomas Dekker.

It is hard to choose among so many charming songs, but I think you will like one other old English song that is also full of music if you read it properly. Be sure to accent the first syllable, *Ba*, making it as long as *Sing ba* together in the last stanza; and read as if *Bá–loo–loo* were one word. We do not hear this old word (*báloo*, or balow, or balou) often now, altho a few recent writers have used it. It was made of old nursery syllables used to lull babies to sleep, hence it came to mean any lullaby song. It has been out of use, but seems to be coming back again. This lullaby is so musical that it almost sings itself.

Baloo, loo, lammy, now baloo, my dear.
Does wee lammy ken that its daddy's no here?
Ye're rocking full sweetly on mammy's warm knee,
But daddy's a-rocking upon the salt sea.

Now hush-a-by, lammy, now hush-a-by, dear;
Now hush-a-by, lammy, for mother is near.
The wild wind is raving, and mammy's heart's sair;
The wild wind is raving, and ye dinna care.

Sing baloo, loo, lammy, sing baloo, my dear;
Sing baloo, loo, lammy, for mother is here.
My wee bairnie's dozing, it's dozing now fine,
And, oh, may its wakening be blither than mine!

Lady Nairne.

An American poet, Eugene Field, alone has written more than a dozen charming lullabies. We may well call him the Poet of Lullabies. One that boys and girls are sure to like is called "Wynken, Blynken, and Nod."

A Zealand lullaby, founded upon Zealand folklore, may be interesting to you. You can find the whole story in Whittier's "Kallundborg Church" in "The Tent on the Beach."

And Esbern listened, and caught the sound
Of a Troll-wife singing underground:
"Tomorrow comes Fine, father thine:
Lie still and hush thee, baby mine;
Lie still, my darling! next sunrise
Thou'lt play with Esbern Snare's heart and eyes!"
"Ho! ho!" quoth Esbern, "is that your game?
Thanks to the Troll-wife, I know his name!"

I hope you will learn to understand and hence to love the Scottish dialect, which is full of the most charming songs. I give you one Scottish lullaby. Obtain also for study, if possible, another one called "Cuddle Doon."

Willie Winkie

Wee Willie Winkie rins through the town,
Up-stairs and doon-stairs in his nicht-gown,
Tirlin' at the window, cryin' at the lock,
"Are the weans in their bed? — for it's now ten o'clock."

Hey, Willie Winkie, are ye comin' ben?
The cat's singin' gey thrums to the sleepin' hen,
The doug's speldered on the floor, and disna gie a cheep;
But here's a waukrife laddie that winna fa' asleep.

Onything but sleep, ye rogue! — glowerin' like the moon,
Rattlin' in an airn jug wi' an airn spoon;
Rumblin', tumblin' roun' about, crawin' like a cock,
Skirlin' like a' kenna-what — wauknin' sleepin' folk.

Hey, Willie Winkie! the wean's in a creel,
Waumblin' aff a bodie's knee like a vera eel;
Ruggin' at the cat's lug, and ravellin' a' her thrums:
Hey, Willie Winkie! — See, there he comes!

Weary is the mither that has a stoorie wean,
A wee stumpie stoussie that canna rin his lane,
That has a battle aye wi' sleep before he'll close an ee;
But a kiss frae aff his rosy lips gies strength anew to me.
William Miller.

I hope you will read this poem until you feel its music sings to you. To make sure you understand it, I give you here a translation into modern English. Many of its words now called Scottish were once the common English form.

Little Winking Willie runs through the town, up-stairs and down-stairs in his night-gown, rattling at the window, crying at the lock, "Are the children in bed? for it's now ten o'clock."

Hey, Winking Willie! are you coming in? The cat's singing droning songs to the sleeping hen; the dog's stretched out on the floor, and does not give a peep; but here's a wakeful little boy who will not fall asleep.

Anything but sleep, you rogue! staring like the moon; rattling in an iron pitcher with an iron spoon; murmuring, tumbling 'round and about, crowing like a cock, screaming like I know not what — wakening sleeping folks!

Hey, Winking Willie! the child's in a fit, twisting off a body's knee like a very eel; pulling at the cat's ear and confusing all her songs, Hey, Winking Willie; see there he comes!

Weary is the mother who has a stirring [uneasy] child, a little stumpy [like a stump, stout and thick], sturdy one, that cannot run alone; that has a battle always with sleep before he'll close an eye; but a kiss from off his rosy lips gives strength anew to me.

We seem to have no English word for *stoussie*, a strong,

healthy child; nor for *gey* meaning considerable, or long-drawn-out; *a gey while* equals a considerable while. Willie Winkie is the Scottish equivalent for the English "Sand Man" or "Dust Man," who according to traditions of folklore goes about at night throwing sand or dust into wakeful eyes that should be asleep.

I hope you like "Willie Winkie," and that many of you will commit it to memory. The prince of song makers, Robert Burns, wrote nearly always in the Scottish dialect, and no one can afford not to understand it readily.

EXERCISES

I. *Written:* Find in some volume of your school library, or anywhere you can, a lullaby that you consider especially pleasing. Copy this lullaby, and read it aloud in class.

II. *Written:* Learn from the oldest persons you know lullabies sung in their own childhood. Copy every line carefully, upon a typewriter if possible. If the lullaby be an old one and partly forgotten, copy as much of it as you can obtain. At the bottom of the page write your name, age, location, the date, and the name of the person giving you the song. After these lullabies have been read in class, bind or paste them into a lullaby book for future school use.

III. *Mental, and then Written:* Try to write a little lullaby of four, six, or eight lines. Be sure that it will *sing*. If you succeed, show your teacher what you have written.

CHAPTER XI

A LETTER DIARY

This language of ours is in some sort like a steam engine; not a "dead" engine, with fires out and boiler cold, but a swift, powerful, "live" locomotive, ready to answer instantly the touch of its master's hand. Now, no one can run a locomotive-engine well without training, and he must also keep every least part bright and shining and well oiled. His work means good or ill, perhaps life or death, to other human beings.

So it is with that still more wonderful engine called language. A word spoken, a word even looked, has often meant death, or has meant life. Hence, of all man's inventions, any other one could be spared more easily than this contrivance for thinking and for communicating thought.

Just as we need practice in learning to use skilfully the simplest tool, even a boy's jackknife, so we also need much practice in order to gain command of that great thought machine, our mother tongue. For this reason, you need to begin now a daily, careful practice in its use. And, because most children like to write letters, and often write very good letters indeed, I shall ask you to put your work into the form of continuous letters. A continued letter, recounting daily occurrences and written for one's self, is, in fact, a *diary*. Diaries differ in tone from ordinary letters scarcely at all, except that they are apt to be more frank and unreserved.

Mere records of the weather do not make either letter or

diary. There must enter into any real letter the wish to tell something to another; and there must enter into a real diary much of one's inmost thought. To write just what you think about things and about people will make your letters or diary of real interest and value to your friends.

I ask you to begin now a full account of yourself and of all that touches your everyday life, telling this in your own everyday English, in as short, plain words as possible.

Do not fear that any object or event is too small or too mean to interest others, if only it interests yourself. Two of our most famous short poems were written upon "The Grasshopper and the Cricket," as the result of a merry challenge from Keats to Leigh Hunt. Thus you see it is the way one looks at common objects that invests them with beauty and charm. Your fairy godmother, your own fancy, may transform all your mental ore into gold, if you will but let her have her own way with your pen.

When, fifty years from now, your grandchildren coax you to tell stories about your own childhood, as some of them surely will, perhaps you will look up your first letter diary and read to them many of its stories; they will certainly like these best of all. It is possible, too, that this book, if carefully kept, may some time furnish yourself great pleasure thru all that it will recall.

But if your imagination cannot jump ahead fifty years to your own possible old age, you can at least fancy that each letter is written to your mother, to your father, to your teacher, to your closest friend, to any distant or imaginary person. Or you may, if you choose, personify your own book and address your letters "My dear Diary," as Helen Keller did.

I hope that everyone reading your diary will be able to see *you* there, your home, your family, your pets, your books, your daily tasks and play, your good times and your bad times, your ambitions, and your disappointments.

Remember that you are free to talk about any subject whatsoever. Otherwise, you would have a composition book, not a real diary; and I wish these books to be true to their name. Talk to yourself about the things that you like to talk about; but be sure your pen merely talks for your tongue, and that it does not preach, nor try to teach an imaginary reader or audience. The outline given for your guidance is merely suggested. If you prefer some other order, follow your own choice; and I shall be pleased if you have a decided preference of your own.

The letters, or the diary, should be written in a good-sized blankbook with margin, this book being used for no other purpose.* Each day should have its own full date upon the first line at the right, or within the margin at the left; thus, Monday, November 24, 1902.

Boys and girls, I know, seldom choose to copy their letters, yet I think it would be best for you to copy into this book from a first draft, so that you may be sure of saying just what you wish to say, without getting your ideas or your sentences into a tangle.

First of all, make a little outline or list of the things you wish to mention, so that your account may be clear and orderly. See that each sentence tells some one complete thought; also, see that each paragraph tells about some one subdivision of the

* A special notebook has been prepared for this purpose called Pupil's Letter Diary, or Helper Number Two.

subject. Thus in treating a parlor you may have: (1) Its general form, including size, height, and shape; (2) its doors, how many and how placed; (3) its windows, how placed; (4) its walls, their color, and covering, if any; (5) its floor, material, appearance, covering; (6) its furniture, piece by piece; (7) its pictures or other furnishings; (8) other items. This outline will fill seven or more paragraphs. Such outlines will vary with each room you are to describe; and an orderly arrangement will help to good paragraphing. Of course, I do not need to ask you to remember to *indent* every paragraph.

These letters will not be read aloud in class, without your permission, and you shall not be greatly blamed in case you occasionally misspell a word, so long as you steadily gain on the whole. Your spelling will improve if you constantly watch for your own errors. Remember, in particular, that an untidy or an illegible letter is never complimentary or respectful to the one to whom it is written.

The famous stories of Robinson Crusoe and of the Swiss Family Robinson are not really diaries at all, but are tales put into the diary form for the sake of greater seeming reality. Both stories are, however, founded upon actual fact in regard to the situation of the persons concerned. The diary method has always been used more or less in story telling, and is a favorite today with some of our best authors.

Among the many famous diaries, there are three which you will be sure to enjoy when you are somewhat older. One of these gives the best obtainable picture of colonial life in New England. It was written by Judge Samuel Sewall of Boston,— the very man who married Hannah Hull, daughter of Captain John Hull, mintmaster. You may remem-

ber that she is called *Betsey* in the story of the "Pine Tree Shillings."*

You see in Judge Sewall's diary a wise and brave Puritan, who was afraid of thunderstorms, believed in signs, drove a nail into a new house or church for a charm, helped condemn the Salem "witches," yet afterward publicly confessed his sin, asking prayers for God's pardon. Especially interesting and amusing are the minute accounts of his various courtships, two of which secured him his second and third wives, after the good Betsey had gone to her reward.

The second diary was made up by Henry D. Thoreau of extracts from his numerous diaries, with a volume each for *Spring*, *Summer*, *Autumn*, and *Winter*. This series is among the most precious of our American writings.

The third diary is older in date than the others, but is younger in thought and feeling. It is the best possible history of manners for the period in which it was written, and is as interesting as a story. We cannot help liking the merry writer, whose cheery and thankful disposition brightens every page. This man, Samuel Pepys, the son of a tailor, became an officer of state under Charles the Second. He tells us that he saw King Charles the First beheaded, and likewise the first blood shed in revenge for that deed; how one day he saw a certain man hanged, "he looking as cheerful as anyone could in that condition." We read of his ailments and their cures; his vexations and worries; his gayeties and jests; his winnings and losings; his plasterings and upholsterings; his precious musical instruments and the songs he so loved to sing to them. We know where, when and what he ate and drank, and in

* In "Grandfather's Chair," by Nathaniel Hawthorne.

whose company. We see him on Lord's Day listening to good sermons and dry sermons, fine anthems and anthems ill sung, at which latter Charles II made free to laugh. We see him impatient over his wife's carelessness in laying up her expensive new finery, but we also see him always sorry after his impatience, and he says, "But we were friends again, as we are always." We see him teaching his wife music and delighted over her aptitude. When they attend a fine wedding, he says, "But among all the beauties there, my wife was thought the greatest."

We see him at thirty years of age rising at four in the morning for several successive days to learn the multiplication table, "which was all the trouble he met withal in his arithmetique," and we see him spending a forenoon memorizing Hamlet's "*To be, or not to be.*" And yet he has all the interest common at that day in gold buttons and silver buttons, long cloaks and short cloaks, velvet and silk and cloth garments for himself and for his wife. We are glad or sorry with him in his good or in his bad luck. We are interested, too, in the many quaint customs he relates, as that of Charles II wearing purple for mourning. In a word, we live with him in his own day and world. Incidentally we absorb much knowledge of the everyday English of that period, and we note both strange and familiar turns of speech.

Because he is always honest and truthful, we forget his misdeeds and oft broken resolutions, and remember only to be amused over his ever fresh repentance.

The following few lines from this famous Diary will show you the manner of speech in which it was written:

I having but three pence in my pocket made shift to spend no more, whereas if I had had more I had spent more, as the rest did, so that I see

it is an advantage to a man to carry little in his pocket. . . . So home to dinner where I found my wife making of pies and tarts to try her oven with, but not knowing the nature of it, did heat it too hot, and so a little overbake her things, but knows how to do better another time. . .

To the theatre, where was acted "Beggars' Bush," it being very well done; and here the first time that ever I saw women come upon the stage. [January 3, 1661.] . . .

It is strange what weather we have had all this winter; no cold at all; but the ways are dusty and the flyes fly up and down and the rose-bushes are full of leaves, such a time of the year as was never known in this world before here. . . .

After dinner . . . Tom and I and my wife to the theatre and there saw "The Silent Woman." The first time that ever I did see it and it is an excellent play. Among other things here Kinaston, the boy, had the good turn to appear in three shapes: first, as a poor woman in ordinary clothes, to please Morose; then in fine clothes, as a gallant and was clearly the prettiest woman in the whole house, and lastly as a man; and then likewise did appear the handsomest man in the house. And then by link to my cosen Stadwicke's. . . .

The boy failing to call us up as I commanded, I was angry, and resolved to whip him for that and many other faults today. . . . Home, and to be as good as my word, I bade Will get me a rod, and he and I called the boy,— and there I reckoned all his faults and whipped him soundly, but the rods were so small I fear they did not much hurt to him, but only to my arm, which I am already, within a quarter of an hour, not able to stir almost.

SUGGESTED OUTLINE FOR PUPIL'S LETTER DIARY

Monday.— All that has happened on the two preceding days.

Tuesday.— 1. A full and kindly account of yourself and your own family, one after another, including in each case height, form, hair, features, dress, habits, employments, likes and dislikes and pleasures; giving, first of all, an honest description of yourself as you fancy you might appear to someone else.

2. Later, of any other persons whom you consider of interest; of any characters whom you have followed thru a book; or of any imaginary characters whom you may choose to picture to your own mind.

Wednesday.— A description of your own home and life, describing:

(1) Your own town or village; its size, nationality, population, interesting and important features;

(2) your own street and what can be seen on it;

(3) your own house;

(4) the rooms in it, one or more at a time, until all the interior has been pictured;

(5) the barns and any other outside features of interest;

(6) your pets and any other animals at your home;

(7) your favorite work, game, picture, story, book, friend, poem, hero or heroine, room, house, town, climate, life, with full account of reasons for preference;

(8) a full account of the things you can do, including their pleasant and unpleasant features and their usefulness to yourself or to others;

(9) your chief desires and hopes.

Thursday.— A story, learned from hearsay; or summarized from a story or book previously read; or invented from your own fancy; or what you would like to do if you were a bird, an animal, your own pencil, a South Sea Islander, an influential public citizen, or any other person or thing than what you are.

Friday.— A full explanation of some domestic, agricultural, or manufacturing process or occupation; or of the habits and customs of any creature, person, or class of people; or a statement of the good and bad points about any one mode of life, place of dwelling, etc.; or later, the reasons why you like a certain book, or picture, or person.

[On this day, if possible, consult chiefly observation and judgment, rather than memory of what has been read.]

NOTE.— In beginning the diary, you may, if you like, treat first the Tuesday topic, and after this, begin the narration of actual events.

ADDITIONAL SUGGESTED TOPICS FOR THE LETTER DIARY

What I saw on the way to church.
How I help Mother [Father] on Saturday.
Just how I made the bread [cake, pie].
The Saturday housework [barn work].
What the minister [any other person] said.
Our rules for playing ball [marbles, dominoes, authors].
The baby at our house and all about him [her].
Our kitchen [any other room] in the evening.
The person I know best of all.
The best time I ever had [a picnic, excursion, journey, ride].
What I would choose to be and to do.
The biography or autobiography of my doll [jackknife, shoe, gun, umbrella, hammer, a bone button, a shoepeg, a comb, a seal-skin cap, an almanac, a whip, a watch].
September [October, November, etc.] farm work [housework].
What I know about silos and ensilage; root cellars; market products; the city market; feeding stock; gardening; fall plowing; wheat, or other crops.
My Christmas shopping.
What we did on Christmas Eve [any other holiday].
My vegetable [flower] garden.
My visit to a flour mill, cooper shop, woolen mill, blacksmith shop [any manufactory].
Just how my horse was shod.
The busiest time of year [day] upon a farm.
Cuban farming compared with our own.

EXERCISES

I. *Written:* Begin a continued narrative, in accordance with the suggestions of this chapter, adding to it from time to time according to the directions of your teacher.

II. *Mental:* Consider whether or not paragraphing helps to the understanding of what we read, and why.

III. *Mental:* Remembering that in all careful writing each group of sentences *relating to some one point* should make a single paragraph, study carefully your own first pages and observe (1) whether you have paragraphed as well as possible; (2) whether you have indented each paragraph.

NOTE: Do this *before* beginning to copy into the blankbook you are to use for your letter diary.

WINTER

The frost is here,
And fuel is dear,
And woods are sear,
And fires burn clear,
And frost is here
And has bitten the heel of the going year.

Bite, frost, bite!
You roll up away from the light
The blue woodlouse, and the plump dormouse,
And the bees are still'd, and the flies are kill'd,
And you bite far into the heart of the house,
But not into mine.

Bite, frost, bite!
The woods are all the searer,
The fuel is all the dearer,
The fires are all the clearer,
My spring is all the nearer,
You have bitten into the heart of the earth,
But not into mine.

Alfred Tennyson.

CHAPTER XII*

A POEM-STUDY

Whenever the busy days of school life allow, each one should see us becoming familiar with a masterpiece of literature. This work every person must do largely by himself; but today we may all give ourselves into the hands of a master writer, our own poet Longfellow. From his lips we shall learn a story and lesson of the beautiful.

The Norman Baron †

In his chamber, weak and dying,
Was the Norman baron lying;
Loud, without, the tempest thundered,
And the castle-turret shook.

In this fight was Death the gainer,
Spite of vassal and retainer,
And the lands his sires had plundered,
Written in the Doomsday Book.

By his bed a monk was seated,
Who in humble voice repeated
Many a prayer and pater-noster,
From the missal on his knee.

And, amid the tempest pealing,
Sounds of bells came faintly stealing,

* This chapter may well be studied about the middle of December. Its order in relation to other chapters need not be regarded.

† Reprinted by permission of Houghton, Mifflin & Company, authorized publishers of Longfellow's works.

Bells, that from the neighboring kloster,
Rang for the Nativity.

In the hall, the serf and vassal
Held, that night, their Christmas wassail;
Many a carol, old and saintly,
Sang the minstrels and the waits;

And so loud these Saxon gleemen
Sang to slaves the songs of freemen,
That the storm was heard but faintly
Knocking at the castle-gates.

Till at length the lays they chanted
Reached the chamber terror-haunted,
Where the monk, with accents holy,
Whispered at the baron's ear.

Tears upon his eyelids glistened,
As he paused awhile and listened,
And the dying baron slowly
Turned his weary head to hear.

"Wassail for the kingly stranger
Born and cradled in a manger!
King, like David, priest, like Aaron,
Christ is born to set us free!"

And the lightning showed the sainted
Figures on the casement painted,
And exclaimed the shuddering baron,
"Miserere, Domine!"

In that hour of deep contrition
He beheld, with clearer vision,
Through all outward show and fashion,
Justice, the Avenger, rise.

All the pomp of earth had vanished,
Falsehood and deceit were banished,
Reason spake more loud than passion,
And the truth wore no disguise.

Every vassal of his banner,
Every serf born to his manor,
All those wronged and wretched creatures,
By his hand were freed again.

And, as on the sacred missal
He recorded their dismissal,
Death relaxed his iron features,
And the monk replied, "Amen!"

Many centuries have been numbered
Since in death the baron slumbered
By the convent's sculptured portal,
Mingling with the common dust.

But the good deed, through the ages
Living in historic pages,
Brighter grows and gleams immortal,
Unconsumed by moth or rust.

Henry Wadsworth Longfellow.

I. Read and re-read this poem, until you get its story.

II. Try to picture to your own mind the scenes indicated:

1. The chamber in the castle, where lies the dying baron, weak, helpless, shaken by the thunder peals that rock his castle turret; the form of the monk, repeating from the mass-book upon his knee the communion service for the dying, his voice low and humble as becomes his station; amid the tempest gusts, a faint sound of bells, telling that the monastery near by proclaims the sacred night of Christ's birth; the silence of the

chamber scarcely broken by the low tones of the monk, and its quiet the more awful by contrast with the howling storm outside.

2. In sharp contrast to the baron's chamber, see next a picture of feasting and song and merriment. In the great hall of the castle, the baron's retainers, from lordly vassal to meanest serf, hold Christmas revelry, apparently ignoring, but perhaps unaware of, the condition of their lord. The holy, ancient carols are sung by Norman minstrels and Saxon gleemen; and the waits, or watchmen, piping upon their horns, add to the volume of the sound. The Saxon "wassail" *(waes-hael,* be well) is drunk for the welfare of Christ's cause upon earth.

3. The song rises to the chamber above. It reaches the monk's ears. His voice pauses in repeating the prayers, and his tears fall. The baron also hears and listens. As he notes the words, "Christ is born to set us free," his heart is stirred with a strange tenderness. At this moment, the lightning throws out into startling distinctness the beautiful figures of saints, wrought in the stained glass of the great windows, and he exclaims in sudden remorse, "Pity, O Lord!" *(Miserere Domine.)*

4. See him now eager to undo the wrongs done by his fathers to the Saxons, whose persons they had enslaved, and whose lands they had seized, writing these down as their own forever in the great Norman Domesday Book, which was to remain unchanged till the day of Doom.

5. Now, as his last act, see him record upon the holy mass-book the words which make free the serfs, who were attached to the soil in its transfer almost as if they had been

trees or buildings, and also the greater vassals who owed him duty as overlord, and who had fought for him in his wars. See peace come to the stern face when he has at last obeyed the demands of "Justice, the Avenger."

6. And, last of all, behold a low, rounded Norman arch, ornamented with sculptured zigzag, spiral, and dogtooth patterns, marking the doorway of the convent where the proud baron was laid to rest.

Having heard this story, we, too, are glad that the good deed was done, and that it has lived immortal thru the ages.

From among many I select one beautiful old carol:

CHRISTMAS CAROL

As Joseph was a-walking,
He heard an angel sing,
"This night shall be the birthnight
Of Christ our heavenly King.

"His birth-bed shall be neither
In housen nor in hall,
Nor in the place of paradise,
But in the oxen's stall.

"He neither shall be rockèd
In silver nor in gold,
But in the wooden manger
That lieth in the mould.

"He neither shall be washen
With white wine nor with red,
But with the fair spring water
That on you shall be shed.

"He neither shall be clothèd
In purple nor in pall,
But in the fair, white linen
That usen babies all."

As Joseph was a-walking,
Thus did the angel sing,
And Mary's son at midnight
Was born to be our King.

Then be you glad, good people,
At this time of the year;
And light you up your candles,
For His star it shineth clear.

Old English.

The Saxons had a quaint custom of wassailing other things than persons, as you may see from the following old lines:

Wassaile the Trees, that they may beare
You many a Plum, and many a Peare;
For more or lesse fruits they will bring,
As you doe give them Wassailing.

Robert Herrick.

The life of the Middle Ages concentrated itself in the vast castle hall, where the baron looked down from his upper dais on the retainers who gathered at his board.

John Richard Green.

Songs and legends were the literature of the Anglo-Saxons. . . . Games of every sort were the lawful amusements of idle hours and of festivals. . . . In the eighth century a laboring man was disgraced among his fellows if he could not sing to the harp.

Charles Pearson.

EXERCISES

I. *Oral and then Written in wordbooks (on pages provided under Miscellany), with citation of this poem.* Short, clear definitions of:

1. Minstrel, gleeman, wait;
2. Vassal, serf, retainer;
3. Missal, amen, paternoster;
4. Cloister, turret, portal, casement;
5. Baron, monk, sires.

II. *Oral:* 1. *Cloister* is a *general* name: what is the specific name for a cloister, or convent, of monks? For a cloister, or convent, of nuns?

2. Is *tower* or *turret* the more general term?

3. Was the wassail feast Saxon or Norman in origin?

4. Is this a common rime scheme: dying, lying, thundered, shook; gainer, retainer, plundered, book; or, *aabc, ddbc?* Observe other poems in your readers and then decide.

III. *Mental:* What picture in the story do you like best to recall? What effect upon the "slaves" did "the songs of freemen" seem to have? Is the word *knock* used properly of the storm? Why? Can you find in the poem two other cases of *personification* like this?

What stanza holds for yourself the climax of interest in the story? Would the picture be weaker or stronger, in case justice were not spoken of as a person, and if the poet had simply said, "The baron began to think about being just"? Do you see that rime and meter, or *measure*, of syllables, add to the music and hence to the beauty of the story. Observe how *contrast* constantly adds to the effect of the pictures.

IV. *Mental:* In *men, oxen, children, brethren,* and *kine* (*cows*), we have a few relics of the ending *en,* very common in early English. Find in the old Christmas carol quoted in this chapter three other words which formerly had this ending.

V. *Oral:* A class discussion upon Christmas customs in various lands.

VI. *Mental:* Read also "The Three Kings," by Longfellow.

VII. *Oral:* The reading or reciting of a program of Christmas carols, these to be collected by pupils from all possible sources.

Christmas Tide *

Christmas tide is a time of cold,
Of weathers bleak and of winds a-blow;
Never a flower — fold on fold
Of grace and beauty — tops the snow
Or breaks the black and bitter mold.

And yet 'tis warm — for the chill and gloom
Glow with love and with childhood's glee;
And yet 'tis sweet — with the rich perfume
Of sacrifice and of charity.
Where are flowers more fair to see?

Christmas tide, it is warm and sweet:
A whole world's heart at a Baby's feet!

Richard Burton.

CHAPTER XIII

ON LETTER WRITING

People write more letters today than ever before. This is partly because pen, ink, and paper are no longer expensive, and partly because modern civilization has made reading, writing, and composition a part of every child's education.

Letters are now probably shorter, on the whole, than ever before, and some persons fear that the beautiful art of fine letter writing is in danger of becoming lost. Other persons, whose opinion we may trust, assure us, on the contrary, that never before has the world been so full of graceful and elegant letter writers.

Every letter is excellent which tells of interesting things in a simple and natural way. People write best, therefore, about the things that touch themselves most closely; for it is in these that their interest lies. The informal or familiar letter is the one most frequently written. In its ideal form it is simply a pen chat between two good friends on matters of mutual interest, with the personal note prominent. It must not be overwise or overwitty, and it must not labor in its flow. Moreover, its chief aim can no longer be that of news carrier, for the daily newspaper long ago relieved it of this once important office.

Some very poor talkers prove to be excellent letter writers. You may care to know that Oliver Goldsmith, whose pen seems to flow of itself, was a total failure in conversation. The

careful writing out of your chit-chat will be one of the surest aids toward learning to converse well. First and last and all the time one must be frank and sincere, or the written words will not ring true. In proportion as the soul of the writer shines out between the lines will the letter be of value, for every glimpse of a human soul is precious and to be held in reverence.

In formal or semi-familiar letters, it is customary to place the address of the writer at the close of the letter. No better adage can be taken to heart here than that "familiarity breeds contempt." Therefore, err on the side of formality in addressing strangers and mere acquaintances. The most formal communications of all will say *he*, *she*, and *they*, instead of *I*, *we*, and *you*. Observe this upon all formal invitations. This is a very convenient fashion for all kinds of short notes to persons with whom you have too slight acquaintance to use the more familiar forms.

While it is impossible to lay down general rules for every sort of letter, there is one rule that always holds good: *The beginning and the close of a letter must be courteous and suited to its occasion, while its general tone must conform to all the circumstances under which it is written.*

Absolute freedom is allowed in the beginning and in the close of friendly letters. Intimate friends may be wholly informal. A noble letter of sympathy from one man to another began, "Ned, I can not tell you how grieved I am over the terrible news." A loving letter from a father to his daughter began, "Well, Ella, I could not come to you this week."

Every formal signature should show the sex of its writer, and that of a lady should also show whether or not she is

married. Initials alone may be used by men, but it is better form to write the first name in full. Julius E. Smith is a more dignified and distinctive signature, hence more desirable, than simply J. E. Smith.

A lady still unmarried may sign herself Ella A. Brown to her friends, while for strangers she will write (Miss) Ella A. Brown. After marriage, social custom, business convenience, and good taste all decree that she use her husband's customary signature, prefixing *Mrs.* By observing this custom a woman shows delicate respect to her husband, while at the same time she consults her own natural dignity and refinement which suggest that her Christian name be not given needless prominence or publicity. Widows need not now use their own given names, unless they so choose. Formerly, *Mrs. Ella E. Day* was supposed to indicate the fact that Mrs. Day is a widow. A married woman must use her own given name in signing legal documents and professional or other business papers. She may also sign thus to her intimate friends, while to mere acquaintances she should use the more dignified social form.

Good taste and the teachings of conscience alike forbid us to commit to paper unkind or doubtful statements. Tattle or gossip about our friends and neighbors is the most undesirable of all material for one's letters. To chat about things and events rather than about people is a wise course, unless we have only kind things to say. As we grow older and wiser we learn to place our interests less and less in the small and petty. Hence, an early avoidance of all unkind gossip is the right start toward leading our thoughts to the best things in life.

Few people are called upon to write formal compositions; but frank, sunshiny letters are possible to all, and are a sure

means of conferring pleasure. To write as you talk will be to carry your own presence to friends who should consider your letter as the next best substitute for your own company. Remember, that your friends do not want from you an essay or a sermon; what they do want is a glimpse of *you*.

Business letters are the very opposite of friendly ones. Here one needs to study how to say the most in the fewest words. A business letter may well be written and rewritten till it can be no further condensed. Here every item of heading, address, and signature must be accurate and complete. Thus you see at once that the model writer of business letters may be a failure in the friendly epistle; while the friend whose pen chat we most enjoy may make a poor shift at business writing. By practice, however, one may easily excel in both.

Midway between very familiar letters and those strictly upon business lies a large class of social communications which express all possible shades of respectful formality, as well as every form and degree of courtesy. Notes of invitation, of regret, of congratulation, of condolence and sympathy, of introduction, are a few of the most common. In brief social forms one may follow any good model. In letters not to one's intimate friends, good taste and social usage alike demand that we state clearly and in correct form when, where, by whom, and to whom, the letter is written. There are reasons for this rule besides those of convenience; and to disregard good form in letters of courtesy is properly considered to show a lack of good breeding. The following hints will be found valuable:

As to mechanical details, a legible hand is of first importance. Flourishes are not in good taste. To abbreviate common words shows

indolence and lack of respect for one's correspondent. All numbers except dates and the number of a house should be expressed in words, and the street number should be written in full. Black ink and unruled paper are most approved: lined paper hints that the writer lacks skill. A note may be written upon pages one and three; if longer than this, the order should be one, two, three, four. A mode now somewhat prevalent takes the order, four, one, two, three. This method has some advantages, but is not commonly employed. The close should harmonize with the salutation which has preceded. Thus, the close, "Very respectfully," should not follow "My dear Sister." In formal business letters, *Miss* or *Mrs.* in parentheses should precede the signatures of women. All pre-titles are more respectful if written out in full, except *Mr.* and *Mrs.*, which are always abbreviated, and *Dr.*, which usually is. The best authorities regard abbreviations *Gen.*, *Col.*, *Capt.*, *Pres.*, etc., as impolite. They are certainly not in the best taste and are not indorsed by our best publications. Write "*The*" *Reverend* before the names of clergymen. *Mistress* is still used in England and Scotland as pre-title, but in America we have shortened it to *Miss* and to *Mrs.* The plural of *Miss Smith* is *the Miss Smiths*, and the plural of *Mrs. Smith* is *the Mrs. Smiths*. A woman should not herself use nor be addressed by her husband's pre-title; as, Mrs. Senator Brown, Mrs. General Jones. When using post-cards, omit salutation and complimentary close and all confidential communications. It is a breach of good manners to read the superscriptions upon envelopes and post-cards of other people, or to read the post-cards entrusted to one's self for delivery. It is unwise to combine business and personal affairs in the same letter.

I give you here examples of letters written by two of the greatest masters of English that the race has ever produced. One of these is part of a familiar letter written to his own little daughter by the man who composed our great Declaration of Independence. The second is by a man who used a wooden shovel for his scratchbook, yet who so trained himself that his letters are correct in every least detail. His penmanship was

careful to the point of elegance. His spelling, punctuation, and capitalization were as conscientious as his manner of expression.

The first letter was long held dear by a great queen and empress. Here is its story:

Queen Victoria was an assiduous collector of autographs, and it is an interesting and curious fact that one of the most precious treasures of her large collection is a letter written by Thomas Jefferson to his daughter Martha when she was eleven years old. Her Majesty frequently showed it to American visitors. Although Jefferson was an uncompromising enemy of England throughout his entire life, cherishing an unreasonable hostility to everything British, Queen Victoria admired him as much as did any American. The simplicity of his life and the tender interest he manifested toward his children seemed to touch her heart.

She obtained this letter from Mrs. Randolph, the daughter of Mr. Jefferson, some time after his death. Her fad for collecting autographs was then at its height, and she requested the foreign office at London to secure for her a typical example of Mr. Jefferson's writing. Mr. Vail, the British charge at Washington, forwarded the request to Mrs. Randolph, who, appreciating Queen Victoria's character, and knowing her love for children, selected a letter which she had received from her father during her childhood. It is dated Annapolis, November 28, 1783, and is addressed to "My dear Patsy." After expressing the sorrow he felt in parting with her at the school in which she was placed, he says:

"The acquirements which I hope you will make under the tutors I have provided for you will render you more worthy of my love, and if they cannot increase it, they will prevent its diminution. With respect to the distribution of your time, the following is what I should approve:

"From eight to ten practice music.

"From ten to one dance one day and draw another.

"From one to two draw on the day you dance and write a letter next day.

"From three to four read French.

"From four to five exercise yourself in music.

"From then till bedtime read English, write, etc.

"Take care that you never spell a word wrong. Always before you write a word consider how it is spelled, and if you do not remember it, turn to a dictionary. It produces great praise to a lady to spell well.

"If ever you are about to say anything amiss or to do anything wrong, consider beforehand and you will feel something within you which will tell you it is wrong and ought not to be said or done. This is your conscience, and be sure to obey it. Our Maker has given us this faithful internal monitor, and if you always obey it, you will always be prepared for the end of the world, or for a more certain event, which is death.

"I have placed my happiness on seeing you good and accomplished, and no distress which this world can now bring on me would equal that of your own disappointing of my hopes. If you love me, then strive to be good under every situation, and to all living creatures, and to acquire those accomplishments which will go far toward assuring you the warmest love of your affectionate father,

"THOMAS JEFFERSON."

From the Chicago Record.

The second letter has been engrossed and framed and hung in one of the Oxford (England) university halls as a specimen of the purest English and the most elegant diction. I hope you will read it many times until its nobility of thought, its beauty and simplicity of expression, have become a part of your own mental possessions.

Dear Madam:— I have been shown in the files of the war department a statement of the adjutant-general of Massachusetts, that you were the mother of five sons who have died gloriously on the battlefield. I feel how weak and fruitless must be any word of mine which should attempt to beguile you from grief of a loss so overwhelming.

But I cannot refrain from tendering to you the consolation that may be found in the thanks of the republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Very respectfully yours,

ABRAHAM LINCOLN.

EXERCISES

I. *Oral:* Discover by discussion the consensus of class opinion upon the following topics:

1. Some uses suitable to the various standard sizes of paper, namely:

foolscap	(about eight by thirteen inches)
letter paper	(about eight by ten inches or a trifle larger)
commercial note	(about five by eight inches)
packet note	(about five and three-fourths by nine inches)
note	(all smaller sizes)

2. The desirability or otherwise of highly colored papers and inks.

3. The desirability of having paper and envelopes matched or nearly alike in color, size, weight, etc.

4. The advantage or otherwise of wax as compared with gummed surfaces.

5. The hygiene of using a sponge rather than the tongue for moistening gummed surfaces.

6. Some probable reasons for frequent changes in the style of fashionable note papers.

7. The sizes, tints, and weight of paper always in good taste, and, on the whole, most convenient.

8. Some good reasons in favor of unruled paper.

9. Some reasons why everyone should be able to write a good-looking page without the aid of lines upon or underneath the sheet used.

10. The correct manner of folding commercial note and letter paper so that each will fit the envelope commonly used for either.

11. A simple rule to cover all cases where a stamp should be enclosed for reply.

12. Some obvious good features of the plan for learning a foreign language thru correspondence with some one in a foreign country, this system being now actually employed in several places in this country; some possible disadvantages also.

13. The politeness or otherwise of sealing a note to be delivered by a friend.

II. *Suggested Oral:*

1. With samples in the hands of pupils, discuss a collection of formal invitations and declinations, or regrets, which have been in actual use. Let these be gathered from any available source by pupils and teacher and kept for reference. Consider items of spacing, arrangement, printing or engraving, etc., as matters of custom and of taste.

2. In the same manner, discuss a similar collection of all the different bills, bill-heads, and receipted bills that the class can collect, noting similarities and differences and any other interesting points.

3. In like manner, discuss a collection of blank and of cancelled bank checks. Determine in this discussion whether a bank check is also practically a receipt; also, how many times it may be used as a receipt and to whom it has this use last.

4. In like manner, discuss a collection of all sorts of short advertisements, collected from some of the best possible publications. After agreeing upon a few model forms, paste these for future reference upon a sheet of manila or other stiff paper.

5. A report from committees of the class who shall have obtained information (1) as to whether the name of the county on mail sent to very small towns is necessary to insure safe delivery, or is chiefly desirable as an aid to rapid postal service; (2) as to the work done inside one of Uncle Sam's mail cars; (3) as to the most common annoyances to postal clerks in the matter of unsatisfactory addresses; (4) as to how minute should be the items of a letter heading to ensure prompt return mail; (5)

as to what sort of business form the average self-supporting citizen will probably most often need to make out.

III. *Suggested Written:*

1. Write formal notes of invitation, of acceptance, of declination with regrets, for a picnic or some other social gathering.

2. Make out in correct form a bill to your teacher for all your school properties to the least item, with a reasonable valuation assigned to each. Write her a receipt also for the total amount of the bill.

3. Assuming that you have become a self-supporting citizen, write out your own receipt to some other person for cash for rent, for borrowed money, for cash due you for board, and for any other item you select.

4. Write out a suitable advertisement of something wanted or for sale.

5. Answer in as good form as possible an advertisement cut from a newspaper.

6. State an imaginary but possible case where omission or error in location, date, address, or signature, gave rise to some fortunate result or to the reverse. Make this as explicit as possible, and if convenient, write in story form.

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 behavior,
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.

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CHAPTER XIV

ON THE USE OF ABBREVIATIONS

For the sake of convenience, many names are often abbreviated, or cut off. They are then called *abbreviations*, and must be followed by a period, to show that the name is not written in full. Certain titles, or forms of address, showing honors, position, or respect, are nearly always thus abbreviated.

These abbreviations are most apt to occur in letter headings, addresses, and business papers. In your arithmetic examples and in certain business papers you may use mathematical abbreviations; but in your letters and language exercises you are not permitted to use either figures or abbreviations, except in a few definite cases, such, for example, as tables of statistics. To use them elsewhere is to proclaim either ignorance of correct form, or shiftlessness and indolence. This is an important matter, the more so because it is one not usually understood. You have only to study a few issues of the very best magazines, such as *The Atlantic*, *The Century*, *Harper's*, *The Outlook*, or *Scribner's*, to see what are correct forms in writing. Your school readers, too, are usually printed correctly. Remember that the use of a newspaper is not sufficient authority for any form, since many excellent newspapers are sadly careless in these matters.

The most scholarly writers do not often abbreviate the names of the days of the week nor of the months of the year; and it is only permissible to do so in case the full date,

including the year, is given. How absurd the poems in Lesson VII would look, if the names of months and of days had been abbreviated! To employ as few abbreviations as possible is a safe rule, and is also in accordance with the present wise tendency among good writers. In calendars the names of the days are often abbreviated to save space. In a diary, also, this may possibly be allowed. But in formal letters and notes the full form should be used in accordance with the usual practice of our best writers of literature. Thus you may write *February twenty-second*, or *February 22*, or *Feb. 22, 1900*, but *never Feb. 22*. The textbooks indorsing this incorrect form show in their own pages of literature that it is not good form after all. Then do not by your own usage indorse forms which well-printed publications condemn as ignorant and shiftless.

It is required by courtesy that in written addresses we always use the titles *Master*, *Miss*, *Mister*, or *Mistress*. The two former are never abbreviated, and the two latter always are. The only other title besides *Mr.* and *Mrs.* that is used alone is *Dr.* for *Doctor*. And while you may see a sign reading *Dr. Smith*, you will do well to remember that *Doctor Smith* is a better form wherever the initials are omitted. You may use either of the following forms:

Professor Case, or *Prof. A. B. Case*
Superintendent Case, or *Supt. A. B. Case*
Captain [*Colonel*, *General*] *Case*, or *Capt.* [*Col.*, *Gen.*] *A. B. Case*
The Reverend Mr. Case, or *the Rev. A. B. Case*
The Honorable Mr. Case, or *the Hon. A. B. Case*

While you may omit the *the* in writing the two last titles, you must not omit it in oral speech, hence it is safer always to

write it. Notice the title of a certain modern novel, "The Honorable Peter Stirling."

As the use of titles is chiefly to show respect, it is urged by some very particular persons that pre-titles should always be written in full, even when the initials occur also. Since no one objects to the full form, you are certain to give no offence when you thus write every title in full. Certainly, the appearance of a written name is far more pleasing to the eye when no titles are cut off. *Professor Richard T. Ely* is a more courteous form than *Prof. R. T. Ely;* but remember always that *Prof. Ely*, *Rev. Smith*, and similar forms are not to be found in the most carefully printed publications.

Here are two other important cautions:

1. You must not abbreviate the name of a State, unless the name of town, or of county, precedes. Even then it is better form to write all out in full, and many business houses now require that the names of States be always written in full. Thus you may write *Austin, Mower County, Minn.*, or *Austin, Minnesota*, or even *Austin, Minn.*, but never *In Minn.*

2. You may not use the abbreviations *A.M.*, *P.M.*, or *M.* unless a given hour or day precedes, as *12 M.; Tuesday A.M.*

The title *Esq.* for *Esquire* is sometimes used instead of *Mr.* as a mark of especial respect. It is usually given in the United States as a sign of the legal profession, and in England to all literary and professional men. As a mere mark of respect it is now used less than formerly. When used, it is separated from the surname by a comma, as, *A. B. Case, Esq.*

The title *Honorable* is given, in the United States, to all members and ex-members of Congress and of State legislatures,

to judges, justices, and certain other judicial and executive officers. Be careful to use pre-titles in addressing all persons to whom they rightfully belong.

While abbreviations are seldom desirable in written forms, they are doubly rude in oral language. To say "Prof" and "Supe" for Professor and Superintendent is not respectful, for one cannot put a period into the voice to show that no discourtesy is intended.

If you are in doubt as to how to address a gentleman, remember that *Mr.*, oral or written, is always respectful and in good form. Since no dignity, however great, should ever be claimed by its owner, it follows that no person will ever use titles of any sort in his signatures, except in official documents. A hotel register bears simply the names *Theodore Roosevelt*, *Cyrus Northrop*, *James K. Hosmer*.

The term *professor* has come to be incorrectly conferred upon nearly every male teacher. Hence there has come to be a quiet effort on the part of many real professors to return to the simple title *Mr.* Any title used improperly loses thereby its especial meaning and becomes less honorable and distinctive.

You will not write *Mr.* before a name when you write *Esq.* after it, and you will not write *Dr.* before a name when you have a title reading *Doctor* after the name, such as *M.D.*, *D.D.*, or *LL.D.* Neither will you use *Reverend* when you use *D.D.* We say of this use that the greater title includes the less. Thus you see that there may often be two or three correct ways of writing the same name.

At the back of this book may be found a list of abbreviations; but it is less important that you know how to write these, than that you remember not to use them in ordinary manuscript.

People of culture and taste use few abbreviations, and fewer as they grow older. No scholarly person besprinkles his pages with them. The full form is always right and almost always better. The more formal a note or a letter, the less excuse for shortening of words. Hence, to write *Street*, *Avenue*, or *Place* in full is now considered more polite than to abbreviate, and the custom extends to the names of streets. *20 Third Street* is a better form to follow than *20 3rd St.*, and is also clearer in meaning.

While honors and titles are very good things in their way, and not to be despised, there are, however, better things in life for us to desire. After reading carefully the two following poems, try to determine in your own minds just what things Oliver Wendell Holmes here shows that he prized more highly than either.

Bill and Joe *

Come, dear old comrade, you and I
Will steal an hour from days gone by,
The shining days when life was new,
And all was bright with morning dew,
The lusty days of long ago,
When you were Bill and I was Joe.

Your name may flaunt a titled trail
Proud as a cockerel's rainbow tail,
And mine as brief appendix wear
As Tam O'Shanter's luckless mare;
Today, old friend, remember still
That I am Joe and you are Bill.

* Reprinted by permission of Houghton, Mifflin & Company, authorized publishers of Holmes' works.

You've won the great world's envied prize,
And grand you look in people's eyes,
With H O N and L L D,
In big brave letters, fair to see,—
Your fist, old fellow! off they go!—
How are you, Bill? How are you, Joe?

You've worn the judge's ermined robe;
You've taught your name to half the globe;
You've sung mankind a deathless strain;
You've made the dead past live again;
The world may call you what it will,
But you and I are Joe and Bill.

The chaffing young folks stare and say,
"See those old buffers, bent and gray,—
They talk like fellows in their teens!
Mad, poor old boys, that's what it means,"—
And shake their heads; they little know
The throbbing hearts of Bill and Joe!—

How Bill forgets his hour of pride,
While Joe sits smiling at his side;
How Joe, in spite of time's disguise,
Finds the old schoolmate in his eyes,—
Those calm, stern eyes that melt and fill
As Joe looks fondly up at Bill.

Ah, pensive scholar, what is fame?
A fitful tongue of leaping flame;
A giddy whirlwind's fickle gust,
That lifts a pinch of mortal dust;
A few swift years, and who can show
Which dust was Bill and which was Joe?

The weary idol takes his stand,
Holds out his bruised and aching hand,

While gaping thousands come and go,—
How vain it seems, this empty show!
Till all at once his pulses thrill;—
'Tis poor old Joe's "God bless you, Bill!"

And shall we breathe in happier spheres
The names that pleased our mortal ears:
In some sweet lull of harp and song
For earth-born spirits none too long,
Just whispering of the world below
Where this was Bill, and that was Joe?

No matter; while our home is here
No sounding name is half so dear;
When fades at length our lingering day,
Who cares what pompous tombstones say?
Read on the hearts that love us still,
*Hic jacet** Joe. *Hic jacet* Bill.

Oliver Wendell Holmes.

THE BOYS †

Has any old fellow got mixed with the boys?
If there has, take him out, without making a noise.
Hang the Almanac's cheat and the Catalogue's spite!
Old Time is a liar! We're twenty tonight!

We're twenty! We're twenty! Who says we are more?
He's tipsy,— young jackanapes?— show him the door!
"Gray temples at twenty?"— Yes! *white* if we please;
Where the snowflakes fall thickest there's nothing can freeze!

Was it snowing I spoke of? Excuse the mistake!
Look close,— you will not see a sign of a flake!
We want some new garlands for those we have shed,—
And these are white roses in place of the red.

* Latin: *here lies.*

† Reprinted by permission of Houghton, Mifflin & Company, authorized publishers of Holmes' works.

We've a trick, we young fellows, you may have been told,
Of talking (in public) as if we were old;—
That boy we call "Doctor," and this we call "Judge;"
It's a neat little fiction,— of course it's all fudge.

That fellow's the "Speaker,"— the one on the right;
"Mr. Mayor," my young one, how are you tonight?
That's our "Member of Congress," we say when we chaff;
There's the "Reverend" What's-his-name?— don't make me laugh.

That boy with the grave mathematical look
Made believe he had written a wonderful book,
And the ROYAL SOCIETY thought it was *true!*
So they chose him right in; a good joke it was, too!

There's a boy, we pretend, with a three-decker brain,
That could harness a team with a logical chain;
When he spoke for our manhood in syllabled fire,
We called him "The Justice," but now he's "The Squire."

And there's a nice youngster of excellent pith,—
Fate tried to conceal him by naming him Smith;
But he shouted a song for the brave and the free,—
Just read on his medal, "My Country," "of thee!"

You hear that boy laughing? — You think he's all fun;
But the angels laugh, too, at the good he has done;
The children laugh loud as they troop to his call,
And the poor man that knows him laughs loudest of all!

Yes, we're boys,— always playing with tongue or with pen,—
And I sometimes have asked,— Shall we ever be men?
Shall we always be youthful, and laughing, and gay,
Till the last dear companion drops smiling away?

Then here's to our boyhood, its gold and its gray!
The stars of its winter, the dews of its May!

And when we have done with our life-lasting toys,
Dear Father, take care of Thy children, the BOYS!

Oliver Wendell Holmes.

EXERCISES

I. By oral discussion, determine the opinion of pupils as to which form of address makes the more artistic appearance when printed, a full or an abbreviated form.

II. Let pupils each take one number of a reputable magazine to examine and to report upon in class in written list, as to all abbreviations used. Odd numbers of any well-printed publications may be used if magazines cannot be had.

III. Let pupils each examine one carefully printed book, to ascertain whether abbreviations are actually used there, and, if so, to what extent: reports upon this to be oral or written, at discretion of teacher.

IV. Determine by discussion and vote the opinion of the class as to the propriety of using in newspaper headlines abbreviations which would not be allowed in a first-class magazine.

Full knee-deep lies the winter snow,
And the winter winds are wearily sighing:
Toll ye the church-bell sad and slow,
And tread softly and speak low,
For the old year lies a-dying.
Old year, you must not die;
You came to us so readily,
You lived with us so steadily,
Old year, you shall not die.

From "The Death of the Old Year," by Alfred Tennyson.

CHAPTER XV

PICTURE WORDS AND WORD PICTURES

Today you may begin to think about the pictures in words. Shut your eyes after reading each of the following expressions and try to decide at what point you obtain a clear mind picture of some one object.

A flower
A blue flower
A small blue flower
A small, blue spring flower
A————————?

Can you guess what flower I have in mind?

The word *violet* is upon some lips, and *anemone* and *hepatica* upon others. If I had added the word *fragrant,* perhaps some of you would have guessed the blue English violet, whose least tiny blossom proclaims its own presence as loudly as if it spoke.

Try to form a mind picture for the following group of words:

A gorgeous, stately, nodding, speckled flower, found wild and also in cultivation.

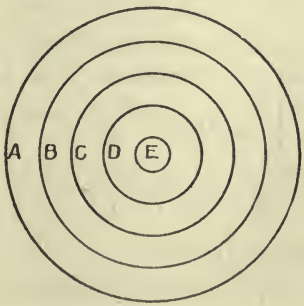
Country children have the advantage here, and some of them will think at once of the tiger lily. If I had said instead, *A stiff, stately, scarlet July flower,* they might have guessed the meadow lily, which on our Western prairies weaves thick, soft carpets for cloud shadows to walk upon. If, instead of

wild lilies, I had named a trolley car, it would have been the city children who would at once have had the clearer mind pictures. Any picture word may call up to you all that you have ever known in connection with that word. If, besides remembering the object, you also see a clear mind picture of the thing itself, you possess within your own mind a source of much pleasure, in the recalling of familiar scenes and faces.

Observe that the same word brings different pictures to different persons. The same group of words meant *violet*, *anemone*, or *hepatica*, according to your different mind pictures. So, too, the word *home* means to each of you a different place and a different mind picture.

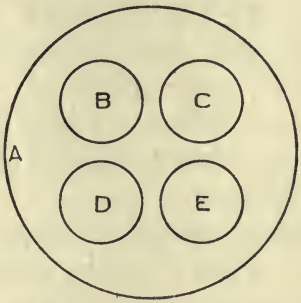
The more special, or *specific*, a term is, the clearer mind picture it will bring. That is to say, special terms are better picture words than general terms. Thus *violet*, *rose*, *pansy*, each gives you a more distinct picture than *flower*.

By a simple diagram you can see how each added descriptive term *limited*, or *confined*, your thought to a smaller class than before, while your pictures grew at the same time more and more distinct. The diagram can be arranged in many ways, according as you consider one or another point first in order.



Thus, we may suppose that A includes all *flowers;* B includes all *blue flowers;* C includes all *small blue flowers;* D includes all *small, blue, spring flowers;* E includes all *small, blue, spring violets.*

Here is another way of picturing to the eye the smaller classes included in a larger class:



If the circle A includes all lilies, we may suppose that B, C, D, and E represent variously tiger lilies, lemon lilies, meadow lilies, and lilies of the valley. *What lilies are here excluded from the small circles?*

You may notice that while the word *flower* includes more objects, it means much less than the word *violet.* In other words, while *flower* has greater *extent*, *violet* has greater *content*, or *meaning.* The word *violet* means even more than the picture phrase, *small, blue, spring flower*, which also indicates similar flowers. I hope you see by this how much more one picture word may often mean than another apparently more important in itself.

Observe the following expressions, which might also be diagramed:

A little red schoolhouse.
A white, vine-covered cottage.

A tall, graceful, fragrant yellow lily.
A low, delicate, fragrant white lily.

Please to name to yourself here every class of house, cottage, and lily *excluded* by the successive descriptive words.

In carrying our thoughts to other people, and in receiving thoughts from them, we constantly use word pictures. To be able to make others see things as we see them, we need to become painters in words. For language is as full of color as an artist's palette, if one but learn to use the brush.

For practice in the use of words that may help you make pictures, I give you many names for which you are to find suitable descriptive terms. In doing this you may seek help anywhere and everywhere, after you have first called up out of your own mind all the suitable words that you can find there. In this work it will help you to study carefully the features of people and things around you, and to observe what descriptive terms occur in your readers and other books. To use striking and original expressions is very desirable, in case these are appropriate.

Thus Longfellow says:

Maiden with the *meek* brown eyes.
She has two eyes so *soft* and brown.
With those *deep* and *tender* eyes.
With *merry-making* eyes and *jocund* smile.

Your manner of using descriptive words will go far toward determining the style of your writing. To excel in this use is to become an artist in words. Now no one becomes an artist without much careful practice; but even practice grows at last enjoyable, as one gradually gains skill.

I give you for study today a poem full of very beautiful word pictures. You can scarcely read the poem too slowly. The quiet, sober voice will slowly call up picture after picture in dull, gray colors of late fall. This poem was a favorite with Abraham Lincoln, and it deserves all the thought you are able to give it. You may not understand every line at first. Some lines you may not fully understand for a good while; but, as you read it over and over, trying to see every one of its remarkable word pictures, and then come back to it again after weeks, or perhaps months, you will find that its beauty and meaning have grown into your soul and become a part of yourself.

The Closing Scene

Within this sober realm of leafless trees,
The russet year inhaled the dreamy air,
Like some tanned reaper in his hour of ease,
When all the trees are lying brown and bare.

The gray barns, looking from their hazy hills,
O'er the dim waters wid'ning in the vales,
Sent down the air a greeting to the mills,
On the dull thunder of alternate flails.

All sights were mellowed, and all sounds subdued,
The hills seemed farther, and the stream sang low;
As in a dream the distant woodman hew'd
His winter log, with many a muffled blow.

Th' embattled forests, erewhile armed in gold,
Their banners bright with every martial hue,
Now stood like some sad beaten hosts of old,
Withdrawn afar in time's remotest blue.

On slumb'rous wings the vulture tried his flight,
  The dove scarce heard his singing mate's complaint,
And like a star, slow drowning in the light,
  The village church-vane seemed to pale and faint.

The sentinel cock upon the hillside crew;
  Crew thrice, and all was stiller than before—
Silent till some replying wanderer blew
  His alien horn, and then was heard no more.

Where erst, the jay within the elm's tall crest,
  Made garrulous trouble round the unfledged young;
And where the oriole hung his swinging nest
  By every light wind like a censer swung;

Where sang the noisy masons of the eaves,
  The busy swallows circling ever near,
Foreboding, as the rustic mind believes,
  An early harvest and a plenteous year;

Where every bird which charmed the vernal feast
  Shook the sweet slumber from its wings at morn,
To warn the reapers of the rosy east,—
  All now was songless, empty, and forlorn.

Alone, from out the stubble piped the quail,
  And croaked the crow, through all the dreary gloom;
Alone the pheasant, drumming in the vale,
  Made echo to the distant cottage loom.

There was no bud, no bloom upon the bowers;
  The spiders wove their thin shrouds night by night;
The thistle-down, the only ghost of flowers,
  Sailed slowly by — passed noiseless out of sight.

Amid all this, in this most cheerless air,
  And where the woodbine sheds upon the porch

Its crimson leaves, as if the year stood there,
Firing the floor with his inverted torch —

Amid all this, the centre of the scene,
The white-haired matron, with monotonous tread,
Plied the swift wheel, and with her joyless mien,
Sat like a Fate, and watched the flying thread.

She had known sorrow. He had walked with her,
Oft supped, and broke with her the ashen crust,
And in the dead leaves, still she heard the stir
Of his black mantle trailing in the dust.

While yet her cheek was bright with summer bloom,
Her country summoned, and she gave her all;
And twice war bowed to her his sable plume,
Re-gave the swords to rust upon the wall; —

Re-gave the swords — but not the hand that drew
And struck for liberty the dying blow;
Nor him who to his sire and country true
Fell 'mid the ranks of the invading foe.

Long, but not loud, the droning wheel went on,
Like the low murmurs of a hive at noon,
Long but not loud the memory of the gone
Breathed through her lips a sad and tremulous tune.

At last the thread was snapped, her head was bow'd;
Life dropped the distaff through his hands serene;
And loving neighbors smoothed her careful shroud,
While Death and Winter closed the Autumn scene.

Thomas Buchanan Read.

EXERCISES

I. *Oral:* Stanza by stanza, name the successive word-pictures which you find in this poem.

II. *Oral:* Name the word picture which seems to you most beautiful of all in the entire poem, with any reasons that occur to you for your liking it.

III. *Written:* The same.

IV. *Mental:* Close your eyes and see what mind pictures you can call up, corresponding to word pictures in this poem.

V. *Written, for permanent use and reference:* In your wordbook arrange columns for descriptive terms under each of the following names, allowing room for at least twenty terms. Slowly, day by day, add appropriate descriptive words gathered from reflection, observation, or reading. Avoid repetition, when possible.

1. eyes
2. forehead
3. nose
4. cheeks
5. eyebrows
6. complexion
7. head
8. neck
9. shoulders
10. hands and fingers
11. lips and mouth
12. face
13. form
14. hair
15. teeth
16. chin
17. water
18. cloud
19. weather
20. dress
21. flowers
22. fruit
23. grass
24. sky
25. storm
26. air and atmosphere
27. horse and dog
28. cow and sheep
29. a friend
30. home
31. manner
32. studies
33. hair and beard
34. voice
35. music
36. leaf
37. tree
38. a building
39. hill
40. prairie
41. child
42. villain or coward
43. hero and heroine
44. work
45. a story
46. fire
47. laughter
48. valley
49. colors
50. sleep
51. months
52. snow and ice

VI. *Suggested Supplementary Work:* Let some poem of Longfellow's, as "Rain in Summer," "The Beleaguered City," or "The Birds of Killingworth," be read or studied in class, observing the descriptive terms used.

NOTE: As many recitations as possible may here be given to suitable single poems by American or English writers, following out the method of study indicated in Chapters XII and XV. See Appendix for suggested poems.

Already, close by our summer dwelling,
The Easter sparrow repeats her song;
A merry warbler, she chides the blossoms —
The idle blossoms that sleep so long.

The bluebird chants, from the elm's long branches,
A hymn to welcome the budding year.
The south wind wanders from field to forest,
And softly whispers, "The Spring is here."

. . . . . .

Yet these sweet sounds of the early season,
And these fair sights of its sunny days,
Are only sweet when we fondly listen,
And only fair when we fondly gaze.

There is no glory in star or blossom
Till looked upon by a loving eye;
There is no fragrance in April breezes
Till breathed with joy as they wander by.

*From "An Invitation to the Country," by William Cullen Bryant.**

*Reprinted by permission of D. Appleton & Company, publishers of Bryant's complete works.

CHAPTER XVI

UPON THE APOSTROPHE

There is a useful little mark called the *apostrophe*, which you should at once learn to use correctly, if you have not already done so. It has the form of a comma, and was once given the name "high comma" by two little girls who did not know its real name.

The apostrophe shows something left out. At the time Mr. Samuel Pepys wrote his diary, certain forms in both written and spoken language were changing very rapidly. From the pages of his diary I select the following for your thoughtful consideration:

I followed Besse her messenger.
Charles his name.
At Roger Pepys his wedding.
I staid writing of the day its passages.

Now these expressions according to our use today are written thus:

I followed Besse's messenger.
Charles' name.
At Roger Pepys' wedding.
I staid writing of the day's passages.

We could also express the same idea by writing:

I followed the messenger *of Besse.*
The name *of Charles.*
The wedding *of Roger Pepys.*
The passages *of the day.*

Before the days of Pepys, while our language was in its Anglo-Saxon and early English form, the relation we now express by *of* had been shown by a little ending *es* placed after a word and forming part of it. Thus *hors* was *horse*, while *horses* meant *of a horse* or *belonging to a horse*. In *Wednesday* we still see this *es*, the word being once *Wodnes-daeg*, that is, day of Woden, or Woden's day.

In the seventeenth and eighteenth centuries this *e* was gradually replaced by the apostrophe (the form with *his* and *her*, used by Pepys, being a very popular, but shortlived fashion). Then, after this was done, people could see upon the printed page the difference between *horses*, meaning *more than one horse*, and *horse's*, meaning *of a horse* or *belonging to a horse*. A little later they began also to put an apostrophe after *horses* when they meant *of horses* or *belonging to horses:* as thus, *horses'*.

This has proved to be an advantage in clearness, so this way of writing has been kept up.

While *'s* at the end of a word very often shows ownership, or possession, it may also show *authorship*, *origin*, *kind*, *measure*, or some other relation. In general, these relations may be expressed by the word *of*, as you will see by the examples in your exercises.

In case a name ends already in *s*, we may, if we choose, write after it the apostrophe alone when we wish to show possession or the *of* relation. Usage permits either method. The second *s* is not usually to be sounded as a separate syllable. Adopt your own method after careful study of the exercises and after class discussion.

One other rather rare use of the apostrophe is shown in

the following plural* forms: *Two 3's and four 5's; +'s and —'s; the a's in this word.* This use is for the sake of clearness; and in this one case no omission is shown by the apostrophe.

The apostrophe often helps also to contract, or *draw together*, two words into one. They are written as a single word, and the place of the missing letter or letters is indicated by the apostrophe. Thus, you may at your own pleasure omit many a letter, so long as you show by the apostrophe that you know you have left it out. Here is a list of the contractions most frequently used:

I'm, I am
I've, I have
you're, you are [etc.]
he's, he is [etc.]
it's, it is
what's, what is
there's, there is
I'd, I had or I would
I'll, I will
isn't, is not
aren't, are not
can't, can not
doesn't, does not
don't, do not or does not
'Change, Exchange

won't, will not
sha'n't, shall not
e'er, ever
e'en, even
where'er, wherever
ne'er, never
o'clock or o' the clock, of the clock
'round, around
'neath, beneath
tho', though
altho', although
thro', through
on't, on it
liv'd, lived

These contractions occur chiefly in *colloquial*, or conversational language. In poetry, you may notice also many other contractions not in common use.

* Plural, more than one; singular, one only.

I have said that either *don't* or *doesn't* may be used in place of *does not*. This is a point upon which opinions differ. Certain writers urge that since *he do not* is no longer good English, we should never say *he don't*. Other authorities, equally noted, say that the swiftest and most direct form is always best, and that for mere convenience we should use *he don't;* that *he don't* is correct historically, and that *don't* may also be considered a further contraction of *doesn't*. Of course, neither *don't*, *doesn't*, *can't*, *won't*, nor *sha'n't* would appear in really formal or polished speech, and here we are talking about conversational language merely. Discuss this question freely in class and decide by vote which form you will indorse, by your own use. Remember that since no one objects to *he doesn't*, by adopting that form you will be certain not to give offence. But remember, also, that no book makes rules for language. All a book can do is to say: Such and such ways of speech were used by this man, or by that group of men: if you think them wise users of language, follow their example. Hence, whenever usage is divided, as in this case, you may consult your own judgment and good taste. It will be well for you to watch for these forms in your reading, and to decide thus which one you prefer.

There is a very important lesson for you, hiding away beneath this discussion. It is this: Begin *now* to find out for yourselves what is good usage in English. Go to the largest and best dictionary you can find and look up every doubtful point. *Refuse to believe* what you see in this book or in any book regarding good usage, unless it is reinforced by citations from the best writers in English. In nine cases out of ten, usage allows more than one form, and it is seldom that one may

say, *This and this alone is correct.* Therefore, let your own inquiry always be, not *What is the correct form?* but, *What is the better use?*

And remember here what has been said before, and will be said again and again, that no other one thing will so quickly make you good users of language as this *habit of close observation.* It is by beginning early to exercise judgment and taste that you will at last come to possess, and to express easily and naturally, swift, sure judgment and unerring good taste.

Observe the application of this lesson in the following extract from Dickens' "The Christmas Carol:"

"Ha, ha!" laughed Scrooge's nephew. "Ha, ha, ha!"

If you should happen, by any unlikely chance, to know a man more blest in a laugh than Scrooge's nephew, all I can say is, I should like to know him, too. Introduce him to me, and I'll cultivate his acquaintance.

It is a fair, even-handed, noble adjustment of things, that, while there is infection in disease and sorrow, there is nothing in the world so irresistibly contagious as laughter and good-humor. When Scrooge's nephew laughed in this way, holding his sides, rolling his head, and twisting his face into the most extravagant contortions, Scrooge's niece, by marriage, laughed as heartily as he. And their assembled friends, being not a bit behindhand, roared out lustily.

"Ha, ha! Ha, ha, ha!"

"He said that Christmas was a humbug, as I live!" cried Scrooge's nephew. "He believed it, too!"

"More shame for him, Fred!" said Scrooge's niece indignantly. Bless those women! they never do anything by halves. They are always in earnest.

"He's a comical old fellow," said Scrooge's nephew, "that's the truth; and not so pleasant as he might be. However, his offenses carry their own punishment, and I have nothing to say against him."

"I am sure he is very rich, Fred," hinted Scrooge's niece. "At least you always tell *me* so."

"What of that, my dear?" said Scrooge's nephew. "His wealth is of no use to him. He don't do any good with it. He don't make himself comfortable with it. He hasn't the satisfaction of thinking — ha, ha, ha! — that he is ever going to benefit us with it."

"I have no patience with him," observed Scrooge's niece. Scrooge's niece's sisters, and all the other ladies, expressed the same opinion.

"Oh, I have!" said Scrooge's nephew. "I am sorry for him: I couldn't be angry with him if I tried. Who suffers by his ill whims? Himself, always. Here, he takes it into his head to dislike us, and he won't come and dine with us. What's the consequence? He don't lose much of a dinner."

"Indeed, I think he loses a very good dinner," interrupted Scrooge's niece. Everybody else said the same, and they must be allowed to have been competent judges, because they had just had dinner; and, with the dessert upon the table, were clustered round the fire, by lamplight.

"Well, I am very glad to hear it," said Scrooge's nephew, "because I haven't any great faith in these young housekeepers. What do *you* say, Topper?"

Topper had clearly got his eye upon one of Scrooge's niece's sisters, for he answered that a bachelor was a wretched outcast, who had no right to express an opinion on the subject. Whereat Scrooge's niece's sister — the plump one with the lace tucker, not the one with the roses — blushed.

EXERCISES

I. *Written and Oral:* Write after each of the following names an apostrophe and *s*, following it by some word beginning with *s*, as, *sake, staff, sayings, stories, soldiers.* Then decide whether or not you prefer to omit the *s* in certain of these cases.* If in one, why not in all? Pronounce each expression and decide whether or not the form with *of* would sound better.

*The words *acquaintance, conscience, goodness,* and *Jesus,* when used in the possessive sense (usually followed by sake), are generally written with the apostrophe following, but without the *s*.

Jesus	Greece	niece	horse
Moses	Dickens	St. Nicholas	topaz
Socrates	acquaintance	moss	ostrich
James	prince	Illinois	Mr. Jones
Keats	conscience	house	fish
France	goodness	mouse	lass

II. *Oral:* Tell in your own words all that is indicated by the apostrophe in the following cases, distinguishing ownership from other relations:

This boy's shoe; those boys' shoes; my boys' shoes; John's pony; Helen's pencil; ladies' slippers; men's boots; children's rubbers; babies' socks; a year's rest; a month's vacation; the sun's distance from the earth; my childhood's earliest thoughts; her ladyship's whim; the wide world's joy; six spears' length from the entrance; boyhood's play; the doctor's rules; to your heart's content; the wild bee's chase; the wild flower's time and place; Mason and Dixon's line; Webster's and Worcester's dictionaries; John and William's book; John's and William's books; Longfellow's poems; the winter's storm and sleet; Lincoln's assassination; a city's mourning; the king's evil deeds; the trees' leaves; Solomon's temple; a pound's weight; William and Mary's reign; Elizabeth's and Mary's reigns; Rice and Besant's novels; Dickens' and Thackeray's novels; Warner and Twain's "Gilded Age;" Beaumont and Fletcher's dramas; Bancroft's, Prescott's, and Motley's histories; Charles the Second's reign; For David my servant's sake.

III. *Oral, and then Written:* From the examples given above determine a rule to govern your own use of the apostrophe with *s* to show (1) ownership; (2) joint ownership and authorship.

IV. *Suggested:* Report in writing a short conversation, using as many contractions as possible. Imagine yourselves, if you choose, as buying groceries, or dry goods, or plants, or fruit, or as at a shop where various articles may be repaired.

CHAPTER XVII

OUR ENGLISH AND ITS SPELLING: THE USE OF A DICTIONARY

If, as I hope, you have begun to write in your *diurnal*,* or journal, or diary, every day, it is probable that you are thinking more than before about the spelling of words.

I mentioned to you a while ago that hero of the Middle Ages, whose name managed to get itself spelled in eighty-five ways. Now, I presume, some conscientious girl is thinking, "I wonder which was the right way!" and I fancy I hear a boy say, "Well, I guess it can't make much difference how we spell it, after all!" And in both of these remarks there is wisdom. For, if there is a right way in any matter, we should seek and follow it. But in the days of brave Dietrich von Bern, there was no one right way; so it made little difference how his name was spelled.

You remember, I hope, as an early lesson told you, that spoken speech always precedes written. Even those world epics, the Iliad and the Odyssey, said to have been composed by the blind Homer, lived long, from generation to generation, wholly by word of mouth, sung and related by wandering bards. Then, at last, they were reduced to writing and have become today your inheritance and mine.

This leads me to tell you a secret, not yet generally known.

* *Diurnal* is an old form not now in use. It is the doublet of *journal*. All three words come from the Latin *dies*, day. In the time of Pepys, *diurnal* was as common a term as *diary*. The change from *d* to *j* is often found.

I would whisper it to you, if I might, for fear someone may tell you it is not the truth. But as you grow older, even if not now, you will know for yourselves the truth of what I say. And this is the secret: *Our spelling as it exists today is largely a matter of accident*, and often a very bad accident, at that. Upon some of your faces, no doubt, a relieved smile takes the place of the anxious look put there by unsuccessful struggles with your spelling book. You certainly have my sympathy, in case you are not *eye-minded*, that is, quick to retain forms taken in thru the eye; and it may comfort you somewhat to be assured that your grandchildren will be spared some of your pains. You today, however, must spell English as it is now written, no matter how hard you have to work.

Nevertheless, in a dozen words you may now take an easy, natural spelling. The directors of the National Educational Association of our country have adopted in printed reports the twelve following spellings: *tho* and *altho; thoro* and *thorofare; thru* and *thruout; program; catalog, prolog, decalog, demagog, pedagog.* I should advise you all to adopt these forms, for they are certain soon to be the ones most used, several of them being already endorsed by the latest dictionaries.

You may be glad, too, that the board appointed by our Government has simplified the spelling of many geographical names, leaving off the *h* in *burgh* and the *ugh* in *borough.* The recent textbooks in science leave off the final *e* in hundreds of words where it was formerly used.

It does not follow from this that you or I may spell words in any careless way. The thing for you and for me to do is to take the simplest form of spelling that has the sanction of our

greatest scholars. These all agree that the spelling of English should be somewhat changed as soon as possible. We have dropped a *k* from *almanack*, *rhetorick*, *musick*, and similar words. We have dropped the *u* from such words as *harbour*, *honour*, *governour*. A famous catchword in the spelling schools of fifty years ago was *phthisic*. This word is now spelled as it has always been pronounced, simply *tisic*. Is it not possible that some day we may be as wise as the Italians, who spell *philosophy* and *photography*, *filosofia* and *fotografia?* And is it not probable that just as the *k* has dropped from *musick*, so the useless *e* will drop from *hypocrite*, *opposite*, and similar words? Not that you or I may drop it now, but that others who come after us will probably do so.

Our language can not be spelled wholly according to sound, because it has many more sounds than characters to represent those sounds. Moreover, no two communities, no two individuals even, pronounce exactly alike. But, after all, we are today, more than ever before, tending toward more uniform and more simple speech. How could this be otherwise when electricity and steam make neighbors of the most distant peoples?

A few years ago there was much talk over *Volapük*, a so-called *world language*, invented by a German scholar. Now this very wise man in effect asked one hundred twenty-five millions of English-speaking people to give up the simplest language on the earth, and to take in its place another language full of the little endings that English shed several hundreds of years ago. For us now to adopt Volapük, or German, or Russian, would be like giving up a simple and convenient machine in exchange for one that is complex and hard-running.

But "what has this to do with you?" I answer: In your own speech, whether oral or written, do your part toward making and toward keeping English such a language as may well meet the needs of all Earth's peoples. I have said before that you may be glad you are born to speak an easy language like English. But you have something more to do about it than merely to be glad. You have each of you, in fact, a definite duty to perform toward this language, if you would fulfill in some small measure the debt you owe to it. Discard from your own vocabulary the affected, the coarse, and the vulgar. Have ready to your call so many good and noble words that you can instantly without effort choose the one which best voices your thought. Determine that the cause of good English shall not suffer thru your own use. And remember that an elegant and refined use of English will be your best passport into the society of educated people.

And do not despise your spelling book nor begrudge any time needed to master it; for spelling is one necessary part in your command of written English. But remember that the least important use of a dictionary is to give the spelling and pronunciation of words. Its best gift is in the meaning of words, with citations of their use by writers of good English. Our dictionary makers are not inspired. They merely report to us what seemed to themselves the best way to spell English words, many of which have previously been spelled in several different ways, together with definitions based upon usage.

Look upon your dictionary then merely as a valuable report of the use and meanings of words; and remember that it must often be revised in order to give correct reports upon the changing use of old words and upon the introduction of new

words. A Latin lexicon may well last you a lifetime; not so the dictionary of vigorous living English. But respect your dictionary and hold it very dear; for with it you can, if you will, conquer all English literature and make it your very own. A great college president once said to a graduating class, "I have no doubt that I use my dictionary far more often than does any one of you."

The following extracts from the pen of Professor Brander Matthews of Columbia University show you how an able writer of English looks at these matters today:*

Language is merely an instrument for the use of man; and like all other instruments, it had to begin by being far more complicated than is needful. The watch used to have more than a hundred separate parts, and now it is made with less than two-score. . . . Greek and German are old-fashioned watches; Italian and Danish and English are watches of a later style. Of the more prominent modern languages, German and Russian are the most backward, while English is the most advanced. . . .

That there is no theory or practice of English orthography universally accepted today is obvious to all who may take the trouble to observe for themselves. The spelling adopted by the *Century Magazine* is different from that to be found in *Harper's Magazine;* and this differs again from that insisted upon in the pages of the *Bookman*. The *Century* has gone a little in advance of American spelling generally, as seen in *Harper's*, and the *Bookman* is intentionally reactionary. . . .

And just as there is no system of English spelling tacitly agreed upon by all men of education using the English language at present, so there is also no system of English spelling consistently and continually used by our ancestors in the past. . . . At no time in the long unrolling of English literature from Chaucer to Arnold has there been agreement among those who used the language as to any precise way in which its words should be spelled.

* From "Parts of Speech: Essays on English." Reprinted by permission of the publishers, Charles Scribner's Sons.

The orthography of our language has never been fixed for a decade at a time. And this understanding of the real facts of the situation is likely to be enlarged in the immediate future by the wide circulation of many reprints of the texts of the great authors of the past in the exact spelling of the original edition. So long as we were in the habit of seeing the works of Shakspere and Steele, of Scott, Thackeray, and Hawthorne, all in an orthography which, if not uniform exactly, did not vary widely, we were sorely tempted to say that the spelling which was good enough for them is good enough for us and for our children.

But when we have in our hands the works of those great writers as they were originally printed, and when we are forced to remark that they spell in no wise alike one to the other; and when we discover that such uniformity of orthography as they seem to have is due merely to the practice of the modern printing-offices and proof-readers — when these things are brought home to us, any superstitious reverence bids fair to vanish which we may have had for the orthography we believed to be Shakspere's and Steele's and Scott's and Thackeray's and Hawthorne's.

. . .

To diffuse accurate information about the history of English orthography is the most pressing and immediate duty now before those of us who wish to see our spelling simplified. We must keep reminding those we wish to convince that we want their aid in helping along the movement which has in the past changed *musique* to *music*, *riband* to *ribbon*, *phantasy* to *fantasy*, *œra* to *era*, *phœnomenon* to *phenomenon*, and which in the present is changing *catalogue* to *catalog*, *œsthetic* to *esthetic*, *programme* to *program*, *technique* to *technic*.

EXERCISES

I. *Oral:* Read the following sentences aloud in class, pronouncing the words in *ough* like the other italicized word or words in the same sentence or group of sentences. Count the number of different sounds given in all to *ough*.

1. My *doughty cow* was stuck fast in a *slough* near the *plow*.

2. One or two *cups* of water may cure your *hiccoughs.*

3. Say "as if," rather than "as *though.*" *Though* is a shortened form of *although* and should be *so* used. Knead your *dough* lightly, but *thoroughly.**

4. The cat sprang *off* the *trough* with a loud *cough.*

5. As he went *through* he cried, "*Shough, shough, do!*"

6. The horse waded from the *dock* into the *lough* till his *houghs* were well under water.

7. Every *puff* of wind bore to our nostrils the odor from the *sough.* The *slough* from the sore wing of the *chough* was also most offensive. The *slough* of the snake was not *tough* and it broke easily in my hands. The *sough* of the wind showed that the night was growing *rough.*

II. 1. *Oral:* Learn by vote the class opinion as to the desirability of reforming the spelling of words in *ough.*

2. *Mental:* Look up in a recent dictionary all the above words in *ough,* and determine which ones may now be spelled in simpler form.

III. *Mental:* Find out if you can from a study of the article on Orthography in the first part of your Century, or Standard, or Webster's Dictionary:

1. Whether *t* or *ed* is the older form of ending in such words as *published, fixed,* etc.

2. Some of the reforms in spelling for which we may thank Dr. Noah Webster.

* The reformed spellings, *tho* and *thru,* recommended by the National Educational Association and adopted thruout the text of this book, are not yet in universal use; therefore the older form is included among these illustrations.

CHAPTER XVIII

CERTAIN TROUBLESOME WORDS

fell	lay	raise	set
fall	lie	rise	sit

Your lesson today may seem rather short and simple ; but if you think it unimportant, you will be likely to forget its teachings just when you most need them. Even well-educated people sometimes err in the use of the words that we are now to consider.

Four of these words are called *causatives*, because they *make* or *cause* certain results. Here is the list :

Causatives	*meaning*
fell	to cause to fall
lay	" " lie
raise	" " rise
set	" " sit

The meaning given here is not the only one, but is the one most commonly used. You will do well to study the forms of all these words as given in sentences, determining not to confuse those belonging to each pair of words.

Thus we may say :

I. The man *fells* a tree and the tree *falls*.
He *felled* a tree and the tree *fell*.
He *has felled* a tree and the tree *has fallen*.

That is to say, The man *fells, felled,* or *has felled* the tree. But the tree *falls, fell,* or *has fallen.* In other words, the *felling* of the tree by the man caused the *falling* of the tree.

When we *fell a seam,* we cause the edges of the cloth to *fall flat,* and they are sewed down in that position.

II. Mary *lays* the book here; the book *lies* where she put it.
She *laid* the book here; the book *lay* here, until now.
She *has laid* the book away, and it *has lain* neglected.

In other words, Mary's *laying* the book down caused the *lying* of the book in that place.

The army *lies* in camp. Cuba *lies* in the ocean. Oviparous animals *lay* eggs. We *lay* a cable, bricks, plans, roads.

III. He *raises* his kite and the kite *rises.*
He *raised* his kite and the kite *rose.*
He *has raised* his kite and the kite *has risen.*

In other words, the *raising* of the kite by the boy caused the *rising* of the kite.

IV. Mary *sets* her doll in the chair, and it *sits* there now.
She *set* her doll in the chair, and it *sat* there all night.
She *has set* her doll in the chair, and it *has sat* there uncomplainingly all day.

In other words, Mary's *setting* her doll in the chair caused the *sitting* of the doll in that place.

Set has a very wide use in everyday language. We *set* a hen on eggs, or we *set* eggs under a hen, and she *sits* patiently brooding for three weeks. We *set* a box on end; *set* a boy at work; *set* a table for dinner; *set* a price, *set* things in order, *set* a saw, *set* a trap, *set out* a plant, *set* pearls in a ring, *set* a bone; *set* our hearts on what we long for; and *set* good or bad examples.

Birds *sit* on eggs or *sit* on a branch or *sit* (roost) on their perches. Our clothes *sit* well or ill, altho we speak of the *set* of one's dress. Remember that clothes never "set" but "sit" or *fit*. We *sit down* to rest and we *sit up* to watch. "Will you sit?" is a somewhat better expression than "Will you sit down?" but either may be used.

Notice the correct use of these words in the following sentences, and watch for them in your everyday reading:

We have testified of God that he *raised up* Christ, whom he raised not up, if so be that the dead *rise* not.

I *Cor.* xv. 15.

Well may you see things well done there: adieu!
Lest our old robes *sit* easier than our new.

Shakspere, "Macbeth."

Mrs. Sterling was a woman whose skirt *sat* well; who adjusted her waist and patted her curls with a preoccupied air when she inquired after your welfare.

George Eliot.

We *lay* at St. Dizier the first night, and at Langres the second.

Thomas Gray.

A law of Charles the Fifth . . . *has lain* dormant ever since his time.

Joseph Addison.

EXERCISES

I. *Oral:* Use *ox, animal, enemy, antagonist,* in place of *tree* in the sentences of I.

II. *Oral:* Use *fall, falls, fell, have* (*has* or *had*) *fallen,* of meteors, leaves, tides, rivers, prices, a curtain, a child and any other suitable objects.

III. *Oral:* Use the names of each of your own books and toys in place of the word *book* in II.

IV. *Oral:* Use *flag, mast, monument, wreck, laugh, riot, plant, crop, signal, prices, foods, money, bread,* in place of *kite* in III.

V. *Oral:* Use *rise, rises, rose, have* (*has* or *had*) *risen,* of birds, fogs, tides, water, bubbles, a path, a sound, laughter, a curtain, rebels, insurgents, and of any other suitable things.

VI. *Oral:* Repeat each sentence in I, II, III, and IV in *interrogative* or question form. As, thus, *Does the man fell a tree, and does the tree fall?* After each question, read in answer the corresponding statement as given in I, II, III, and IV.

VII. *Oral:* Let some boy tell exactly what is meant by *setting* a saw, explaining why it must be set in just that way.

VIII. *Mental:* Look thru your readers, observing carefully every use of any form of each one of these words.

IX. *Oral:* Bring to class and report there every instance you can find in good literature of a correct use of any of the words discussed in this lesson.

New are the leaves on the oaken spray,
  New the blades of the silky grass;
Flowers, that were buds but yesterday,
  Peep from the ground where'er I pass.

These gay idlers, the butterflies,
  Broke, to-day, from their winter shroud,
These light airs, that winnow the skies,
  Blow, just born, from the soft, white cloud.

*From "The New and the Old," by William Cullen Bryant.**

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CHAPTER XIX

UPON CERTAIN NICETIES OF SPEECH

May	Can	Shall	Will
Might	Could	Should	Would

This is a large subject that our lesson names for us today; so large, indeed, that you will need to study it thruout life. We have touched upon it before, and we shall need to come back to it again and again.

By niceties of speech we mean the forms of expression used by scholarly persons, as opposed to incorrect forms used by the uneducated and careless. Put into your memories for constant reference the following statements:

May asks and gives permission.
Can implies ability to do.

Whether or not you *can* do a thing is something you yourself know better than any other person. Whether or not you *may* do it usually depends upon your receiving permission to do so.

Can I go, means *Am I able to go?*
You can go, means *You are able to go.*
May I go, means *Have I permission to go?*
You may go, means *You have permission to go.*

I can sew; can you? implies *ability.*
I may sew; may you? implies *that permission has been given.*

To ask, Can I sew? is absurd, since you know yourself whether or not you can.

Observe, again, the same difference in the meaning of these two words in the following sentences:

I hope I can go, but I am not yet well.
I hope I may go, but my father may not consent.
You may go, Charles, and see whether you can unlock that door.
May I ask you to open this door for me? I will, if I can.

Can formerly meant "I know:" you still "con" your lessons. *May* meant "I have power," "I am able;" this meaning was gradually absorbed by *can*. You see how much weaker in meaning both words have become.

Might and *could* are called past forms of *may* and *can*. They are used in very much the same way as *may* and *can*, as you will see by the following sentences:

Mr. Brown told John he might stay over night.
I wish you could get your lessons without help from another.
She tried to walk all the way, but could not.

May and *might* have other uses besides that of giving permission. They also express (1) uncertainty or doubt; (2) possibility; (3) desire. This you will see in the following:

I may go and I may not.
I said that I might go and I might not.
He may recover if he is careful.
The doctor said he might recover.
May blessings go with you!
He prayed that blessings might attend you.

The difference in the use of *shall* and of *will* is now insisted upon by all teachers of English. This use involves a very nice sense of politeness. *Shall* once meant to owe, even to owe money; and the unjust steward in the Bible story asks,

"How much shalt [scealt] thou?" *Shall* thus implies what comes without one's own intention or wish; while *will* denotes desire and choice. *Will* is still often used in this original strong sense, as in the line,

> We are happy now because God wills it.
>
> *James Russell Lowell.*

Since it is polite to speak of one's self humbly, not arrogantly, and to assume that others act of their own free will, our modern usage, to express expectation, has come to be "shalling" for ourselves and "willing" for other people. Observance of this difference will mark at once the degree of care each of you gives to your own speech. The matter is really very easy to master. Here it is in a nutshell:

I. I shall go, We shall go; You will go, You will go; He will go, They will go — all foretell future action.

They might also be expressed thus:

I, You, He expect to go; We, You, They expect to go.

Now note another group of forms:

II. I will go, We will go; You shall go, You shall go; He shall go, They shall go — imply either (1) promise; or (2) command; or (3) determination; or (4) the inevitable.

These may be explained variously, according to circumstances:

I will go [that is, I promise to be there].
You shall go [I command it, and you dare not disobey].
He shall go [I am determined to have him there].

We will go [nobody shall prevent it].
You shall go [I promise you that pleasure].
They shall go [willing or unwilling].

If you will emphasize slightly with your voice the *shall* and the *will* in Group II, determination and command will tell their own story without any aid. Do you not see how convenient it is to be able thus to express in writing also a nice shade of meaning? *Nice*, I mean here, in its correct sense of *exact* or *particular*. But unless you learn to feel this difference in the meanings of *shall* and of *will*, you will not be able to express them in your own speech.

The fine use of *will* or of *shall* to express the inevitable or unavoidable is the one most often neglected. Observe how beautifully it expresses the poet's meaning in the following passage:

. . . Yet a few days, and thee
The all-beholding sun shall see no more,
In all his course; nor yet in the cold ground,
Where thy pale form was laid, with many tears,
Nor in the embrace of ocean, shall exist
Thy image. Earth, that nourished thee, shall claim
Thy growth, to be resolved to earth again;
And, lost each human trace, surrendering up
Thine individual being, shalt thou go
To mix forever with the elements,
To be a brother to the insensible rock,
And to the sluggish clod, which the rude swain
Turns with his share, and treads upon. The oak
Shall send his roots abroad, and pierce thy mould.
Yet not to thy eternal resting-place
Shalt thou retire alone — nor couldst thou wish
Couch more magnificent. Thou shalt lie down

With patriarchs of the infant world,— with kings,
The powerful of the earth,—the wise, the good,
Fair forms, and hoary seers of ages past,
All in one mighty sepulchre.

*From "Thanatopsis," by William Cullen Bryant.**

You will not have hard work to master this subject as soon as you have drilled yourselves a little upon the forms which at first sound strange to you. The only place where you will probably be puzzled is in a sentence like this: "He says that he will [or shall] not go." Here you should use the form which the speaker would have used in his own words. "He says 'I shall not go,'" and "He says 'I will not go'" give different shades of thought; the first implying that he does not expect to go; the second implying that he does not wish or intend to go. You will say of the first answer, "He says he shall not go;" and of the second, "He says he will not go;" hence, each answer tells its own story accurately.

In a somewhat similar manner, in questions also, *shall* and *will* anticipate the answer expected. Thus:

"Shall I [you, he, they] go?" implies the answer, "You [I, he, they] shall go."

"Will you [he, they, we] go?" implies the answer, "I [he, they, we] will go."

To use *shall* and *will* correctly from habit, without effort or consideration, is the thing for you to aim at. This will not be hard, since the matter is put before you now clearly and simply, while you are young. It is only when wrong habits of speech have been followed into mature life that it becomes

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almost impossible to overcome them. In fact, if you begin in youth merely to observe carefully the use in good literature of a certain form, you will almost unconsciously acquire an instinctive avoidance of the wrong form.

There is a very old story that will never be too old to help children remember about *shall* and *will*. This story relates of a French passenger on an English ship that he unluckily fell into the water, and cried out in terror, "Nobody shall help me, I will drown!" Whereupon, he was supposed to be seeking death of his own choice, and was politely allowed to drown.

Should and *would* are the past forms of *shall* and *will*, and follow in the main the same use. They are especially used in expressing *condition*. Thus:

I should go if I could afford it.
He would go if he could afford it.

The most careful speakers observe this distinction, but inaccurate speakers confuse the two words.

Would often expresses also the customary or habitual; as,

She would dream and dream by the hour.

Should may also express duty or obligation: as, "You should not be idle."

A word to you here upon another case of politeness in speech. Just as courtesy requires that you allow others to pass before you, especially those older than yourself, so also politeness in speech requires that you name yourself after others, saying, "he and I," "they and we." As thus:

Miss Smith and we boys went to the woods.
Come to see *Mary and me*.
He came to see *you and me*.

Carefulness in thus giving preference to others in actions and in words implies an unselfishness that arises from a gentle and noble spirit. Remember that

> "Politeness is to do and say
> The kindest thing in the kindest way."

EXERCISES

I. *Oral:* Discuss each of the following sentences until sure of the exact meaning.

If I should call, he would answer.

What should I do? What would you do?

I would not believe him if I were you, for he is known to be untrustworthy.

I should not believe him if I were you, for his tales are wholly unbelievable.

Mary would go, altho her father said she should not. When she reached home, she feared she should be punished.

He would not believe that his friend would betray him.

He could not believe that his friend would betray him.

I could not answer, if I would.

> I would that my tongue could utter
> The thoughts that arise in me.
>
> *Alfred Tennyson.*

> I would if I could;
> If I couldn't, how could I?
>
> *Mother Goose.*

If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies.

Daniel Webster.

II. *Written:* Gather from your readers or other collections of literature interesting sentences illustrating the cor-

rect use of *may, might, can, could, shall, should, will,* and *would.*

After discussing these in class, copy the best instances you have upon the pages provided in your wordbooks, giving also the name of the writer of each phrase or sentence, as in the last three instances under Exercise I.

Lullaby *

Rockaby, lullaby, bees in the clover!
Crooning so drowsily, crying so low,
Rockaby, lullaby, dear little rover!
Down into wonderland,
Down to the under-land,
Go, now go!
Down into wonderland go.

Rockaby, lullaby, rain on the clover,
(Tears on the eyelids that waver and weep!)
Rockaby, lullaby — bending it over!
Down on the mother-world,
Down on the other world,
Sleep, oh sleep!
Down on the mother-world sleep.

Rockaby, lullaby, dew on the clover,
Dew on the eyes that will sparkle at dawn!
Rockaby, lullaby, dear little rover!
Into the stilly world,
Into the lily world,
Gone! now gone!
Into the lily world gone.

Josiah Gilbert Holland.

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CHAPTER XX

EVERYDAY ERRORS AND THEIR CAUSE

There are many expressions used daily without much thought, where a careful habit would have directed the use of better ones. The wrong habit in using language grows in about the same way that a snowball increases in size as it is rolled along, adding only a little to its bulk at the first few turns, but an enormous amount at the last ones.

In this lesson, I wish to point out to you some of the most glaring errors in careless everyday speech. No one of you, probably, makes all, or even many, of these mistakes; but if you are at all doubtful in any case as to which form is correct, you may be pretty sure that your usage has been wrong in that one case. Or, if the form given here as correct causes you the least surprise, you may be sure that you are not out of danger of using the wrong form. A *habit* of correct speech is the only safeguard from error. To make this perfectly clear to you, let me explain that the habits of speech formed in youth will follow you thruout life. A poor boy worked his way thru college and became superintendent of city schools. He hardly ever made a short address before his high school without little slips in accuracy or in good taste. He realized that he did this, but said that in the haste and excitement of public speech, he could not overcome the habits of childhood. He knew perfectly well what was correct: his careless habit of speech had become too fixed to be wholly overcome.

Of course you can not correct errors in your speech, unless these are brought to your attention. Hence, in order to suggest to you certain blunders that you may not have noticed, I shall give you here a good many exercises for study,— closer study perhaps than you may at first judge necessary. I shall not put incorrect sentences before your eyes and I hope that none may rise in your minds as you read correct ones.

While it is true that errors creep into the speech of even cultivated persons, it is well for us always to be cautious in saying of any remark that it is incorrect. We must be sure, first of all, that we know just what the speaker meant. Every great writer or speaker uses language in new ways to suit his own need. Thus it follows that usually we may select one of several correct forms, rather than merely reject one form that is incorrect. All words are good and useful if only they are put into the right place. Please to study carefully this list of popular blunders, until you have the better expressions pictured in your mind so clearly that they can not easily be driven out.

Do not use:

above for *more than;* say "He has more than twenty horses."

affect for *effect;* say "He effected this by means of a strategem;" "A happy manner affects us all pleasantly."

aggravate for *exasperate*, *irritate*, *annoy*, or *provoke*. Aggravate means to increase or make worse. Say "I must not let it exasperate me;" "Be not easily provoked;" "His illness was aggravated by the bad news."

among for *between* (*by* and *twain*); say "Between the two;" "among them all."

any for *at all;* say "She can not sing at all."

as for *that;* say "Not that I have heard."

as lives for *as lief;* say "I would as lief go as stay."

as tho for *as if;* say "She looks as if she would consent."

attacted for *attacked;* say "The army was attacked at daybreak."

aught, or *ought*, for *naught;* say "The symbol called naught is usually included among the ten digits;" "It is true, for aught [anything] that I know;" "You ought to go."

NOTE: *Naught* comes from *ne* and *aught*, and hence means *not anything.*

back for *ago;* say "Several days ago."

bad for *carelessly;* say "This is done carelessly."

bad for *sick* or *ill;* say "He looks very sick."

bad off for *badly off;* say "I fear he is badly off."

beautifully for *beautiful;* say "She looks beautiful and dresses beautifully."

between each for *after each;* say "After each lesson."

between every for *before every;* say "Before every lesson."

claim for *assert*, *declare;* say "I assert that he knows the facts."

come for *came;* say "He came last week."

cute or *cunning* for *little*, *tiny*, *pretty*, *winsome*, *amusing*, *attractive*, *lovely*, *charming;* say "She is a pretty child;" "His pain and his pleasure were both acute;" "He is a cunning dog and has sly tricks."

deny but that for *deny that;* say "I don't deny that he did."

different than for *different from;* say "Mine is different from yours."

done for *did;* say "I did it."

doubt but that for *doubt that;* say "I don't doubt that he did."

drownded for *drowned;* say "The horse was drowned."

except for *accept;* say "She accepted the flowers gladly."

except for *unless;* say "I can't go unless Nell goes too."

expect for *suspect* or *suppose;* say "I suspect she has heard the news;" "I suppose you go home often."

female for *woman;* say "I saw an elderly woman."

flown for *flowed* or *fled;* say "The river has flowed for many years in this course;" "The thief has fled the country;" "The bird has flown away."

funny for *strange*, *odd*, *unusual*, *quaint*, *unexpected;* say "How strange that was!"

good for *well* or *carefully;* say "You have done this well."

had ought for *ought;* say "He ought to have gone last night."

have got for *have;* say "You have a dime and I have a nickel."

hurry up for *hurry;* say "Hurry, Tom, hurry!" "The troops hurried up the hill."

in for *into;* say "I jumped into the pond and swam about in the water."

It is me for *It is I;* say "It is I [he, she, we, they]."

lady for *woman*, or *madam;* say "What can I do for you, madam?" "Ask this saleswoman."

learn for *teach;* say "He teaches me music."

NOTE: *Learn* for *teach* was formerly good English, and to be found in Shakspere. See the poem given later in this chapter.

leave for *let;* say "Let me go!" "Leave me here."

less for *fewer;* say "There are fewer people here than I expected."

like for *as;* say "Do it as I do."

like for *as if;* say "He sang as if he loved to sing."

lightning for *lighten;* say "It thundered and lightened."

love for *like;* say "I like arithmetic;" "I love my mother."

mad for *angry*, *cross;* say "Nell was angry and the rest were cross at the failure of the mad scheme."

most for *almost;* say "We are almost home; most of the hard places are past."

much for *many;* say "As many as a hundred sheep."

mutual for *common;* say "We have a common friend;" "The affection between Nell and Alice is mutual."

nice for *pleasing*, *satisfactory*, *charming*, *good*, *kind;* say "This is a pleasing story;" "She has a charming manner;" "This work requires the nicest care;" "A nice choice in words helps to express slight shades of meaning."

nicely for *well;* say "I am very well."
nothing for *anything;* say "I didn't do anything wrong."

NOTE: *I didn't do nothing* is an instance of *two negatives which together equal an affirmative.* If you did *not* do *nothing*, then you did do something. See three cases of this in "King John and the Abbot," in this chapter. Three negatives were not unusual in early English.

nowheres for *anywhere;* say "I can't find it anywhere."
of for *have;* say "She should have gone."
on for *upon;* say "He had climbed up the bank, stepped upon a thorn, and sat there on the ground crying."
onto for *upon;* say "I climbed upon the bank."

NOTE: We do not need the word *onto* unless we throw away its equivalent, *upon.* After you get into a thing, you are in it; after you get upon it, you are on it. *Onto* is as good a word as *unto* or *into*, so far as form goes; but we have no real need for it.

oral for *verbal;* say "We notice a verbal error more quickly in written than in oral speech." "What is the difference in meaning between *oral* and *vocal?*"
party for *person;* say "I know the person you name."
plenty for *enough;* say "He is good enough;" "It is ripe enough."
preventative for *preventive;* say "He found this a preventive of wrong."
propose for *purpose;* say "I purpose to do my best; and I propose that we both turn over a new leaf."
raise for *rise;* say "I hope for a rise in my standing soon."
real for *very* or *really;* say "This is very kind;" "I am really glad."
recommend for *recommendation;* say "He gave me a good recommendation."
run for *ran;* say "The old gray fox ran home to his den."

NOTE: Mother Goose, whose English is the colloquial speech of several generations ago, uses the forms *run*, *come*, *sung*, *bid*, *eat* (pronounced *et*), and *drunk*, where today good usage requires *ran*, *came*, *sang*, *bade*, *ate*, and *drank.* She has other forms of speech even more objectionable, which are now counted as *vulgarisms.*

sat	for *seated;* say "They seated me next an old friend."
seen	for *saw;* say "I saw the circus go by."
some	for *rather* or *somewhat;* say "I am rather hungry and somewhat tired.
stop	for *stay;* say "I am staying at home;" "I can not stop now."
them	for *these* or *those;* say "See those boys!" "See these men."
these or *those*	for *this* or *that;* say "I like this kind and that kind;" "I do not like these kinds nor those kinds."
this much	for *thus much;* say "Thus much favor was shown;" "Thus far shalt thou go."
that much	for *so much;* say "Can you not show so much kindness?" "So far he went."
to home	for *at home* or *home;* say "He is home now;" "I was at home."
transpire	for *happen* or *occur;* say "The event occurred last fall;" "The much-talked-of secret has at last transpired."
way	for *away;* say "Away down East."
ways	for *way;* say "He lives a little way from here."
without	for *unless;* say "I can't go unless you go."

Exactness of meaning may often be attained merely by care in the use of *the*, *a*, and *an*. Observe how these little words, called *articles*, show the *number of articles or of persons* referred to in any given case. Decide how many flags each of the following expressions includes:

A red, white, and blue flag.
A red, a white, and a blue flag.
A red and white, and a blue flag.
A red, and a blue and white flag.
A red and blue, and a white flag.

Decide also how many men each of the following expressions includes:

We see here the man and soldier.
We see here the man and the soldier.
We see here the man, soldier, and hero.
We see here the man, the soldier, and the hero.

I give you here, for pleasure and for profit, a charming story nearly five hundred years old. It was told in the Saxon, the Spanish, and the German tongues. In England it became a popular ballad, sung in a much older form than that given here. You will find it a good example of growth and change in English.

Read the lines in a merry and musical manner, marking by a decided pause the change from one speaker to another.

King John and the Abbot of Canterbury

An ancient story Ile tell you anon
Of a notable prince, that was called King John;
And he ruled England with maine and with might,
For he did great wrong, and maintein'd little right.

And Ile tell you a story, a story so merrye,
Concerning the Abbot of Canterburye;
How for his house-keeping and high renowne,
They rode poste for him to fair London towne.

An hundred men, the king did heare say,
The abbot kept in his house every day;
And fifty golde chaynes,* without any doubt,
In velvet coates waited the abbot about.

* *Golde chaynes:* attendants or servants wearing gold chains.

How, now, father abbot, I heare it of thee,
Thou keepest a farre better house than mee,
And for thy house-keeping and high renowne,
I fear thou work'st treason against my crowne.

My liege, quo' the abbot, I would it were knowne,
I never spend nothing, but what is my owne;
And I trust your grace will do me no deere,*
For spending of my own true-gotten geere.†

Yes, yes, father abbot, thy fault it is highe,
And now for the same thou needest must dye;
For except thou canst answer me questions three,
Thy head shall be smitten from thy bodie.

And first, quo' the king, when I'm in this stead,
With my crowne of golde so faire on my head,
Among all my liege-men so noble of birthe,
Thou must tell me to one penny what I am worthe.

Secondlye, tell me, without any doubt,
How soone I may ride the whole world about.
And at the third question thou must not shrink,
But tell me here truly what I do think.

O, these are hard questions for my shallow witt,
Nor I cannot answer your grace as yet;
But if you will give me but three weekes space,
Ile do my endeavor to answer your grace.

Now three weekes space to thee will I give,
And that is the longest time thou hast to live;
For if thou dost not answer my questions three,
Thy lands and thy livings are forfeit to mee.

* *Deere*, or *dere:* harm.
† *Geere*, *gear:* wealth.

Away rode the abbot all sad at that word,
And he rode to Cambridge, and Oxenford;
But never a doctor there was so wise,
That could with his learning an answer devise.

Then home rode the abbot of comfort so cold,
And he met his shepheard a going to fold;
How now, my lord abbot, you are welcome home;
What newes do you bring us from good King John?

"Sad newes, sad newes, shepheard, I must give;
That I have but three days more to live:
For if I do not answer him questions three,
My head will be smitten from my bodie.

"The first is to tell him there in that stead,
With his crowne of golde so fair on his head,
Among all his liege men so noble of birth,
To within one penny of what he is worth.

"The seconde, to tell him, without any doubt,
How soone he may ride this whole world about:
And at the third question I must not shrinke,
But tell him there truly what he does thinke."

Now cheare up, sire abbot, did you never hear yet,
That a fool he may learn a wise man witt?
Lend me horse, and serving men, and your apparel,
And I'll ride to London to answere your quarrel.

Nay frowne not, if it hath been told unto mee,
I am like your lordship, as ever may bee:
And if you will but lend me your gowne,
There is none shall know us at fair London towne.

Now horses, and serving-men thou shalt have,
With sumptuous array most gallant and brave:

With crozier, and miter, and rochet, and cope,
Fit to appear 'fore our fader the pope.

Now welcome, sire abbot, the king he did say,
Tis well thou'rt come back to keepe thy day;
For and if thou canst answer my questions three,
Thy life and thy living both saved shall bee.

And first, when thou seest me here in this stead,
With my crowne of golde so fair on my head,
Among all my liege-men so noble of birthe,
Tell me to one penny what I am worth.

" For thirty pence our Saviour was sold
Among the false Jewes, as I have bin told;
And twenty nine is the worth of thee,
For I thinke, thou art one penny worser than hee."

The king he laughed, and swore by St. Bittel,
I did not think I had been worth so littel!
— Now secondly tell me, without any doubt,
How soone I may ride this whole world about.

" You must rise with the sun, and ride with the same,
Until the next morning he riseth againe;
And then your grace need not make any doubt,
But in twenty-four hours you'll ride it about."

The king he laughed, and swore by St. Jone,
I did not think it could be gone so soone!
— Now from the third question thou must not shrinke,
But tell me here truly what I do thinke.

" Yea, that shall I do, and make your grace merry:
You thinke I'm the abbot of Canterbury;
But I'm his poor shepheard, as plain you may see,
That am come to beg pardon for him and for mee."

The king he laughed, and swore by the masse,
Ile make thee lord abbot this day in his place!
" Now naye, my liege, be not in such speede,
For alacke, I can neither write ne reade."

Four nobles a weeke, then I will give thee,
For this merry jest thou hast showne unto mee;
And tell the old abbot when thou comest home,
Thou hast brought him a pardon from good King John.

EXERCISES

I. *Oral:* 1. Discuss, stanza by stanza, "King John and the Abbot." Find in it four expressions, not simply *archaic*, or old-fashioned, but really incorrect according to modern use.

2. Do you prefer the old spelling *bin* or the modern form *been?* Why?

3. Explain *anon*, *maine*, *maintein*, *liege*, *devise*, *stead* (compare *instead*); *crozier*, *miter*, *rochet*, *cope;* how is *notable* pronounced here, and what does it mean when pronounced *not*able? What is the modern form of "with maine and with might"?

4. How did the shepherd slyly flatter the king and put him into good humor in answering the first question? To show this, do you emphasize *one* or *worser?*

5. By explanation, show that *can*, *may*, *shall*, *will*, *would*, and *could* are correctly used in every instance in this poem. Find a line where *will* is used to express expectation, when *shall* would have shown the inevitable. Which would you prefer to use?

6. Point out the lack of uniformity in the use of con-

tractions and of quotation marks. In how many ways does the poem illustrate growth and change in English?

II. *Mental:* Review Chapters IV, XVI, and XVII, observing how this poem illustrates the teaching of each.

III. *Oral:* Make sentences of your own, using correctly all the italicized words that are listed in this chapter as often misused.

IV. *Suggested Mental and Oral:* Study carefully the different uses of the similar words in the following sentences, and then explain the idea carried by each:

He stood firm; he braced himself firmly.
He looks bad and dissipated, and acts badly.
This kind of apple tastes sour, that kind sweet.
Those kinds do not suit me; these kinds do.
Only boys take to swimming as naturally as ducks.
Only last summer I took lessons in drawing.
Last summer I took lessons in drawing only.
I studied only an hour; I read nearly two hours.
I only studied an hour; the rest of the time I drew.
It is a real trouble, and he is very patient.
He was really patient thru all.
Quote accurately to the least word.
That quotation did not sound accurate.
How quietly the snow falls! how quiet it lies!
His voice sounds out clear and distinct.
Read clearly and distinctly, not too rapidly.
He smiled pleasantly, but said, "I do not feel pleasant."
In winter milk often turns bitter instead of sour.
She smiled bitterly, and answered sourly.
She looked charming, and sang charmingly.
He looked cross, and spoke crossly.
How sharply he looked at it! How sharp he looks!
Her voice sounded soft. She moved softly.
Answer promptly and be prompt.

V. *Mental:* 1. Make for yourselves mind pictures for each of the following expressions:

Silent rows the fisher lad.
Silently rows the fisher lad.

Is there a decided difference between the mind pictures of a silent boy rowing, and of a boy whose rowing is noiseless? Which picture do you consider the more beautiful? Can you explain why?

2. Decide for yourselves what the following expressions mean:

I should like to have gone to the concert.
I should have liked to go to the concert.

Which of these conveys the idea that is usually intended by the speaker?

3. We often hear the remark, "Well, every one can't go!" Decide just what this means, and what each of the following sentences means:

Not every one can go.
Some can not go.
Nobody can go.

4. Determine just which of these remarks is the one you often intend to make:

I expect to hear the bell every minute.
I expect every minute to hear the bell.
I expect to hear the bell any minute.

5. Remember that in English the *order of the words used* now takes the place of the many little endings once used; then decide that you will try to think clearly and to speak your thoughts exactly as you mean them.

CHAPTER XXI

THE LITERAL AND THE FIGURATIVE

Will you name for me today all the objects you can think of that are *keen* or *sharp?* [Discussion.] I hear the names knife, scissors, axe, hatchet, needle, pin, dagger, tack, nail, fork, sword, stiletto, pen. All these objects may possess the quality of sharpness. Can you think of anything else that is sharp? Have you ever heard of a sharp voice, a sharp look, a sharp answer, a sharp child, or of sharp vinegar? Some of you have, and our greatest writer of English, William Shakspere, once wrote,

> How sharper than a serpent's tooth it is
> To have a thankless child.

In a similar way we speak of wood, metal, glass, and stone as being *hard;* and we also speak of hard luck, of hard times, of a hard man, of a hard face or voice or disposition. We speak, too, of bitter sorrow, of bitter tears; of soft tones, a soft heart, soft colors; of a cold manner, a cold look; of a warm heart and a cool head; and in a certain popular phrase we find "the marble heart and the glad hand." We call sugar, honey, syrup, and candy, sweet, because they appeal to our sense of taste; and we call a rose and other fragrant flowers sweet, because they appeal to our sense of smell. Yet this is only one narrow use of the word *sweet.*

These widely different uses of *sharp* and of similar words

are called respectively *literal* and *figurative*. The former is the plain, matter-of-fact use, and the latter is the fanciful, or poetic, and *not matter-of-fact*. If you should get into a temper,— which, I trust, none of you ever do!— you would be pretty sure to *call names*, or use offensive *epithets*, and this is one very common use of figures in colloquial language. Mothers often talk largely in figurative language as they rock their babies to sleep with lullaby songs. Notice this in very many lullabies. For example, in Eugene Field's "Armenian Lullaby" you may find the expressions, silver boat, golden sea, diamond stars, emerald vine, ruby wine, amethyst deep of the curtained skies, onyx eyes,— seven picture words, all inspired by the black-eyed Armenian baby, and every one taken from a gem or precious stone; and the entire poem is a succession of word pictures suited to an oriental child.

Epithets and expressions such as these are one kind of *figures of speech*. Language would be as dry as dust without figures to relieve it. In fact, without figures, it could never have become much of a language; for do you not see that all language had first of all to be literal? Then, very soon, the literal terms for things seen began to be used for things not seen.

Much of the highest beauty in language comes from figures, which brighten speech as flowers do a meadow. In your lists of word pictures you will have chiefly figurative expressions. You see, at once, that the use of a figure implies the seeing of a *likeness between objects*. This power to see things with bodily eyes, and to see the likenesses between things with the eyes of mind and soul, is chiefly what makes great writers or great artists or great inventors.

How much more important the figurative use of a word

may be than its literal use will be clear to you after considering the most common uses of *sweet*. Thus, Shakspere says, among scores of other examples, sweet mercy; sweet sorrow; sweet bird; sweet shepherd; my lady sweet; sweet sprites; sweet lullaby. Other writers mention sweet memory; sweet solitude; sweet revenge; sweet disorder; sweet melancholy; sweet land of liberty; sweet freedom's song; sweet bells; sweet visions; sweet story of old; sweet joy; sweet eyes; sweet wind; sweet pleasure; sweet Auburn; sweet spring; sweet slumbers; sweet maid; sweet air. So, too, more at length, you may see here the word as used by four great writers:

Sweet is true love, though given in vain, in vain;
And sweet is death who puts an end to pain;
I know not which is sweeter, no, not I.
Love, art thou sweet? then bitter death must be;
Love, art thou bitter? sweet is death to me;
O Love, if death be sweeter, let me die.

Alfred Tennyson.

'Tis sweet to hear the watchdog's honest bark
Bay deep-mouth'd welcome as we draw near home;
'Tis sweet to know there is an eye will mark
Our coming, and look brighter when we come;
'Tis sweet to be awakened by the lark,
Or lull'd by falling waters; sweet the hum
Of bees, the voice of girls, the song of birds,
The lisp of children, and their earliest words.

Lord Byron.

. . . You say that "this world to you seems drained of all its sweets"! At first I had hoped you only meant to insinuate the high price of sugar! but I am afraid you meant more. O Robert, I don't know what you call sweet. Honey and the honeycomb, roses and violets are

yet in the earth. The sun and moon yet reign in Heaven, and the lesser lights keep up their pretty twinklings. Meats and drinks, sweet sights and sweet smells, a country walk, spring and autumn, follies and repentance, quarrels and reconcilements, have all a sweetness by turns. Good humor and good nature, friends at home that love you, and friends abroad that miss you, you possess all these things, and more innumerable, and these are all sweet things. . . You may extract honey from everything; do not go a-gathering after gall. The bees are wiser in their generation.

From a letter to Robert Lloyd, by Charles Lamb.

Sweet Is the Rose

Sweet is the rose, but grows upon a brere;
Sweet is the juniper, but sharp his bough;
Sweet is the eglantine, but pricketh near;
Sweet is the fir bloom, but his branches rough;
Sweet is the cyprus, but his rind is tough,
Sweet is the nut, but bitter is his pill;
Sweet is the broom flower, but yet sour enough;
And sweet is moly, but his root is ill;
So, every sweet with sour is tempered still,
That maketh it be coveted the more:
For easy things that may be got at will
Most sort of men do set but little store.
Why then should I account of little pain,
That endless pleasure shall unto me gain?

Edmund Spenser.

I have chosen this word *sweet* to put before you, because it has probably been used far more freely than any other word to describe all that is agreeable and pleasing. One famous poet applies it to more than thirty different things in a single passage. Thus it has finally passed into everyday speech, until, emptied of all meaning, we now feel no surprise at its use,

when a dress, a picture, a bonnet, or a baby is said to be "too sweet for anything," and neither do we feel any pleasure in that use. Like *awful* and *horrid* and *splendid* and *dreadful*, it has become *hackneyed*, or worn out. We call it a *faded figure* like the word *robust*, which really means *made of oak*, but which does not often now convey that meaning.

You will find that most writers of good taste avoid today the word *sweet*, except in its literal uses as applied to the physical senses. I wonder whether any of you are helping to wear out the figurative use of some word. Will you watch your own speech, and try to see?

EXERCISES

I. *Mental: A study of Spenser's "Sweet Is the Rose:"*

The last poem quoted in this chapter was written in the latter part of the sixteenth century, at the same time that William Shakspere was writing his great dramas.

Brere you know at once for our modern *briar*. Notice that *bough*, *rough*, *tough*, and *enough* were all riming words pronounced with *ou* as in *found*. Like the other words in *ough* given in our last lesson, they were once spelled simply with *ou* or *ow*. Even now we see *rough* in *row*, and *rowdy*, and in poetry we occasionally see *enow* for *enough*. So, also, the word *bough* we spell simply when we use it in *bowing*, or inclining the head. Try pronouncing all the *ough* words of this poem to rime with *bough*, and you will not feel them strangers to you under their former names. If you have access to Webster's International or to the Century Dictionary you can, if you like, find there all the older forms of these words.

Do you know the juniper, with a bluish-white bloom upon its green berries, and do you recall how "sharp" the branches are to pluck, with the stiff yet fragrant needles? Do you know and love that oldtime

favorite, sweetbriar, or eglantine? And does not its fragrance atone for its numberless thorns?

Which cyprus Spenser meant is not certain. More than one sort of cyprus yields a fragrant oil. But the fir-bloom may well be our balsam fir with healing odors stored away in its pine-like needles.

If the word *pill* (sometimes also *pell*) had been written *peel* or even *pelt*, as it has come down in modern use, you would at once have guessed the meaning of *bitter pill*. I am sure many boys and girls know the taste of the *bitter pill* of our hickory nut.

The beautiful yellow broom, making golden patches in the English summer landscape, is called "sour enough," either from the taste of a medicine made from it, or, more probably, because of its stiff, sharp spines. It is a low bush, or shrub, in blossom somewhat resembling our white locust. When, some day, you shall have come to know well the word *Plantagenet*, you will never again forget the broom-flower, famous in song and story.

Perhaps you have gathered the lavender-colored blossoms of the wild onion or garlic. If so, you know the ill-smelling root of one sort of *moly*. But Spenser may here have referred to the magical moly of Homer, with milk-white flowers and ink-black root, given Ulysses by Hermes as a charm against Circe's power.

Would the common proverb, "Every rose has its thorn," convey nearly the same idea as the ninth line? Do you think of any other common proverbs suggested by other lines? Edmund Spenser here uses the word *sweet* eight times of things that appeal to one or other of the senses, and in the ninth line he lifts it up to include everything in life that we may worthily desire. Do you think it true that difficulty of acquirement makes most things "to be coveted the more"? Has Spenser given us a wise hint in the two last lines? Why, indeed, should you or I care about, or *take account of*, small drawbacks, a "little pain," in seeking with utmost strength the things that bring us endless joy?

I hope that some of you may choose to commit this fine old poem to memory so thoroly that it shall never be forgotten past recall.

II. *Mental and Oral:* We speak literally of *gabbling* geese; a *buzzing* saw; *bitter* chocolate; a *chilly* breeze; *hard* wood; *green* leaves; *ripe* fruits; *soft* foods; *boiling* water; *sharp* teeth; *graceful* children; a *happy* child; a *sly* fox; a *grinning* clown; a *flying* bird. Use each of these epithets figuratively of as many things as possible.

III. *Mental:* Try to find in your own thought some good reasons for the use of figures in language. Are they useful chiefly for convenience or for pleasure?

IV. *Written:* Begin in your wordbooks a collection of pleasing word pictures chiefly or wholly literal, citing the author wherever known. If literal and figurative language are combined, as is common, underscore the words not used literally.

THE RHODORA *

In May, when sea-winds pierced our solitudes,
I found the fresh Rhodora in the woods,
Spreading its leafless blooms in a damp nook,
To please the desert and the sluggish brook.
The purple petals, fallen in the pool,
Made the black water with their beauty gay;
Here might the red-bird come his plumes to cool,
And court the flower that cheapens his array.
Rhodora! if the sages ask thee why
This charm is wasted on the earth and sky,
Tell them, dear, that if eyes were made for seeing,
Then Beauty is its own excuse for being:
Why thou wert there, O rival of the rose!
I never thought to ask, I never knew:
But, in my simple ignorance, suppose
The self-same Power that brought me there brought you.

Ralph Waldo Emerson

CHAPTER XXII

THE PLEASURE DERIVED FROM FIGURES

Burns says of the mountain daisy:

> Cauld blew the bitter-biting north
> Upon thy early, humble birth;
> Yet cheerfully thou glinted forth
> Amid the storm.

Here the words "bitter-biting north," "birth," "cheerful," and "glinted" can none of them be used with literal truth. Yet they swiftly give us the contrasted mind pictures of the daisy and its bleak surroundings. Will you now try to put into plain, matter-of-fact language the thoughts given in these lines? — If you have paused to try, as I hope you did, I think you will see that beauty has vanished, as well as simplicity. Only masters of thought and of language have power, as did Burns, thus to convey into our minds the beautiful pictures born in their own.

You see by this one example how figures shorten and condense speech. It is convenient, as well as economical of time and effort, to say, "Bite, frost, bite;" for thus by a single epithet a whole story is told. We enjoy this suggestion of a likeness between two unlike things; and, aside from the fact of convenience, the new, the unusual, the unexpected, brings to us a pleasure of its own.

Poets speak of "piping winds," of "happy dew," of a

"chattering brook," of an "angry wind;" Longfellow says, "The wood-fire clapped its hands of flame;" and Lowell,

> Hang my idle armor up on the wall:
> Let it be the spider's banquet hall.

Tennyson gives these pictures:

> The black bat, night, has flown.
>
> The Old Year lies a-dying.
>
> He dragged his eye-brow bushes down, and made
> A snowy pent-house for his hollow eyes.

These figures give us pleasure, at the same moment, in several different ways. Perhaps we make swift mind pictures; perhaps we recognize new and interesting resemblances; perhaps we delight in the beauty of the language for its own sake.

You may have seen some child wear a string of *amber* beads, or may have noticed some other beautiful article made from *amber*. Your geography tells you that amber is found washed up on the shores of certain seas. For many years no one knew its origin, altho it is now supposed to be the resin of pine forests that lived when Earth was young. The quick fancy of John Milton, who was a master weaver of figures, seized upon this word *amber* and painted a beautiful word picture with it. He speaks of a sea nymph with *amber-dropping hair;* and at once our thought paints a mermaid sitting beneath the salt sea waves with amber pearls rolling off her yellow locks.

That this figure may give us pleasure depends upon several things: first, upon our knowledge of the color of amber, of its precious nature, and of its sea origin; second, upon our recognizing swiftly the resemblance in color between pale yellow

amber and flaxen tresses; third, upon our ability to form a mind picture corresponding to the word picture; and, last, upon our own feeling for the beauty of the poet's fanciful idea as to the origin of amber.

It follows from this that if a beautiful figure gives no pleasure, or if it conveys no meaning whatever, the reason may lie in one's lack of knowledge. We cannot *re*-cognize, or know again, what we have never known before. Hence it follows, also, that figurative language is often a sealed treasure box to the ignorant mind. Happily, figures need not be drawn from obscure sources in order to be beautiful; and literature is full of imagery that is simple enough for a young child.

Here is an example of this:

The night has a thousand eyes,
  And the day but one;
Yet the light of the bright world dies
  With the dying sun.

The mind has a thousand eyes,
  And the heart but one;
Yet the light of a whole life dies
  When love is done.

Francis W. Bourdillon.

And here is another:

When Freedom from her mountain height
  Unfurl'd her standard to the air,
She tore the azure robe of night,
  And set the stars of glory there;
She mingled with its gorgeous dyes
The milky baldric of the skies,
And striped its pure, celestial white,

With streakings of the morning light;
Then from his mansion in the sun
She call'd her eagle-bearer down,
And gave into his mighty hand
The symbol of her chosen land.

From "The American Flag," by Joseph Rodman Drake.

Baldric means a belt; here, the Milky Way. Are you so fortunate as to have your own bedroom window look toward the east? If so, have you learned to know and to love those wonderful "streakings of the morning light" to be seen frequently for a little while just before the sun rises? If you have, you will at once recognize the resemblance between our barred banner and the crimson-barred sky. After this famous stanza is familiar to you, I fancy that the poet's name for those wonderful sky effects will come often to your mind.

I shall give you here two of the most famous morning songs that the English language knows. The first is literal, except for the word "dew-pearled."

The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven —
All's right with the world!

Robert Browning.

In this poem the child Pippa, filled with youth and hope and joy, exulting in the common, everyday features of the spring

morning, thanks God and is satisfied. The whole song glorifies morning and life and God.

Now consider this:

Hark! hark! the lark at heaven's gate sings,
And Phœbus 'gins arise,
His steeds to water at those springs
On chaliced flowers that lies;

And winking Mary-buds begin
To ope their golden eyes;
With everything that pretty bin,
My lady sweet, arise;
Arise, arise.

William Shakspere.

You may at first be a little puzzled because the poet says, "At springs that lies," where we today would say "that lie," and also at his use of "bin" for "is." Both these uses were for the sake of the rime, and were considered quite proper in Shakspere's day. You will not notice them after you really know the lines.

This second song is very musical, and we involuntarily listen for a moment to hear the lark. It is a continuous word picture. We *see* Apollo and his chariot, the four horses quaffing the dew from the chalices, or cups, of flowers, and the marigold buds beginning to unfold. By this use of figures Shakspere makes us see and feel the morning.

It is not necessary or wise to declare one form of beauty, as shown in these poems, better or greater than the other. It is well that we have every sort of beauty to fill with joy every sort of mind. If to you the joy of seeing beauty in noble figures is given as birthright, you may well rejoice. If the gift

be not natural, it may still be cultivated to a large extent; and if so be that cultivation does not develop it, then there is left you the beauty of the literal and matter-of-fact. Beauty of every sort is God's best gift to us; and you should set your face to find it, somewhere, everywhere if possible.

One who becomes master of words and of the ideas that they name turns them to his use as deftly and naturally as birds weave all sorts of material into beautiful homes. The real trouble with most awkward talkers and writers is that the mental cupboard is as bare as Mother Hubbard's; or, to use a different figure, if you feed only straw into your mental threshing machines, they can yield no wheat kernels of beautiful speech. Only the same old straw, threshed over and over again, will be poured forth, less and less beautiful with every successive passage, until at last it must become mere chaff.

EXERCISES

I. *Oral:* Discuss the figures of the following poem as fully as need be, to explain the resemblances:

SPRING

Now that the winter's gone, the earth hath lost
Her snow-white robes; and now no more the frost
Candies the grass or casts an icy cream
Upon the silver lake or crystal stream:
But the warm sun thaws the benumbèd earth,
And makes it tender; gives a sacred birth
To the dead swallow; wakes in hollow tree
The drowsy cuckoo and the bumble-bee.
Now do a choir of chirping minstrels bring

In triumph to the world the youthful spring!
The valleys, hills, and woods, in rich array,
Welcome the coming of the longed-for May.

Thomas Carew.

II. *Mental, and then Written:* Determine which figure in the poem is most pleasing to yourself, and which gives you the clearest mind picture. Try to explain why.

III. *Oral:* With readers in hand, discuss the figures occurring in several selections assigned by your teacher.

IV. *Written:* Begin a collection of short and beautiful figures, to be gradually transferred, after approval by your teacher, to the pages provided for the same in your wordbooks. Cite the author of each quotation, wherever known.

V. *Mental:* Try to decide in your own mind upon some one beautiful feature of the coming of spring in your own home, not named in Thomas Carew's poem. Explain or describe this to yourself in the most fitting language possible.

VI. *Written:* The same.

APPRECIATION *

To the sea-shell's spiral round
'Tis your heart that brings the sound:
The soft sea-murmurs that you hear
Within, are captured from your ear.

You do poets and their song
A grievous wrong
If your own soul does not bring
To their high imagining
As much beauty as they sing.

Thomas Bailey Aldrich.

* Reprinted by permission of Houghton, Mifflin & Company, authorized publishers of Aldrich's works.

MEMORY GEMS

A Reassurance *

With what doubting eyes, O sparrow,
Thou regardest me,
Underneath yon spray of yarrow,
Dipping cautiously.

Fear me not, O little sparrow,
Bathe and never fear,
For to me both pool and yarrow
And thyself are dear.

Archibald Lampman.

A Chill Night

What can lambkins do
All the keen night through?
Nestle by their woolly mother,
The careful ewe.

What can nestlings do
In the nightly dew?
Sleep beneath their mother's wing
Till day breaks anew.

If in field or tree
There might only be
Such a warm, soft sleeping-place
Found for me!

Christina G. Rossetti.

* From "Lyrics of Earth," and reprinted by permission of the publishers, Small, Maynard & Company.

Joy of the Morning *

I hear you, little bird,
Shouting a-swing above the broken wall.
Shout louder yet: no song can tell it all.
Sing to my soul in the deep, still wood:
'Tis wonderful beyond the wildest word:
I'd tell it, too, if I could.

Oft when the white, still dawn
Lifted the skies and pushed the hills apart,
I've felt it like a glory in my heart,
(The world's mysterious stir)
But had no throat like yours, my bird,
Nor such a listener.

Edwin Markham.

The Poet to the Cloud †

Soft white cloud in the sky,
  Wise are you in your day;
One side turned toward God on high,
  One toward the world alway.
Soft white cloud, I too
Would bear me like to you.

So might I secrets learn
  From heaven, and tell to men;
And so might their spirits beat and burn
  To make it their country then.
Soft white cloud, make mine
Such manner of life as thine.

Richard Burton.

Sing "Heart, thou art wide though the house be but narrow"—
  Sing once, and sing it again.

From "Songs of Seven," Jean Ingelow.

* Reprinted by permission of the author.

† From "Lyrics of Brotherhood," and reprinted by permission of the publishers, Small, Maynard & Company.

A Christmas Carol *

There's a song in the air!
There's a star in the sky!
There's a mother's deep prayer
And a baby's low cry!
And the star rains its fire while the Beautiful sing,
For the manger of Bethlehem cradles a king.

There's a tumult of joy
O'er the wonderful birth,
For the virgin's sweet boy
Is the Lord of the earth.
Ay! the star rains its fire and the Beautiful sing,
For the manger of Bethlehem cradles a king.

In the light of that star
Lie the ages impearled;
And that song from afar
Has swept over the world.
Every hearth is aflame, and the Beautiful sing
In the homes of the nations that Jesus is King.

We rejoice in the light,
And we echo the song
That comes down through the night
From the heavenly throng.
Ay! we shout to the lovely evangel they bring,
And we greet in his cradle our Saviour and King.

Josiah Gilbert Holland.

Crowds of bees are giddy with clover,
Crowds of grasshoppers skip at our feet,
Crowds of larks at their matins hang over,
Thanking the Lord for a life so sweet.

From "Divided," Jean Ingelow.

* From "Complete Poetical Writings," and reprinted by permission of the publishers, Charles Scribner's Sons.

The Grasshopper and the Cricket

Green little vaulter in the sunny grass,
Catching your heart up at the feel of June —
Sole voice that's heard amidst the lazy noon,
When ev'n the bees lag at the summoning brass;
And you, warm little housekeeper, who class
With those who think the candles come too soon,
Loving the fire, and with your tricksome tune
Nick the glad silent moments as they pass!
O sweet and tiny cousins, that belong,
One to the fields, the other to the hearth,
Both have your sunshine; both, though small, are strong
At your clear hearts; and both seem given to earth
To sing in thoughtful ears this natural song,—
Indoors and out, summer and winter,— Mirth.

Leigh Hunt.

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.

Ye living flowers that skirt the eternal frost!
Ye wild goats sporting round the eagle's nest!
Ye eagles, playmates of the mountain storm!
Ye lightnings, the dread arrows of the clouds!
Ye signs and wonders of the element!
Utter forth God, and fill the hills with praise!

From "Hymn Before Sunrise in the Vale of Chamouny," Samuel T. Coleridge.

When beechen buds begin to swell,
And woods the blue-bird's warble know,
The yellow violet's modest bell
Peeps from the last year's leaves below.

*From "The Yellow Violet," William Cullen Bryant.**

Flower in the crannied wall,
I pluck you out of the crannies;—
Hold you here, root and all, in my hand,
Little flower — but if I could understand
What you are, root and all, and all in all,
I should know what God and man is.

Alfred, Lord Tennyson.

Will no one tell me what she sings? —
Perhaps the plaintive numbers flow
For old, unhappy far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending; —
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

From "The Solitary Reaper," William Wordsworth.

The fresh savannas of the Sangamon
Here rise in gentle swells, and the long grass
Is mixed with rustling hazels. Scarlet tufts
Are glowing in the green, like flakes of fire;
The wanderers of the prairie know them well,
And call that brilliant flower the Painted Cup.

*From "The Painted Cup," William Cullen Bryant.**

* Reprinted by permission of D. Appleton & Company, publishers of Bryant's complete works.

The stormy March is come at last,
With wind, and cloud, and changing skies;
I hear the rushing of the blast,
That through the snowy valley flies.

Thou bring'st the hope of those calm skies,
And that soft time of sunny showers,
When the wide bloom, on earth that lies,
Seems of a brighter world than ours.

*From "March," William Cullen Bryant.**

These are the gardens of the desert, these
The unshorn fields, boundless and beautiful,
For which the speech of England has no name —
The Prairies. I behold them for the first,
And my heart swells, while the dilated sight
Takes in the encircling vastness. Lo! they stretch,
In airy undulations, far away,
As if the ocean, in his gentlest swell,
Stood still, with all his rounded billows fixed,
And motionless forever.

*From "The Prairies," William Cullen Bryant.**

Up in the Morning Early

Cauld blaws the wind frae east to west,
The drift is driving sairly;
Sae loud and shrill I hear the blast —
I'm sure it's winter fairly.

Chorus.— Up in the morning's no for me,
Up in the morning early;
When a' the hills are covered wi' snaw,
I'm sure it's winter fairly.

The birds sit chittering in the thorn,
A' day they fare but sparely;
And lang's the night frae e'en to morn —
I'm sure it's winter fairly.
Up in the morning's, etc.

Robert Burns.

* Reprinted by permission of D. Appleton & Company, publishers of Bryant's complete works.

What can I give Him,
Poor as I am?
If I were a shepherd
I would bring a lamb;
If I were a wise man,
I would do my part,—
Yet what I can I give him,
Give my heart.

From "A Christmas Carol," Christina G. Rossetti.

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!

William Wordsworth.

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.

The Meadow Lark *

A brave little bird that fears not God,
A voice that breaks from the snow-wet clod
With prophecy of sunny sod,
Set thick with wind-waved goldenrod.

From the first bare clod in the raw, cold spring,
From the last bare clod, when fall winds sting,
The farm-boy hears his brave song ring,
And work for the time is a pleasant thing.

Hamlin Garland.

* Reprinted by permission of the author.

APPENDIX

LETTER FORMS

[BUSINESS]

Heading { *Place, in full*
Date

Name
Address } *Introduction*
Salutation

Body of Letter

Conclusion } *Complimentary Close*
Signature

[SOCIAL]

Place, in full
Date

Salutation

Body of Letter

Complimentary Close

Inside Address

SUPERSCRIPTIONS

Name
Street and Number
City
State

Mrs. L. R. Page
Toledo
Oak Knoll *Ohio*

To the President
The White House
Washington, D. C.

Messrs. A. S. Barnes & Co.
156 Fifth Avenue
New York City

Mrs. John C. Smith
10 Tenth Street
Addressed *St. Paul*

Mrs. L. E. Sloan
100 Park Street
Kindness of
Miss Grey

LETTER FORMS—BUSINESS

(A)

MINNEAPOLIS, MINN., December 9, 1902.

PERRY MASON COMPANY,
Boston, Mass.

Gentlemen:

Enclosed find money order for one dollar and seventy-five cents, for which amount please send *The Youth's Companion* for one year to Fifth Grade, Eaton School, Minneapolis, Minnesota.

Yours truly,

FRED GREENE,
For Fifth Grade, Eaton School.

(B)

MINNEAPOLIS, MINNESOTA,
January 17, 1902.

TO DR. CHARLES M. JORDAN,
Superintendent of City Schools,
Minneapolis.

Sir:

We, the pupils of the Columbia School, do hereby respectfully petition that you bring before the Board of Education, in our behalf, a request that the unused floor in our building be converted into a gymnasium for the use of pupils.

Respectfully,
SUSIE GRAHAM,
GEORGE HUNTER,
HENRY PARKS,
Committee for Columbia School.

(C)

1125 CHESTNUT ST.,
PHILADELPHIA, PENNSYLVANIA,
November 16, 1900.

TO HIS EXCELLENCY THEODORE ROOSEVELT,
President of the United States.

Mr. President:

. . .

Most respectfully your obedient servant, [or]

I have the honor to subscribe myself,
Most respectfully your obedient servant,
JOHN MAPES BROWN,
Secretary Children's City Improvement League.

(D)

9334 Pleasant Avenue,
Chicago, Illinois,
March 2, 1902.

To His Excellency Samuel R. Van Sant,
Governor of the State of Minnesota.
Your Excellency: [*or, Sir:*]

. . . .

I have the honor to be
Your obedient servant,
(Miss) Ellen E. Day.

(E)

2416 East Broadway,
Louisville, Ky.,
May 8, 1902.

Messrs. James McCutcheon & Company,
New York City.
Gentlemen: . . . .

Very truly,
Mrs. Charles H. Graves.

(F)

Louisville, Kentucky,
August 17, 1902.

Mrs. Frederick Turner,
Pittsburg, Pennsylvania.
My dear Mrs. Turner:

. . . .

Sincerely yours,
Kate E. Graves.
(Mrs. Charles H. Graves.)

Please address,
Raleigh, North Carolina.

Note: "*Sir*" is chiefly used in official correspondence. "*My dear Mr. Smith*" is a more formal, hence more respectful, salutation than "*Dear Mr. Smith.*" It is also more formal to use one's full name in signature than to use mere initials or the last name alone, since to omit the initials implies closer acquaintance than not to do so. Do not omit the chief subject of thought, as in "Received your letter last night," "Went home last week," etc. To write "Yours, *etc.*" or "Respt. y'rs," or to abbreviate any of the words of the salutation or complimentary close, is now considered rude. Observe the following forms:

Gentlemen:	Dear Friend,—	Yours truly,	Faithfully yours,
Dear Sir:	My dear Friend,—	Very truly yours,	Lovingly yours,
My dear Sir:	My dear Miss Smith,—	Respectfully,	Yours very sincerely,
Ladies:	Dear Uncle Tom,—	Very respectfully,	Gratefully yours,
Madam:	My dear Mother,—	Cordially yours,	Your loving daughter.

LETTER FORMS—SOCIAL

(G) [*Personal Note*]

2416 East Broadway,
Louisville, Kentucky,
January 16, 1902.

Dear Mrs. Scott:

The book to which you kindly called my attention a few weeks ago has been read. I wish to express my pleasure in the reading, and also my agreement with your own estimate of its value.

Sincerely your friend,
Kate E. Graves.

To Mrs. J. L. Scott,
500 Drexel Boulevard.

[Note the difference in signature of the same person in Forms E, F, and G, and the change of address in Form F.]

(H) [*Note with Gift*]

Mrs. Walden presents her compliments to Miss French, and begs her to accept this little remembrance, with best wishes for the New Year.

156 Dayton Street,
January first, 1902.

(I) [*Note of Excuse*]

Will Miss Dearborn be kind enough to excuse Harry White from school at eleven o'clock this morning, and by so doing greatly oblige his mother, Mrs. A. B. White.

1654 Park Street,
Wednesday morning.

(J) [*Note of Invitation*]

Mr. and Mrs. Henry F. Montague present their compliments to Mrs. N. M. Jerrold, and request the pleasure of her company on Wednesday evening, June the third, at eight o'clock.

1024 Highland Place,
May the thirtieth.

(K) [*Note of Acceptance*]

Mrs. N. M. Jerrold accepts with pleasure the invitation of Mr. and Mrs. Montague for the evening of June the third.

20 Regent Square,
May the thirty-first.

(L) [*Note of Regret*]

Mrs. N. M. Jerrold regrets that a previous engagement will prevent her accepting Mr. and Mrs. Montague's invitation for the evening of June the third.

20 Regent Square,
May the thirty-first.

(M) [*Note of Introduction*]

My dear Mr. Smith:

The bearer, Miss Brown, wishes to obtain more definite information relating to your recent advertisement in the *Times*. She is a refined and intelligent young woman, who may be relied upon to do well any work she is willing to undertake. It gives me pleasure to introduce her to your attention.

Very cordially yours,
Mrs. Samuel S. Glover.

(N) [*Card Note*]

[Envelope]

Mrs. M. A. Jessup
150 Elm Place

Introducing Miss Fay

[Card]

Mrs. John Clay Dean

Introducing
Miss Nellie E. Fay
Preceptress Royalton College

Note: Between acquaintances and friends, a few lines upon a calling card is a simple and suitable method for many forms of notes expressing compliment, congratulation, introduction, acknowledgment, etc.

The name of the State is often omitted from the superscription when not needed, and "City" or "Town" written instead, this implying that the letter or card does not go to another town. The French write *En Ville* (In Town) to indicate the same thing. When the note or card is not sent thru the mail, no word need be used referring to the town. An old form still somewhat in vogue is that of the word "Present," meaning near at hand. The word "Addressed," also used, has its commercial sense of being intrusted to the care of another. Thus a superscription may read "Mr. John Smith, Present," or "Mr. John Smith, Addressed."

A FEW EXAMPLES FROM REAL LETTERS

Boston, Park Street, September 16, 1852.

Dear Sir,— Mr. Thomas Baring will dine with me on Monday next at five o'clock, with some of your friends and his; and we shall be honored and obliged by the pleasure of your company.

I am, dear Sir, with the greatest respect, yours,

T. W. Ward.

Green Harbor, Marshfield, September 17, 1852.

It would give me great pleasure, my dear Mr. Ward, to dine with you on Monday, . . . but [*etc.*].

Always very truly yours,

Daniel Webster.

3 Hanover Terrace, Regent's Park,
Monday, Twentieth May, 1861.

My dear Bulwer-Lytton,

I did not read from Australia to the end, because [*etc.*].

Ever faithfully,

Charles Dickens.

Red Wing, Minnesota, June 26, 1861.

Mr. S———:—

[Body of a letter that should become familiar to all Minnesota children.]

Yours truly,

Henry D. Thoreau.

Castleton, Staten Island, May 22, 1843.

Friend P———:—

. . .

Yours for remembering all good things,

Henry D. Thoreau.

Concord, 15 October, 1870.

My dear Carlyle,—

I am the ignoblest of all men [*etc.*].

Affectionately,

R. W. Emerson.

EXAMPLES OF ADVERTISEMENTS

Wanted — A Shetland pony, well-broken and gentle. M. 641, Journal.

Wanted — Opportunity to earn room and board while attending high school, by a boy of fifteen, accustomed to the care of cows and horses. Address N. E. Allen, Crary, Minn.

For Sale — One second-hand bicycle in good repair, diamond frame, new tires. Call at 10 Sixth St., St. Paul.

To Let or For Sale — One rowboat, nearly new, at a bargain. Call at Pier No. 1, Lake Harriet.

DIRECTIONS FOR CAPITALIZATION

I. *Begin with a capital letter* the first word of:

1. Every sentence, whether in the form of statement, of question, or of exclamation.
2. Every line of poetry.
3. Every direct quotation.

NOTE: This does not apply to mere fragments of sentences, or to a quotation introduced by *that*, *as*, *whether*, or a similar connecting word.

4. Every direct question, or expression treated like a quotation, or as a sentence within a sentence.

NOTE: Direct quotations and direct questions are in the exact words of the author; indirect quotations or questions may not be exactly quoted, and often begin with *that*.

5. Every item of a formal list of numbered particulars.

II. *Begin with capital letters* proper names of every sort, and their abbreviations, including

1. Christian names, surnames, nicknames, and pen-names.
2. Geographical, historical, and local proper names, when standing alone, or immediately following proper names.
3. All names applied to Deity.
4. The Bible, Scriptures, and the books and parts of the Bible.
5. Church, when used as opposed to the world, and also any individual church society.
6. Titles of books, documents, essays, poems and other writings.
7. Official titles and titles of nobility used with proper names or taking the place of proper names; also all specific titles.
8. Names of the days of the week and months of the year, but not of the seasons unless personified.
9. East, West, etc., when referring to certain regions, but not when denoting direction.
10. Words denoting family relations when used with the proper name of the person or in place of the proper name.
11. Names of things personified.
12. Words naming noteworthy dates, epochs, events, objects, political parties, associations, etc.
13. Words derived from proper names, except when their use has become general and no longer closely associated with the originals.
14. The second parts of compound words used as titles.

NOTE: In general begin with a capital letter any name treated always, or for the time being, as a proper name.

III. *Write with capitals I and O*, and usually the Roman numerals, I, V, X, C, D, M.

IV. Capitalization cannot be absolutely governed by rules. Especial emphasis, or definition, sometimes demands that a word be capitalized.

ILLUSTRATIONS OF CORRECT CAPITALIZATION

I.
1. Every correctly written sentence illustrates this.
2. See any poem quoted in this book.
3. Lincoln said, "Our fathers brought forth upon this continent a new nation." But, Lincoln said that "our fathers brought forth upon this continent a new nation."
4. He asked, Are you fond of reading? This has been a much-discussed question, Ought the United States to annex the Philippines?
5. The list of rules on the opposite page, and of illustrations on this page; also many other lists in this book.

II.
1. Abraham Lincoln, Honest Abe, The Great Emancipator; Timothy Titcomb.
2. The Rocky Mountains, the Ohio River, Staten Island, Euclid Avenue, State Street, Yale Place, the State of Wisconsin, New York City, Province of Quebec, Cook County, Lyons Township; Chicago Board of Trade, St. Louis City Hall: but, Beyond the mountains, across the river, on this street, the largest city, county of Cook, township of Lyons, every board of trade, at the city hall. Always State when referring to one of the United States.
3. God; Christ; Jesus; the Father; the Infinite One; the Holy Spirit.
4. The Psalms; the Decalog; the Old Testament; the Gospels; the Epistles.
5. The Church at large; the First Methodist Church: but, Each local church.
6. "Uncle Tom's Cabin;" the Declaration of Independence; Lincoln's Gettysburg Address; Whittier's "Barefoot Boy."

7. Mayor Seth Low, the Duke of York, the Czar of Russia, President Roosevelt, Doctor Brown; "Thank you, Judge;" "The Colonel will be here soon;" always President when referring to the President of the United States: but, The president of Brownton Bank; a king of limited power; many college presidents; all the lords in the British peerage.
8. Tuesday; May; When Spring smiles, we forget Winter's frown: but, This fall, next spring.
9. The boundless West, the Eastern States, East Minneapolis, South St. Paul, the North Side: but, In eastern New York, northwestern Minnesota.
10. I had a letter from Mother; We had a visit from Uncle John: but, I saw my mother; Is your uncle at home?
11. Oh, Columbia, daughter of liberty; "When Freedom. . . tore the azure robe of night;" "O Beautiful! my Country!" "Bid Time and Nature gently spare;" the Father of Waters; "Br'er Rabbit."
12. On the Fourth of July, Washington's Birthday, Lord's Day, New Year's Day, the Christian Era, the Reformation, the Revolution, the Civil War; the Washington Elm, the Liberty Bell, in Faneuil Hall; the Conservatives, the Reformers, the Republican party, the Democratic party, the Woman's Christian Temperance Union, the Civic Federation, the Union League Club; the Union, the Government (always when referring to our country): but, The third of May was the date set; A new era opened; that revolution in government; the wars of the century; our political parties; We know that democratic principles are the basis of a republican form of government; The members of the club took action; The federation was recently organized.
13. Christian; British, Russian, French; Jeffersonian simplicity; The Mosaic Decalog: but, A platonic friendship, socratic methods, a herculean task.
14. Attorney-General Olney; Vice-President Jones; the page headed *By-Laws:* but, The vice-president of the bank; the by-laws of the society.

DIRECTIONS FOR USE OF PUNCTUATION MARKS

I. *Use a period:*
   1. After every sentence or expression used as a sentence, not exclamatory or interrogative.
   2. After every abbreviation or initial used as an abbreviation.

II. *Use an interrogation point:*
   1. After every question, whether shown by word, by phrase or by sentence.

III. *Use an exclamation point:*
   1. After every exclamatory sentence (that is, one showing strong feeling); and after every word or phrase used with the force of an exclamatory sentence.

IV. *Use a comma:*
   1. To separate words or phrases in a series.
   2. To separate a direct quotation, or expression used like a quotation, from the rest of the sentence.
   3. To separate a name used in address from the rest of the sentence.
   4. To separate from the rest of the sentence a word or phrase thrown in out of the usual and direct order.
   5. To separate an explanatory word or phrase from the rest of the sentence.
   6. To separate short, related sentences, too closely connected in meaning to be treated as separate sentences.
   7. After *yes* and *no*, when part of a remark or reply.
   8. In dates and addresses, to mark the omission of connecting words, such as *in*, *of*, or *at*.
   9. *In general*, Use a comma whenever it will help the eye to see meaning or the voice to express it.

V. *Use a semicolon:*
   1. To separate the parts of a sentence when each makes a statement and these statements are connected by *for*, *but*, *hence*, *therefore*, *yet*, etc.
   2. After *viz.*, *namely*, etc., when followed by a formal illustration.
   3. To separate a series of short sentences closely related in thought.

VI. *Use a colon:*
   1. In place of a semicolon when the connecting words *for*, *but*, *hence*, *therefore*, are omitted.

2. Before a series of examples, illustrations, or particulars under a general head.
3. Before a very long quotation, address, speech, etc.

VII. *Use of other Points usually included under Marks of Punctuation.*

1. *Use a dash* to show: (*a*) An abrupt break in the thought; (*b*) the inclusion of something omitted; (*c*) the break between a quotation and the name of its author or source.
2. *Use parentheses* to show: (*a*) A break in thought less in degree than that shown by the dash and greater than that shown by the comma (some one says that the parenthesis has a confidential air); (*b*) to enclose letters or figures of reference, to make them more distinct to the eye.
3. *Use the apostrophe* to show: (*a*) Omissions of letters in contractions; (*b*) the various relations with *of* discussed in Chapter XVI: (*c*) the plural of letters, of signs, and of figures.
4. *Use the hyphen* to show: (*a*) The break between syllables when a word must run over to the following line; (*b*) the parts of compound words not yet treated as single words; (*c*) the union of two or more words into one related phrase, usually descriptive.
5. *Use quotation marks*, double to enclose quotations, and single to mark a quotation within a quotation. (In Great Britain this usage is often exactly reversed.)
6. *Use brackets* to show something originally outside the text, as an omission, correction or explanation, usually inserted by the editor or commentator.
7. *Use italics* to mark: (*a*) Foreign words; (*b*) a word spoken of as a word simply and not used in its ordinary sense; (*c*) words of especial emphasis (this not to lose force by over-use).

ILLUSTRATIONS OF CORRECT PUNCTUATION

I. 1. This century opens with great promise. Assuredly.
2. See Vol. I, p. 8.

II. 1. You are hurt? No?

III. 1. You are hurt! No, thank God!

IV. 1. One, two, three, four.
2. He cried, "Conquer, or die!" I say, will you go or not? Will you go, I say.

3. You may go, Tom. Tom, you may go. You, Tom, may go.
4. He stood, by special request, near his employer.
5. A diurnal, or journal, is a diary.
6. "I came, I saw, I conquered."
7. Yes, sir, I will come. No, I did not see it.

NOTE: *Yes* and *no* may be followed by any mark, according to the way in which they are used; as, No! never! Yes? You are coming? No; nevertheless it passed.

8. [At] 24 Race Street [in], Boston [in], Mass. [on], May 6 [of the year], 1902.

V. 1. It rains; therefore we will not go.
2. I found three kinds, namely; violets, anemones, and hepaticas.
3. She began the work on that day; on the next day she did half of it; on the third, a small part; and finally, on the fourth day, it was finished.

VI. 1. It rains: we will not go.
2. Directions I, II, and III are examples of this.
3. See quotation from "A Christmas Carol," in Chapter XVI.

NOTE: In considering how to punctuate, four pauses alone are really involved: (1) The period or full stop (replaced as needed by question or exclamation mark); (2) the colon, marking a less division in thought; (3) the semicolon, a still less division; and (4) the comma, marking the least separation of all. "In ancient writing the words were at first run together continuously; afterward they were separated by spaces, and sometimes by dots or other marks, which were made to serve some of the purposes of modern punctuation. . . . *Open punctuation*, characterized by the avoidance of all pointing not clearly required by the construction, now prevails in the best English usage. In some cases, as in certain legal papers, title-pages, etc., punctuation is wholly omitted."— *Century Dictionary*.

VII. 1. (*a*) He said that —— no, I am mistaken. (*b*) A——k, l——10. (*c*) See quotation last above given.
2. (*a*) I read a story book ("Little Women") which I liked. (*b*) See examples on this page.
3. See Chapter XVI for examples.
4. (*a*) Find examples of this in any book. (*b*) Blue-eyed, wind-swept. (*c*) The never-to-be-forgotten day.

NOTE: Dictionaries syllabicate, some according to derivation, and others according to pronunciation.

5. She writes as follows: "I am here, and have told Mother, 'You shall now go to visit Ruth,' which pleases her greatly."

6. "If you love me [this is from a letter by Thomas Jefferson] then strive to be good."
7. (*a*) *Anno Domini* means "In the year of our Lord." (*b*) The word *clear* describes the day. (*c*) This task must be done *now*.

NOTE: For further illustrations, study the punctuation of this and of other books, observing with care the use of the best modern writers. Punctuation is not wholly governed by rules; and good writers and authorities differ somewhat upon minor points, tho not upon the most general.

LIST OF ABBREVIATIONS

A.	America; Answer (also *ans.*)	bbl., bbls.	barrel, barrels
		B. C.	Before Christ; British Columbia
a. (*ad*)	at, or to		
A.B., or B. A.	Bachelor of Arts	bu., bus.	bushel; bushels
acc., or acct.	account	Cal.	California
A.D. (*Anno Domini*)	In the year of our Lord	Capt.	Captain
		cent. (*centum*)	a hundred
Agt.	Agent	Co.	Company; County
Ala.	Alabama	C.O.D.	Cash (or collect) on delivery
Alas.	Alaska		
Ald.	Alderman	Col.	Colonel; Colorado (also Colo.)
Alt.	Altitude		
A.M.	Master of Arts; (*Ante Meridiem*) Before Noon	Conn.	Connecticut (also Ct.)
		Cor. Sec.	Corresponding Secretary
amt.	amount		
Anon	Anonymous	Cr.	Credit; Creditor
Ap., Apl. or Apr.	April	ct., cts.	cent, cents
		D. C.	District of Columbia
Ariz.	Arizona		
Ark.	Arkansas	D.D.	Doctor of Divinity
Assn.	Association	Dec.	December
Asst.	Assistant	Del.	Delaware
Atty.	Attorney	do. (*ditto*)	the same
Aug.	August	doz.	dozen, dozens
A.V.	Authorized Version	Dr.	Debtor; Doctor
		E.	East
Av., or Ave.	Avenue	e.g. (*exempli gratia*)	for example
B. A.	British America		

Esq.	Esquire
et al.	and others
etc. (*et cetera*)	and so forth
Ex.	Example
F., or Fahr.	Fahrenheit
Feb.	February
Fla.	Florida
f.o.b.	free on board
Fri.	Friday
Ft.	Fort
ft.	foot, feet
gal., gals.	gallon, gallons
Ga.	Georgia
Gen.	General
Gov.	Governor
Hon.	Honorable
Ia.	Iowa
Ibid (*Ibidem*)	In the same place
Id. (*Idem*)	The same
I., or Ida.	Idaho
i. e. (*id est*)	that is
Ill., or Ills.	Illinois
in.	inch, inches
Ind.	Indiana
Ind. T.	Indian Territory
inst.	instant (the present month
Jan.	January
Jr., or Jun.	Junior
Kan., or Kans.	Kansas
Ken., or Ky.	Kentucky
La.	Louisiana
lb., lbs.	pound, pounds
L. I.	Long Island
Lieut., or Lt.	Lieutenant
LL.D.	Doctor of Laws
M.	Monsieur; Meridian (*Meridies*), Noon
Maj.	Major
Mar., or Mch.	March
Mass.	Massachusetts
M. C.	Member of Congress
M. D.	Doctor of Medicine
Md.	Maryland
mdse.	merchandise
Me.	Maine
Messrs., or MM. (*Messieurs*)	Gentlemen; Sirs
Mfg.	Manufacturing
Mich.	Michigan
Minn.	Minnesota
Misc.	Miscellaneous, Miscellany
Miss.	Mississippi
Mlle.	Mademoiselle
Mme.	Madame
Mo.	Missouri
Mon.	Monday
Mont.	Montana
M.P.	Member of Parliament
Mr.	Mister (Master)
Mrs.	Mistress (as an abbreviation, pronounced *Missis*)
ms., mss.	manuscript, manuscripts
Mt., Mts.	Mountain, Mountains
N.	North
N. A.	North America
N. B. (*Nota Bene*)	Note Well, or Take Notice
N. C.	North Carolina
N. Dak.	North Dakota
N. E.	Northeast
Neb., Nebr.	Nebraska
Nev.	Nevada
N. H.	New Hampshire
N. J.	New Jersey

N. Mex.	New Mexico
No., Nos.	Number, Numbers
Nov.	November
N. W.	Northwest
N. Y.	New York
O.	Ohio
Oct.	October
Okla.	Oklahoma
Ore., or Oreg.	Oregon
oz., ozs.	ounce, ounces
p., pp.	page, pages
Pa., or Penn.	Pennsylvania
per cent (*per centum*)	by the hundred
Ph.D.	Doctor of Philosophy
pk., pks.	peck, pecks
P. M.	Postmaster; Afternoon (*Post Meridiem*)
P. O.	Post office
Pres.	President
Prof.	Professor
pro tem. (*pro tempore*)	for the time being
prox. (*proximo*)	of the next month
P.S. (*postscriptum*)	Postscript
pt., pts.	pint, pints
Q.	Question
qt., qts.	quart, quarts
Recd.	Received
Rec. Sec.	Recording Secretary
Rev.	Reverend
R. I.	Rhode Island
R. R., Ry.	Railroad, Railway
S.	South
S. A.	South America
Sat.	Saturday
S. C.	South Carolina
S. Dak.	South Dakota
S. E.	Southeast
Sec.	Secretary
Sep., or Sept.	September
sq.	square
Sr., or Sen.	Senior
St.	Street; Saint
Ste. (*Sainte*)	For feminine form of *Saint*
Stet., or st.	Let it stand
Sun.	Sunday
Supt.	Superintendent
S. W.	Southwest
Tenn.	Tennessee
Tex.	Texas
Thurs.	Thursday
Tp.	Township
Tues.	Tuesday
ult. (*ultimo*)	of the last month
U. S.	United States
U. S. A.	United States of America; United States Army
U. S. M.	United States Mail
U. S. N.	United States Navy
U. S. S.	United States Ship (or Steamer)
Ut.	Utah
v. or vs. (*versus*)	against
Va.	Virginia
viz. (*videlicet*)	namely, to-wit
Vol., vols.	Volume, volumes
Vt.	Vermont
W.	West
Wash.	Washington
Wed.	Wednesday
Wis.	Wisconsin
W. Va.	West Virginia
Wyo.	Wyoming
yd., yds.	yard, yards

FOR TEACHERS: HELPS AND SUGGESTIONS

NOTES UPON TEXT OF LESSONS

CHAPTER I. Page 1. See the recent valuable contributions to this subject by Professor Harlow Gale, of the department of psychology in the University of Minnesota. In his "Psychological Studies, No. I" (p. 103), he says: "To test our judgment of our children's being only about the average in their use of words, we took the opportunity of following a reputedly talkative child, Carl Andrist (whose father was instructor in French in the University of Minnesota, and whose mother had been a kindergartner), during his second birthday. The child's reputation was most astonishingly sustained by his using 805 different words and 10,507 words altogether."

See in particular, for an interesting and enlightening discussion of this subject, "Children's Vocabularies," by Mrs. M. C. Gale and Professor Harlow Gale, in *Popular Science Monthly*, May, 1902.

P. 2. See also "Viola Olerich, the Baby Scholar," by Professor Henry Olerich (Laird & Lee, Chicago).

Gesture language is substantially the same the world over, and of this general language each system is one dialect. The Indians of the West and the deaf-mutes of New York say by gestures in the same manner, "Where are you going?" and "I am going away on horseback." The American deaf-mute, ignorant of French, may go to Paris and "converse" there, thru the gesture language common to both, with the French deaf-mute who is ignorant of English.

P. 2. On the vocabularies of educated adults, of children, and of savages, see a letter (written to Professor Harlow Gale, of the University of Minnesota) by Miss Milicent W. Shinn, in *Child-Study Monthly and Journal of Adolescence*, April, 1901.

P. 3. The evolution of language is fully treated in "Mental Evolution in Man," by George John Romanes; see Chapter V, "Language,"

and Chapter VI, "Tone and Gesture." See also Sir John Lubbock's "Ants, Bees, and Wasps;" also "The Speech of Monkeys," Part I, by R. L. Garner. See "The General Ideas of Infants and Deaf-Mutes," by Professor Ribot, in *Open Court*, March, 1899.

P. 6. From the *New York Sun*, February, 1902: "When Prince Henry visits the White House he will hear for the first time a German student song sung by a parrot. President Roosevelt recently became the owner of a parrot that commands a vocabulary of over a hundred words. She is the only parrot, probably, that can spell its own name. Polly cost the man who presented her to the President just $500. Five years ago she was brought as an infant from Africa to Madeira."

Chapter II. P. 8. The cipher code employed for private telegraphing is a most interesting and useful device for business purposes. An order to buy one hundred shares of Chicago, Burlington & Quincy stock would read "Abruptly, Disgusting, Ballast." An order to buy 10,000 bushels of wheat for May would read "Abaft, Absolutely, Blighted." Here are other illustrations:

Alum stands for Low grade spring extra flour
Amuse stands for Dressed hogs averaging less than 200 lbs.
Amen stands for Flour equal to New York extra state
Amiss stands for Good baker's flour from spring wheat
Antagonist stands for Prime kettle-rendered lard
Satire stands for Sell according to your judgment
Trigger stands for Should wet weather continue the harvest will be very late
Unclean stands for Heavy rain in this section of the country

Many business houses employ cipher codes of their own and secret cipher codes are often used.

P. 10. Teachers of the deaf consider baby-talk extremely pernicious, because delaying proper pronunciation, and, what is still more important, the correct formation of sentences. In the fact that nearly one-half the whole number of deaf-mutes lose their hearing thru the diseases of childhood, we see a great additional reason for the early teaching of correct pronunciation and of sentence formation.

Chapter III. Mark H. Liddell says, "Language is the machinery

with which we think." See his series of valuable articles upon language in the *Atlantic Monthly*, 1898.

Deaf-mutes who have not been instructed in exact methods of speech continue to speak like young children. Thus they say, "Horse — black — canter" and "Hungry — me — bread — give."

The education of Laura Bridgeman, a blind girl, by Dr. Samuel Howe, a Boston philanthropist, had prepared the way for the work done for Helen Keller. Her teacher, Miss Annie M. Sullivan, who had herself been blind for a number of years, subsequently regaining her sight, came from the very institution where Laura Bridgeman had been educated. Before taking up her new and apparently impossible task, she fitted herself especially for the work. See "Helen Keller, a Psychological Study," by Rev. J. T. McFarland, D. D. This pamphlet is published by the Volta Bureau, Washington City, D. C. See also "Helen Keller Souvenir No. 2, 1892–1899," published by the same.

Three very beautiful poems written to Helen Keller may well be read here: "Helen Keller," by Edmund Clarence Stedman; "Of One Who Neither Sees Nor Hears," by Richard Watson Gilder; "Where Helen Sits," by Laura E. Richards. (For these, see Stedman's "American Anthology." See also a series of articles by Miss Keller in the *Ladies' Home Journal*, beginning in April, 1902.)

A popular magazine says: "She [Helen Keller] is the most interesting human being in the world from the psychologist's view-point. She comes near to giving a definite answer to the old question, how much of us comes from within and how much from without."

For an interesting account of the education of another blind deaf-mute, see "Helen Keller and Tommy Stringer," in *St. Nicholas*, October, 1897.

In view of the marvellous results accomplished by Helen Keller, who was given books printed in raised letters, even before she could read them, Professor Alexander Graham Bell says: "I would have a deaf child read books in order to learn the language, instead of learning the language in order to read books." *If a deaf child, why not a hearing child?*

Dr. Edward Everett Hale says, in *Outlook*, April 5, 1902: "I cannot recollect any moment of my life when I could not read as well as I

can now. I may say, in passing, that Guest, the Cherokee Cadmus, taught a boy to read in a day, and speaks as if two or three days were always quite sufficient for the business. Helen Keller, who was certainly badly handicapped, learned to read and write and spell in less than four months; and has never, I think, made a mistake in spelling in twelve years since. The truth seems to be that we generally make a great deal too much fuss about learning to read."

Chaper IV. P. 21. The German Emperor has recently directed that the teaching of English in the high schools of his empire be made compulsory. The illogical, haphazard spelling of English is the greatest drawback to its acquirement by foreigners.

Travelers report that "English is the only language with which they can make shift to get along everywhere, and that even the Arabs not infrequently employ English epithets in driving their camels."

P. 21. *Is it an advantage to be born to speak a simple and easy language?* Madame Ottilie Caspari, a German lady residing in America, teacher of foreign languages, says that "rather is it an advantage to be born to speak a difficult language; because, the mind having been once trained to a difficult system, other languages can be easily acquired. The educated Russians are the best linguists living, because their own tongue is the most difficult, German ranking second in difficulty, and Japanese being very easy." These statements explain, in part, at least, why English-speaking people do not readily acquire a speaking knowledge of other tongues, but instead force their own simple language upon all the peoples of the earth. We have here then a debatable question, which children may be encouraged to think about and discuss.

P. 23. If the extract from Roger Ascham be copied upon board or paper with modern spelling, it will not seem difficult. Or if it be read aloud slowly and with good expression, it will tell its own simple and thrilling story.

While correlation as such has no place here, yet a few words to pupils will not be amiss relating to this unfortunate princess, whose gentle and noble spirit, plainly shown in the extract given, can never fail to awaken admiration and pity.

Copying is a very valuable exercise indeed. Not everything needs to be copied; but many of the selections which have been chosen for memorizing; proverbs, . . . fables and the like may well be copied. . . . How can a child whose mental images of words and of the forms of language are indistinct, confused and fragmentary, be expected to use this language with an adequate degree of correctness?

Maximilian P. E. Groszmann, in Child-Study Monthly, December, 1898.

See "The English of the English," by Brander Matthews, in "Parts of Speech;" also to be found in *Harper's*, August, 1901.

CHAPER V. P. 28. The *New York Evening Post* of June 22, 1901, has the following:

In the year 1387 Christianity first became widespread in Poland, and great numbers of men and women were baptized at one time. To simplify and expedite matters with so large a concourse, it became the custom of the officiating clergy to bestow the same name upon whole batches of people who came to be admitted into the church. At one baptism, for example, the name Peter was conferred upon all the men and Catherine upon all the women. On another occasion they would all be Pauls and Margarets, and so on. . . . The corruption of the "ap" has led to a number of common modifications of old Welsh names, as Price for ap-Rhys, Pritchard for ap-Richard, Powell for ap-Howell; and many others, Probert, Probyn, Pugh, Penry, as also — the "b" being similar to the "p" — Bevan, Barry, and the like. . . . The termination "ing" among Teutonic people signified "offspring." Browning and Whiting in this way would mean the dark and the fair children.

P. 28. Among common endings in Scandinavian names is *quist*, a twig. Thus Lindquist is equivalent to linden twig. So also we have *berg*, a mountain; *holm*, a hill, or an island.

A British scientific association has recently examined the color of hair and eyes found in connection with the fifty most common surnames in East Aberdeenshire, Scotland. A test of nearly 15,000 children shows that the darkest hair and eyes belong to the surnames common in fishing communities. This verifies the tradition that the population of East Scotland is of Belgian origin. Certain surnames have strong blonde tendencies; others most often show dark hair; others still, red hair.

P. 32. Exercise IV. Washington Irving wished New York city to take its good old Indian name, *Manhattan;* New York State, the name

Ontario; the Hudson River, the *Mohegan;* and the United States, *Appalachia.* Certainly it is a great pity that the melodious Indian names should not be retained wherever possible. *New This* and *New That* indicate a poverty of name materials. *Green Lake* in Wisconsin might far better have kept the beautiful *Techora* of the Indians, which has the same signification. *Superior* is a good Latin word, but *Gitchee Gumee* is more poetic and musical, and also full of history, of romance, and of literary associations. The names Owatonna, Winona, Mendota, Minnehaha, are full of music. Many of our States are rich in Indian names and their equivalents. The next best substitute for the original Indian name is the English translation; as Crow Wing, Red Wing, Sleepy Eye, Good Thunder, Otter Tail, Yellow Medicine, White Bear. The commonplace names which fill our railway guides are a discouraging evidence of lack of good taste, or even of a very depraved taste. Every child who studies this subject should be urged to give his own influence thruout life toward the conferring of place names that are in themselves suitable, musical, and distinctive. May we not hope that in the future some of the Indian names may be restored to their own? See "Poetry of Place Names," by Brander Matthews, in "Parts of Speech."

It is unfortunate that neither the Century, the Standard, nor the Webster's International Dictionary recognizes the existence of our American Indian names as such. For this exercise, pupils and teacher must glean from all sources available and compile for permanent school use as complete a list as possible of our Indian names and their equivalents.

See "London's Queer Street Names," *Current Literature*, March, 1901; "Names of Places," *Blackwood's*, April, 1900; "Street Names and Shop Signs of Old London," *Catholic World*, February, 1900.

CHAPTERS V and VI. Pp. 27–39. For a delightful article see "Surnames and Christian," in the *Chautauquan* for September, 1900. See also "English Surnames," *Living Age*, July 27, 1901.

NOTE: Bound volumes of the standard magazines yield valuable reference material for every department of language work. By consulting Poole's Index, under the heads *Language*, *English*, *Words*, *Names*, etc., many other interesting articles may be found.

CHAPTER VI. P. 33. If the teacher will read aloud to class the little poem, "Their Nicknames," in *St. Nicholas* for January, 1898, the pupils will enjoy supplying the missing names.

P. 34. The name Charlemagne should at once recall that great ruler of the far east, to whose reign the "Arabian Nights Tales" ascribe everything of especial wonder and renown. Haroun al Raschid, the famous caliph of Bagdad, was on friendly terms with Charlemagne, and sent him many valuable presents, including parrots and monkeys, a clock, and other oriental curiosities. Charlemagne and Haroun died within six years of each other. These two kings preceded Alfred the Great of England by only one hundred years; and all three names mark epochs in the world's history. In Exercise III the pupil may, *if he likes*, include anything he finds of interest concerning the great ones who have borne his own name.

Few things in history are more interesting than that wave of excessive piety which made our Puritan forefathers believe that given names should indicate a religious spirit on the part of the parent or of the child. Hence for a time quaint and inconvenient names of most unmusical make-up were freely given to many inoffensive babies who could offer no protest against the imposition of the ridiculous appellations. In the poem called "Little Puritans," in *St. Nicholas* for December, 1901, the following "names of grace" are mentioned: Peace, Wait, Gift, Love, Meek, Trust, Earth, Dust, Mercy, Silence, Modest, Discreet, Righteous, Rejoice, Plenty, Decline, Welcome, Thankful, Willing, Resign, Lowly, Refrain, Ashes, Lament, Content, Weep-not, Preserved, Approved, Elected, Wrestle, Reviled, Consider, Charity, Obedience, Humility, Repine-not, Magnify, Sin-deny, Hope-on-high, Strive-again, Hate-evil, More-trial, Deliverance, Faint-not, God-reward, No-merit, Fly-temptation, True-repentance, Sorry-for-sin, Zeal-of-the-land, Cleanse-mine-heart, Fight-the-good-fight-of-faith, and Through-much-tribulation-we-enter-into-the-kingdom-of-heaven. If possible, let the poem referred to be read aloud to the class, and a typewritten copy be added to the scrapbook upon the reading table.

In the time of the Commonwealth in England, one Puritan leader was called Praisegod Barebones (Barbon or Barebone), and the story has also

been related that he had two brothers called respectively Christ-came-into-the-world-to-save Barebones and If-Christ-had-not-died-thou-hadst-been-damned Barebones, the latter commonly abbreviated to "Damned." That this remarkable story is historically true is by no means sure.

Assist pupils if possible to find out the meaning of every Indian name mentioned in Mrs. Sigourney's poem. Remember that *Virginia* is a Latin name.

CHAPTER VII. P. 41. Remember that capitalization, within certain limits, will vary with every writer of English. Some of Carlyle's pages look almost as if he had dropped a handful of initial capitals at random, so emphatic does he seem to feel every name used. After observing the rules upon which usage is now practically uniform, one has still to determine whether or not the names he himself uses are individual names or class names. The term *proper*, from *proprius*, *peculiar to one only*, is less self-explanatory than *individual*, to which it is equivalent; and the term *common* is less desirable than *class* (name), because misleading from its use also in the sense of usual or ordinary. We get both uses of *common* in the expressions, A *commonplace-book* should not be *commonplace;* and A *common* name may be a very *uncommon* word.

The appellatives sir, madam, miss, laddie, lass, dear, darling, etc., are seldom written with capitals, because these are used rather as terms of respect or of endearment than as substitutes for proper names.

P. 43. Folklore includes everything of tradition that has become an integral part of the common life and thought, living at first by word of mouth, and at last creeping into written speech. Folklore often has its original foundation in actual events. Thus, in Mother Goose, Old King Cole, King Arthur, and half a dozen other characters have survived from early English history.

Folklore of the American Indians forms the theme of Longfellow's "Song of Hiawatha." A school scrapbook compiled from the shorter poems of American and English authors, upon the subject of American Indian folklore, would be a valuable addition to the reading table. In such a scrapbook should be found without fail "A Chippewa Legend," by James Russell Lowell; "Monument Mountain," "An Indian Girl's Lament," "The White-footed Deer," and "A Legend of the Delawares,"

by William Cullen Bryant. Bryant's poems are peculiarly rich in American folklore, and other examples can be found in every American poet.

If time should permit here the spending of a day or two in enjoying American folklore, it would be well to divide the class into sections, assigning a single poet to each section for examination, a report to be made at some future date as to the folklore tales discovered and approved by each section. Complete editions of our standard poets should be available in every school library. After a program of folklore poems, children may be encouraged to express their own taste as to the more or less pleasing qualities of the various selections given.

In case pupils show a lively interest in the subject of folklore, it will be well to keep in mind for future study Irving's "Legend of Sleepy Hollow" and "Rip Van Winkle;" Cowper's "Boadicea;" Burns' "Tam o' Shanter;" Goethe's "Erl King;" Mrs. Hemans' "Pocahontas;" Scott's "Allan-a-Dale," "Young Lochinvar," and "Jock of Hazeldean" (the three telling a single tale); Kingsley's "Sands of Dee;" Browning's "Pied Piper of Hamelin;" and others. Lanier's "The Boys' King Arthur" should be familiar to all children. In fact, folklore furnishes the motive for probably the greater part of our poetry. Witness Tennyson's "Idylls of the King," and William Morris' "Sigurd the Volsung" and "The Volsungs." For an outline, which teachers may well follow in part for their own study, as suggestive, see "Readings in Folk-Lore," by Hubert M. Skinner (American Book Company).

CHAPTER VIII. P. 45. Children will enjoy hearing read aloud the verses, "A Dilemma," in *St. Nicholas* for December, 1901.

P. 48. Exercise I. Observe in discussion such facts as the following: The words *bench*, *settle*, *settee*, *lounge*, *couch*, *divan*, *tête-a-tête*, each carries its own idea and each differs specifically from the general term, *seat*, and from the still more general term, *furniture*.

CHAPTERS VIII and IX (Pp. 45–55). These chapters aim to widen the pupil's vocabulary. Every new word possessed, together with a definite mind picture of the concrete object, means a gain in practical knowledge. *Definitions* are only a second-hand method of gaining information. Narrow oral vocabularies really account very largely for slow-

ness in learning to read on the part of foreign-born children and of those from illiterate homes. The solution of the problem will be found partly in a very large amount of *reading aloud to primary pupils* by their teachers, with short explanations of unfamiliar words. In the letter cited under Chapter I, Miss Shinn says: "I have, in teaching school, been struck by the enormous inferiority in vocabulary of great high school boys, almost men, from ignorant families, as compared to little children in bookish families. Substituting lately in a high school, I found a class in its third high school year — farmer boys of good sense — floored in so simple a poem as "The Lady of the Lake," line after line, by sheer ignorance of the meaning of words which my nine-year-old niece readily understood. In the district schools the teacher often fails to suspect to what an extent great fifteen-year-old boys (from English-speaking homes) are simply blocked in progress by almost incredible ignorance of the meaning of simple words used by her, and by the textbook,— so I have discovered, in teaching. It is not an argument for babyfying our speech and books still more (or they will never acquire the English language), but for increasing greatly the reading of good standard stories, learning standard poetry, etc., in the lowest grades."

Chapter IX. P. 52. Word games are usually enjoyed by children. One, which is founded upon the spelling lessons, consists merely in giving antonyms, or synonyms, as required, of words pronounced by the teacher. For this exercise, most spelling books have lists that can be used. This game can be used as a "spelling down" exercise if desired.

A game children like is "My Alphabetical Friend." The teacher begins: "I have an alphabetical friend. Her first name is Anna." (Class in turn quickly give Alice, Ada, Amy.) Teacher: "Her surname is Arnold" (class in turn give "Aldrich," "Abbott," "Austin"). Teacher: "She is artless" (class give "artistic" "amiable"), "and never angry" (class give "arrogant," "artful"). "She eats apples" (class name "artichokes," "asparagus"), "and lives in Appleton" (class name "Aurora," "Alton," "Austin"). "She studies art" (class name authors or subjects beginning with *A*). Till interest flags, the guessing may go on with *B*, *C*, *D*, taking up the game each day where it had been left off the day before. This game makes also an interesting written exercise.

All word games, such, for example, as "Logomachy," quicken the mind and give pleasure. Similarly, a word like *Constantinople* may be given, and a test made as to the number of words that can be made from its letters in five minutes by each pupil. It is not expected, of course, that games, however interesting, take the place of regular recitations.

P. 55. Exercise II. A study of the parts and materials of objects is in harmony with the child's natural impulses. "Mrs. Dickey, librarian of the Chicago Normal School, says that boys from twelve to fourteen are 'constant readers' of the *Scientific American*. This ought to be a pointer to those who are looking for 'something to read.' When a boy reaches this age he begins to seek means of expression through the constructive impulse — *he loves to make things*. Give an old clock to a boy who has failed to respond to pedagogical orthodoxy; let him take it apart and put it together again. Follow that with an old sewing-machine or something similar."

Editorial in Child-Study Monthly, April, 1901.

If time permits, a day or two should be given here to Longfellow's noble poem, "The Building of the Ship." After such study, attention may be called to the fact that the beauty and perfection of the poem depend to a considerable extent upon the poet's knowledge of the parts and materials of a ship.

Chapter X. P. 60. The name *Philomel* should recall Longfellow's "Santa Filomena," written in honor of Florence Nightingale. In carrying out this happy thought, he made use of the Italian legend of a Saint Filomena, revered for deeds of mercy and healing. The coincidence is rather remarkable, and no less so is the fact of its use by the poet. The Latin for *nightingale* is *philomela*. The modern Italian, derived from Latin, uses *f* where Latin used *ph*.

P. 64. Exercises. Since a good lullaby must appeal to the ear by its musical quality, it will be helpful to have a program of lullabies read aloud, the class deciding by vote as to the most musical.

P. 64. Observe the still prevalent Scottish pronunciation which rimes *early* with *fairly*, and *Charley* with both. This pronunciation has a weird sound to unaccustomed ears. If possible, find some one who can

read aloud good broad Scotch to the class, and let the class afterward discuss its more common characteristics, trying to reproduce it as accurately as may be. The rolled or trilled *r*, called the *burr*, is apt to be strongly marked. Observe here the poem by Burns, page 169.

The sound of *a* marked *â* (or *ê*) by Webster, *ã* by the Century, and *ā* by the Standard Dictionary was the sound most often given to long *a* two hundred years ago. It is a compound sound, concerning which orthoepists do not wholly agree.

Chapter XI. P. 67. The chief requisite, in original composition, first, last, and all the time, is spontaneity. Most children brought up normally will, without the least suggestion from others, voluntarily write little letters, accounts of events, and descriptions of people. But these same children, if coerced, may produce little or nothing.

Almost inevitably, girls write longer and easier letters, on the whole, than do boys. But boys usually seize upon more salient features and excel in conciseness and directness of statement.

P. 71. This work as planned looks toward historical narration on Monday, characterization on Tuesday, description on Wednesday, narration on Thursday, and explanation or discussion on Friday. Of these, description is by far the most difficult, if any degree of excellence be attained. Without doubt, nearly all attempted descriptions will be at first mere enumeration of evident features. This, however, will lead toward the desired end.

The first page of the letter diary should have merely the name, grade, school, location, and State of the pupil, with the name of the teacher or teachers. With blue pencil or red ink merely underline misspelled words and wrong capitalization. In margin or at the end write a word of comment, in commendation if possible. If a sentence is badly arranged, enclose it in short, double vertical lines, || ||, and put ? in the margin. Make little adverse criticism so long as there is honest effort and gradual improvement. Children should be encouraged to take pride in regaining their papers unmarred by marks of error or of criticism. Praise is the best whip. Teach your pupils to make a pencilled outline at the very start, and to keep to this outline in writing. More than one day may be needed at times to carry out an acceptable outline. Permit

free access to dictionary; or, if convenient, spell any word upon board, as asked for. There is no absolute advantage in looking up the spelling of a word in the dictionary, while there is actually a great loss of time to young children who still have much to learn in English spelling.

No per cent marks should emphasize false standards, It would be absurd to wish for or to expect uniformity of result. The same amount of time employed by all will bring forth fruit according to the mental soil, "some thirty, some sixty, and some an hundred fold."

P. 71. It may seem desirable to spend a few days in class reading from "Robinson Crusoe" or from "The Swiss Family Robinson," before beginning the letter diary.

P. 72. To introduce one's self and one's home to the diary, in beginning, will add to its interest, and to its coherence as a whole, altho perhaps not a very natural or customary plan.

It is not probable that attention to sentence structure need often be considered in connection with the letter diary. So long as children write freely of their own interests, they will almost surely make short and concise statements. If in exceptional cases there be a tendency to long and involved sentences, ask the pupil to break these up into single statements. *Style*, that most desirable of all literary qualities, should grow unconsciously and express individuality, the very thing that will be lost at once if the pupil begins to write with self-conscious attention to the manner of forming his sentences. It is now believed by some of our best modern teachers of English that the teacher's blue pencil has ruined the style of many a pupil. Adverse criticism tends at once to repress, and is never known to stimulate.

The English teacher may, and usually must, make his composition work periodic. The intervals may be short for the poor writers, and longer for the good ones. There is no need of treating all alike. Uniformity, a curse everywhere in the education of youth, is peculiarly baneful in composition. The youth who most needs your aid should have it most. He who writes with painful difficulty should write every day — keep a diary, perhaps. . . . The ambition governing the class should be, as regards matter, to interest an audience, and as regards form, *to have the composition in shape to print without correction.* The audience to be pleased and instructed is of course the class, or the school; and young people's interests are the ones to be kept in view. . . . In censuring

compositions, private talk with the individual goes infinitely further than reprimand before a class. Personal matters are not properly treated in public, and one's writing is a personal matter. You cannot impress a point upon a pupil as a delicate matter if you speak of it in public. . . . The private interview, by its very nature, suggests delicacy, reticence, importance. The public reproof minimizes the fault: the private conference enhances its impressiveness.

Samuel Thurber in "Some of the Main Principles of Secondary English Teaching."

Children should be encouraged to write only of what they have themselves experienced, either in the world of reality, or emotionally. They should be led to express *themselves* — their own knowledge, their thoughts, their own feelings, be they ever so crude and simple; and not second-hand thoughts and emotions to make a false show. When once the child knows that nothing but his own self is wanted and appreciated, his language will flow without restraint.

Maximilian P. E. Groszmann, in Child-Study Monthly, February, 1899.

See "Men Who Have Kept a Diary," in *Blackwood's*, January, 1899.

Chapter XII. P. 79. For examples of a "Norman sculptured portal," obtain photographs of the famous Norman stairway or porch, or of the baptistery arches, of Canterbury Cathedral, England. This style of decoration is also beautifully shown in the "triple arch" in the rear of St. Cross Church, Winchester, England.

P. 81. Exercises. A schoolroom anthology of Christmas carols, hymns and other poems of the holiday time, prepared by the pupils, would constitute a valuable supplementary volume for the reading table. Pupils whose proficiency in script is beyond question may copy these poems upon the school typewriter. By using self-binders, new pages can be added at any time, a new index inserted, or other changes made, and by using carbon papers, duplicates can be made for exchange with other rooms or classes.

The habit of noting new words with their definitions can not be urged too strongly. Two new words for each school day means a gain in vocabulary of about four hundred words during the school year. The child who keeps his definition book with care will not be confined to a *repertoire* of slang speech when he leaves school; and the little dictionary of new words made by one's self is a possession of permanent value.

Pupils would enjoy hearing about the chief features of the feudal system, hinted at in the poem just studied. Any good history for high school use will explain these; or consult "Historical Readings" (For Use of Teachers' Reading Circles) by Henry E. Shepherd; American Book Company.

P. 81. The miscellaneous portion of the wordbooks referred to in Exercise I might not inaptly be termed "Notes and Quotes," following the excellent early use of the word *quote* in the sense of a quotation. Here usage has dropped a short desirable form and has retained a less desirable longer one. See dictionary under *quote*.

Chapter XIII. P. 83. Altho the typewriter has displaced the pen for almost all business correspondence, yet it is not considered in good taste to write letters of courtesy by means of the machine. People of wealth may hire an amanuensis, but others must write good, legible script. The *thou* and *I* which form the greatest charm of the personal letter usually seem to disappear when a third party comes between, clicking the cold keys of a machine. A letter written by one's own hand is always more complimentary than one that is typewritten.

Jane Welsh Carlyle said, "A letter behoves to tell about one's self."

Chapter XIV. P. 93. All works of reference, as dictionaries, directories, gazetteers, catalogues, must employ abbreviations, in order to reduce bulk for handling and space to be examined in consulting. But the devices necessary for economizing space in reference books afford no authority for similar short cuts in connected discourse.

P. 94. To sign a letter "Y'rs truly," "Respt. yours," "Y'rs, etc.," is the reverse of respectful, because it indicates an unwillingness to make the effort needed for writing in full. The abuse of abbreviations today in newspaper headlines is considered by scholarly persons a great and serious menace to good English. These are unnecessary, inartistic, and harmful by way of example. Different wording, or slightly smaller type, without abbreviations, would be far more pleasing.

P. 95. *Contractions* of pre-titles are less offensive to the eye than are *abbreviations*. Perhaps this is because the mind must then *think* the

vocal word in full. Thus Gen'l Grant, Sup't Parker, Capt'n Gray, Prof'r Brown, Pres't Roosevelt, all imply the full forms. Hence, if one *will* not write in full, contractions are the more respectful of the two, altho somewhat old-fashioned. Formerly, signatures were commonly written in this way; Sam'l, W'm, Rich'd, Rob't, Ja's.

Chapter XV. P. 101. The pleasant task of collecting beautiful word pictures is deferred until Chapters XXI and XXII for reasons which will then become obvious.

P. 106. "The dull thunder of alternate flails," because two men, standing opposite, formerly alternated their strokes, each striking with his own flail as the other flail was thrown back; the grain on the barn floor being thus slowly threshed out.

P. 108. A picture of the three Fates should be shown the children, Michael Angelo's or Paul Thumann's or some other, and they should all memorize Lowell's lines:

> Spin, spin, Clotho, spin!
> Lachesis, twist! and Atropos, sever!
> Darkness is strong, and so is Sin,
> But only God endures forever.
>
> *From "Villa Franca."*

The Perry pictures at one cent each will answer the purpose of illustration in case better prints can not be afforded.

In case the meaning of any line in this poem is not absolutely clear to pupils or to teacher, let all agree to dwell upon the line in thought. Discuss in class all interpretations offered and let the one that seems most probable be accepted, until another still better is suggested.

P. 109. It would be well after studying Chapter XV for pupils to lay aside textbooks for a few weeks — except for necessary reference in the wordbook studies, which should continue — and for as long as possible to read poems, with especial attention to their word pictures. A list of poems follows these notes, any or all of which may be studied to advantage for narration or for word pictures. To ask pupils to suggest their own favorite poems for class study is often advisable. In order to suggest they must do the valuable preliminary work of comparing and judging.

To be able to exercise individual taste is in itself one end of all language study. Hence, merely to handle a volume of poems, hunting thru them for one that is really to be preferred to the others, is highly educative to adult or to child. Similarly, to request that each pupil be ready, by the end of the year, to name his own favorite poet, giving reasons for his preference, will stimulate to earnest interest.

CHAPTER XVI. P. 113. Altho most recent textbooks condemn the form "he don't," they omit to state that this form is not incorrect historically, at least; and our older teachers say that this condemnation was not known by themselves during youth. Murray's great dictionary, not yet completed, the latest and fullest authority obtainable upon English use, says: "The original northern form 'does' superseded the 'doth—doeth' in the 16th–17th century in general use, the latter being now liturgical and poetical. The form 'he do' is now s. w. dialect." Murray cites two examples of the use of "he don't:" 1741, Richardson, "Pamela," I. 65, "He don't know you;" and 1831, Fonblanque, "England Under Seven Administrations," II. 100, "God don't suffer them now." No examples of "he doesn't" are cited by Murray, which is a matter for regret to those interested.

The novelist Thackeray uses "he don't" and "he doesn't" on the same page; Lincoln in the debates with Douglas used "he don't." Dickens and Mother Goose both make constant use of the form; altho neither of the latter can claim English so good that we may cite their use as authority for today.

Nevertheless it must be remembered that a long list of our best scholars insist that we should now say "he doesn't," irrespective of usage in the past; and these hold that "he don't" always smacks of the vulgar and illiterate. Since this list includes the great majority of modern authorities, none need be named.

Opposed to these are a small but very strong minority who insist that the shorter form is the better in itself, because simpler and more direct, and in accord with the genius of our language. Professor Brander Matthews, of Columbia University, one of our best known authorities upon language, states his belief that it is hopeless to attempt to drive out of common use a form that has become so strongly entrenched as has

"he don't." Dr. James K. Hosmer, the well-known author, whose historical works are counted among modern classics, says that the use of "he don't" by Samuel Richardson in "Pamela" and in "Sir Charles Grandison" is sufficient authority for its use today; and adds that the shorter and more direct form is in itself the better, because more convenient. Richard Grant White (in his "Every-Day English," p. 420) says, "'He don't' doesn't grieve me as it grieves my correspondents."

There is, however, another equally probable explanation for the prevalence of this expression. The English language has from the first tended to drop the many endings — called "inflections" — which in Latin and similar languages mark gender, case, voice, mood, tense, person, number, and degrees of comparison. We now have left in English only a very few inflections, and our verb is uniform for all persons, except in the indicative present, third person singular. Probably the printing-press is responsible today for this exception. Thus we say

I you he we they	can't, won't, sha'n't mayn't, couldn't, wouldn't, shouldn't, musn't, oughtn't	I you we they	don't	*Exception to uniformity* he doesn't

Thus, by habit and also by analogy, people tend naturally to say "he don't" rather than "he doesn't."

It seems highly probable that "he don't" is an interesting example of the survival, chiefly in oral speech, of an older form side by side with a newer form that is perhaps destined to take its place. This is a matter that time and popular usage will decide. Fair discussion will do more to arouse an intelligent desire to adopt the better form of the two (if that point be once settled) than any amount of dogmatic statement.

We must not forget that the superiority of English today lies in the very fact that it has continually dropped useless inflectional changes. Hence, to insist upon the universal adoption of "he doesn't" may quite possibly be an attempt contrary to the genius of our language. The best literary usage at present doubtless indorses "he doesn't;" nevertheless, if both forms are actually permissible, the time is past for anyone to be dogmatic in regard to either.

P. 115. With regard to the omission of *s* after the apostrophe, perhaps a uniform and convenient method might be found by adding the apostrophe alone to such names as, on account of length or otherwise, would not, agreeably to the ear, take an extra syllable; as *James'*, *Moses'*, *goodness'*, etc.: but *lass's*, *cross's*, *Bess's*.

CHAPTER XVII. P. 118. The following is quoted from the *Wisconsin Journal of Education:*

Doctor Gladstone found that an Italian child of nine will read and spell as correctly as an English child at thirteen, altho the Italian child starts two years later than the English child. . . . A high authority estimates the average French boy of sixteen to be two years in advance of the American boy of the same age. . . .

Science of language is only a few years old, yet the governments of Germany, France, Italy, Holland, Denmark, Sweden and Norway, have all reformed their language as printed and written. The English and the Chinese-speaking races alone keep up the barriers to turn back and discourage foreigners who would learn their tongue. . . .

There is now but one opinion among philologists concerning the existing English orthography. This opinion is well expressed by Professor Lounsbury in these words: "There is certainly nothing more contemptible than our present spelling, unless it be the reasons usually given for clinging to it. This spelling is also as much *opposed to utility and common sense* as it is to linguistic science; for it is easily shown to be a serious obstruction to education and to civilization, wasting and worse than wasting the time of our children in the schools, needlessly increasing the cost of all printed matter, thus making the distribution of knowledge more costly and doing more than all other agencies combined to *hinder the spread of English as the language of the commercial world,* by making most difficult its acquisition by the foreigner. In brief, no rational defense of it can, on any ground be made,— scholarly opinion is unanimous."

The Century Dictionary, 1896, Vol. 6, preface to list of amended spellings, gives the following: "All English-speaking etymologists are in favor of the correction of English spelling, both on etymological grounds and on the *higher ground of the great service* it will render to national education, *international intercourse, and trade.* It may safely be said that no competent scholar who has really examined the question has come, or could come, to a different conclusion."

If we accept these statements, we must conclude that it is not the *scholars*, but the rank and file of the less informed, who fear and hinder the simplification of our spelling.

Professor Lounsbury also says:

It was not until after the publication of Dr. Johnson's dictionary, in 1755, that the existing spelling can be said to have become universally received. That given by him to words has been the one generally followed by all later writers. . . . Worse than all, a deference has sprung up for our present spelling which is not justified by anything in its character. Orthography was a matter about which Johnson was totally incompetent to decide. Yet, largely in consequence of the respect and even reverence still paid to that which he saw fit to employ, the spelling of English continues to be probably the most vicious to be found in any cultivated tongue that ever existed. With a number of sounds for the same sign, and again with a number of signs for the same sound, it is in no sense a guide to pronunciation, which is its only proper office. Even for derivation — an office for which it was never designed — it is almost equally worthless, save in the case of words of direct Latin origin. ("The English Language," p. 181.)

Murray's great dictionary is our latest and best authority, up to the point which it has reached in course of publication. However, it will be too expensive for small schools, and is designed for the mature student rather than for the child.

The Standard Dictionary is not too expensive to be within the reach of every school, and it should be provided for every building, at the least. On the whole it is perhaps the most desirable dictionary now available for ordinary school use, altho devoting small space to etymology. Its placing of etymology after definition and citations is an improvement in order, and the pages upon niceties of usage should be thoroly studied by every teacher and then brought by her to her pupils, both by precept and by example. The listing of disputed pronunciations is also helpful. Remember that it is the business of a dictionary *merely to report upon usage and to pronounce in matters of taste.*

P. 123. A study of the *'ough* words reveals many interesting facts. Thus *slough*, a quagmire, is also spelled *slue*, *slew*, *sloo;* while in Middle English it was *slou.*

Hough (pronounced *how*, and obsolete in this sense) appears in simpler dress, meaning *hill*, in Fox How, Silver How, etc.

Shough was formerly pronounced *shoo* or *shock*, according to its meaning. Thus *shough* (shock) meant a shaggy dog, and also a mass of tangled hair; while *shough* (shoo) was an exclamation used in driving

away fowls. Now the dictionaries include the *'ough* spelling, but indorse the two simple and reasonable forms.

See "Language Affected by Our New Political Relations," in *Education*, February, 1901; "The Spelling of English," in *International Magazine*, July, 1901; "Simplification of English Spelling," by Brander Matthews, in the *Century*, August, 1901; and articles on "The Making of Murray's Dictionary," in the *Living Age*, April 15, 1899, *Good Words*, March, 1899, and the *Eclectic Magazine*, May, 1899.

CHAPTER XVIII. P. 124. *Rouse* also may be used as a causative of *rise; bleach*, also, is really a causative of *blanch* and of *blench*.

CHAPTER XIX. P. 128. *Wol* and *wil* were interchangeable forms until the fifteenth century. The contraction of *wol not* resulted in the *won't* which we still use colloquially. (The *l* went into *could* in the sixteenth century, from a mistaken idea that *could* should be spelled like *would* and *should*.)

To quote again from Professor Lounsbury's "English Language:"

In the sixteenth century a delicate distinction in the use of the auxiliaries *shall* and *will* began to be prevalent. It is not rigidly observed in our version of the Bible, and variations from the present use are found in writers of the Elizabethan period, such as Bacon and Shakspeare, though more frequently with the preterites *would* and *should* than with the present tenses of these verbs. In the seventeenth century the distinction between the two verbs became firmly established; though this statement is strictly true only of England, and not of the English spoken in Scotland or Ireland. Immigration, has, to a great extent, broken down the distinction in the United States, especially in certain portions: the Irish do not know it, and the Germans do not acquire it (p. 433).

See "Shall and Will," by Robert Barr, in the *Bookman*, December, 1895; and a reply to the same, by Dr. Richard Burton, in the *Bookman*, February, 1896.

CHAPTER XX. P. 138. The latest dictionaries report the colloquial use of *aggravate* for *irritate*. This is not an indorsement and should not be so considered. Such use is to be strongly discouraged, even tho it be found in a very few instances upon the pages of rather good users of language.

P. 141. *Raise* for *rise* occurs frequently in newspapers and in conversation. Newspapers often speak of "a raise in wages," etc. The new Webster's International does not give this use, while the

Standard and the Century give it as colloquial. So long as we have the word *rise* already in use as a substantive, we do not need *raise* as its synonym. However, usage must determine whether one or both shall be finally indorsed.

P. 142. *Stop* for *stay* is often called a Briticism, as it is a blunder prevalent chiefly in Great Britain.

This and *that* should be used to point out definitely, not to show degree, as they seem to do in *this much* and *that much*. By misusing words, we lose chiefly the power to express delicate shades of meaning. It is not blunders in grammatical correctness that all persons need most to guard against, but the misuse of words in the niceties of their meanings. A vulgarism usually "parses" perfectly.

P. 147. The following verbs are usually followed by words descriptive of the subject rather than by words indicating manner of action (see Whitney's "Essentials of English Grammar," p. 353:)

1. be;
2. become, grow, get, turn, and the like;
3. remain, continue, stay, and the like;
4. seem, appear, look, and the like;
5. sound, smell, feel, and the like;
6. stand, go, move, and the like.

No subject is fraught with more pitfalls for the unwary than that of "errors" of speech. As regards usage, *only the dicta of known scholars can be accepted*. Here is what an acknowledged authority says of the matter:

> Within certain limits, the speech is always moving away from established usage. The history of language is the history of corruptions. The purest of speakers uses every day, with perfect propriety, words and forms which, looked at from the point of view of the past, are improper, if not scandalous. But the blunders of one age become good usage in the following, and, in process of time, grow to be so consecrated by custom and consent, that a return to practices theoretically correct would seem like a return to barbarism. . . . It is never language in itself that becomes weak or corrupt: it is only when those who use it become weak or corrupt, that it shares in their degradation. . . . In fact it is not from the agencies that are commonly supposed to be corrupting that our speech at the present time suffers; it is in much more danger from ignorant efforts

made to preserve what is called its purity. Rules have been and still are laid down for the use of it, which never had any existence outside of the minds of grammarians and verbal critics. . . . It cannot, indeed, be laid down too emphatically that it is not the business of grammarians and scholars to decide what is good usage. Their function is limited to ascertaining and recording it. This can only be done by the prolonged and careful study of the language, as it has been employed by its best authors.

Professor Lounsbury's "English Language" (pp. 183–187).

Every teacher should read this entire chapter, written by one of our greatest authorities upon language (Part I, Chapter viii, Modern English, in "History of the English Language," by T. R. Lounsbury, Professor of English in Yale University). To harmonize the teaching in our schools with the fundamental truths taught in this chapter would imply a revolution in our modern language books.

It is interesting to know that the great Elizabethan age indorses an interchangeable use of the words me, thee, us, you, him, her, them, with the corresponding I, thou, we, ye, he, she, they. This is not shown in the corrected modern editions, because of the altered text. Modern grammarians agree in condemning "It is me," etc., yet these expressions have the authority of many of the most eminent writers of English, including Shakspere and most of the great group among whom he is chief. Our Bible always retains the *ye* for subject forms. "Historically," Professor Lounsbury says, "It is you" is as incorrect as "It is me;" but we have not objected to the modern substitution of *you* for *ye*, while we have objected to the substitution of *me* for *I*. Robert Louis Stevenson (whose verses are the least worthy part of his work) in his "Child's Garden of Verse" frequently uses *me* where all modern grammarians demand *I*, after the Latin analogy. Now one thing is beyond dispute: either textbooks must cease giving these poems to children for memorizing, or else must cease insisting upon the forms "It is I," etc., as alone correct. Thus Stevenson says: "Are you a beast of field and tree, Or just a stronger child than me?" (xxv); "Don't you wish that you were me?" xxviii); "Up into the apple-tree Who should climb but little me?" But Cowper says similarly, "Away went Gilpin, who but he?" and Mrs. Hemans says, "Whence all but he had fled;" hence we need to consider

who is right and who is wrong, or whether both forms are right. Since our own Whittier does not hesitate to say (in the last line of "The Maids of Attiash," in "The Tent on the Beach"), "Her world is love and him," we are scarcely warranted in spending much school time in trying to stem the tide of popular usage.

"The English of the English," by Julian Ralph, in *Harper's* for August, 1901, will be found useful in illustrating existing differences in American and British usage. If listed upon the board in parallel columns, the impression made will be deeper and more lasting. Once made, the list should be preserved for occasional additions and corrections and for frequent reference.

See the following articles: "Americanisms Once More," by Brander Matthews, in the *Cosmopolitan*, January, 1901; "English Language in America," by the same, in *Scribner's*, March, 1901; "Questions of Usage in Words," by the same, in *Harper's*, February, 1901; "The American Language," by C. Shipman, in the *Critic*, January, 1900; and "Lax Use in Speech," by Gertrude Darling, in *Education*, May, 1899. The articles by Brander Matthews are also in "Parts of Speech." See also "The Use of English" by Richard Burton in his volume of Essays, "Forces in Fiction."

CHAPTER XXI. P. 149. Observe that we cannot always absolutely separate the literal from the figurative, for every word that describes our mind life once belonged exclusively to the service of the senses. At the last, the literal meaning, unrecognized in thought and speech, may survive only in the dictionary.

The limited vocabulary of the child and his vivid fancy alike impel him to original figures of speech. Hence it is that children are called unconscious poets. A little child remarked, unconsciously, "Mamma, you know last winter was very *meek*." Emily Dickinson in one of her charming poems uses the same figure consciously. How careful then should adults be not to curb or "correct" the original turns of expression used by children! For a child to "talk like a book" means that his thought has taken on stereotyped forms of speech — and we may hope little more for originality in him.

P. 156. Exercise II. Pupils should study their readers or any volume of good poems, looking for instances of the figurative use of any or all of the words given.

CHAPTER XXII. P. 160. Alice Cary's expression for the crimson-barred sky of early morning is: "The white vest of the morning with crimson is laced." (From "Morning.")

When the mind has acquired a good thinking vocabulary, a lively fancy will spontaneously use figurative language. Until such use is easy and natural, it is not desirable to try to secure it.

For one of the finest examples of *continued* figure to be found in American literature, study Holmes' "Chambered Nautilus," the gem of all his verse.

POEMS SUITABLE FOR PUPILS' READING OR FOR CLASS STUDY

HENRY WADSWORTH LONGFELLOW

*A Psalm of Life
The Happiest Land
The Skeleton in Armor
The Wreck of the Hesperus
The Luck of Edenhall
The Village Blacksmith
*The Rainy Day
Rain in Summer
*The Day is Done
Walter von der Vogelweid
*The Arrow and the Song
*Autumn
The Legend of the Crossbill
*The Sea Hath Its Pearls
*Poetic Aphorisms
Evangeline
The Building of the Ship
Sir Humphrey Gilbert
*The Builders
The Song of Hiawatha
The Courtship of Miles Standish
The Ladder of St. Augustine
The Emperor's Bird's-Nest
My Lost Youth
Santa Filomena
Daybreak
The Fiftieth Birthday of Agassiz
Children
Sandalphon
Paul Revere's Ride
The Legend of Rabbi Ben Levi
King Robert of Sicily
The Saga of King Olaf
The Birds of Killingworth
*The Children's Hour
The Cumberland
*Snowflakes
*Christmas Bells
*Giotto's Tower
The Bell of Atri
Kambalu
The Legend Beautiful
To the Stork
*Santa Teresa's Book-Mark

*Suggested for memorizing in full.

Charlemagne
Elizabeth
The Monk of Casal-Maggiore
*The Brook and the Wave
The Sermon of St. Francis
*Chaucer
A Dutch Picture
The Revenge of Rain-in-the-Face
The Leap of Roushan Beg
The Three Kings

JOHN GREENLEAF WHITTIER

The Exiles
Toussaint l'Ouverture
Dedication (Songs of Labor)
The Ship-Builders
The Shoemakers
The Drovers
The Fishermen
The Huskers
The Corn-Song
The Lumbermen
The Angels of Buena Vista
*Forgiveness
The Pumpkin
Raphael
The Hill-top
On Receiving an Eagle's Quill from Lake Superior
The Poor Voter on Election Day
Kathleen
The Hermit of the Thebaid
The Barefoot Boy
The Kansas Emigrants
The Mayflowers
The Prophecy of Samuel Sewall
Skipper Ireson's Ride
The Truce of Piscataqua
The Pipes at Lucknow
Kenoza Lake
Lines for an Agricultural Exhibition
Brown of Ossawatomie
At Port Royal
*Barbara Frietchie
Cobbler Keezar's Vision
Snow-Bound
The Changeling
Kallundborg Church
The Dole of Jarl Thorkell
The Two Rabbis
How the Robin Came

OLIVER WENDELL HOLMES

Contentment
Old Ironsides
The Last Leaf
Grandmother's Story
The Broomstick Train
*The Chambered Nautilus
The Fountain of Youth
The Old Man Dreams
The Spectre Pig
The Deacon's Masterpiece
The Ballad of the Oysterman
How the Old Horse Won the Bet

* Suggested for memorizing in full.

A Ballad of the Boston Tea-Party
The Height of the Ridiculous
Lexington
Centennial Celebration of Harvard College, 1836 (A Song)

William Cullen Bryant

*To a Waterfowl
Monument Mountain
The Yellow Violet
The African Chief
The Strange Lady
Robert of Lincoln
The Hurricane
Autumn Woods
*The Gladness of Nature
*To the Fringed Gentian
Song for New Year's Eve
The Death of the Flowers
The Planting of the Apple-tree
Sella
The Death of Slavery
The Forest Hymn

James Russell Lowell

Rhoecus
The First Snowfall
A Chippewa Legend
The Finding of the Lyre
Yussouf
Dara
The Singing Leaves
*The Shepherd of King Admetus
The Courtin' (from Biglow Papers)
*Violet, Sweet Violet
Aladdin
The Heritage
*The Fountain
The Fatherland

Ralph Waldo Emerson

The Problem
Each and All
The Humble-Bee
The Snow-Storm

Alice Cary

If and If
The Gray Swan
Balder's Wife
Abraham Lincoln
An Order for a Picture
Morning in the Mountains
The Field Sweetbrier
Poems of Nature and Home

Phœbe Cary

Our Homestead
The Leak in the Dyke
The Christmas Sheaf
Poems of Nature and Home
Poems for Children

* Suggested for memorizing in full.

Eugene Field

*Garden and Cradle Lullabies
Nightfall in Dordrecht

Other American and Canadian Poets

Bennett, Henry Holcomb: The Flag Goes By.

Burton, Richard: * June; The Marshflower; Memorial Day; Bird Notes—The Lark, The Catbird, The Meistersinger, The Hummingbird, * The Bluebird, The Ground Robin.

Carmen, Bliss: * Marigolds; * Hack and Hew; The Dustman; The Nancy's Pride.

Collyer, Robert: Under the Snow.

Dickenson, Emily: * A Day; * Autumn; A Word; * Perhaps You'd Like to Buy a Flower.

Drake, Joseph Rodman: The Culprit Fay; * The American Flag.

Dunbar, Paul Laurence: Hymn; Corn-Song.

Gilder, Richard Watson: * When to Sleep I Must; * Morning and Night; * Each Moment Holy Is; * On the Wild Rose Tree.

Greene, Sally Pratt McLean: De Sheepfol'.

Halleck, Fitz-Greene: Marco Bozzaris.

Harte, Francis Bret: Madroño.

Hovey, Richard: The Battle of Manila.

Jackson, Helen Hunt: Coronation; September; October's Bright Blue Weather.

Lampman, Archibald: * The Sweetness of Life; * The Sun Cup; After Rain; March; The Dog; Yarrow.

Lanier, Sidney: Song of the Chattahoochee.

Larcom, Lucy: A Strip of Blue.

Miller, Joaquin: Columbus; Crossing the Plains.

McMaster, Guy Humphreys: Carmen Bellicosum (A Song of War).

O'Hara, Theodore: The Bivouac of the Dead.

Osgood, Kate Putnam: Driving Home the Cows.

Pierpont, John: Warren's Address to the American Soldiers.

Poe, Edgar Allan: * The Bells; * Annabel Lee.

* Suggested for memorizing in full.

Read, Thomas Buchanan: Sheridan's Ride.
Riley, James Whitcomb: The Hoosier Folk-Child; The Old Man and Jim; The Preacher's Boy.
Stedman, Edmund Clarence: Kearney at Seven Pines; The Hand of Lincoln.
Taylor, Bayard: The Quaker Widow.
Thaxter, Celia: The Sandpiper; May Morning.
Thompson, Maurice: A Flight Shot; An Incident of War.
Thoreau, Henry D.: *Mist; The Fisher's Boy.
Trowbridge, J. T.: The Vagabonds; Midwinter; Midsummer.
Van Dyke, Henry M.: An Angler's Wish; *Four Things.
Weeks, Robert Kelley: A Song for Lexington.
Westwood, Thomas B.: Little Bell.
Whitman, Walt: O Captain! My Captain!

English Poets.

Addison, Joseph: *Hymn (The Spacious Firmament on High).
Allingham, William: The Fairy Folk; The Bird; Robin Redbreast.
Arnold, Matthew: The Forsaken Merman; The Neckan.
Browning, Elizabeth Barrett: The Romance of the Swan's Nest.
Browning, Robert: The Pied Piper; Incident of the French Camp.
Burns, Robert: *Bannockburn; *To a Mountain Daisy.
Campbell, Thomas: The Parrot.
Cowper, William: Boadicea; John Gilpin's Ride; The Cricket.
Hemans, Mrs. Felicia: The Landing of the Pilgrim Fathers.
Hood, Thomas: Flowers; Ruth.
Howitt, Mary: The Fairies of the Caldon Low; The Broom Flower; The Spider and the Fly.
Hunt, Leigh: *Abou Ben Adhem.
Ingelow, Jean: The High Tide on the Coast of Lincolnshire; Persephone.
Marston, Philip Bourke: In the Garden.
Procter, Adelaide: Legend of Bregenz.
Rossetti, Christina: The Months; A Pageant; Johnny; Milking Time; A Christmas Carol.

* Suggested for memorizing in full.

Scott, Walter: Lochinvar; Allan-A-Dale; Jock of Hazeldean; Marmion; Lady of the Lake.

Southey, Robert: The Battle of Blenheim; How the Water Comes Down at Lodore.

Stevenson, Robert Louis: Ticonderoga; Christmas at Sea; Heather Ale—A Galloway Legend.

Tennyson, Alfred: * Break, Break, Break; Ring Out, Wild Bells; The Death of the Old Year; The Owl; * The Brook; The Charge of the Light Brigade; The May Queen; * Bugle Song; Morte d'Arthur; Sir Galahad; * The Shell (from Maud).

Wolfe, Charles: The Burial of Sir John Moore.

Wordsworth, William: The Pet Lamb; We Are Seven; * March; * Daffodils.

NOTE: It seems almost unfair thus to select certain poems, omitting others equally good; and teachers should by no means confine themselves to this list. Such poems should always be chosen for study as appeal to the individual interests of the class in hand, whether named here or not. American and English literature cannot be separated, except geographically and by a few subtle characteristics. Whatever in the broad field of literature appeals to oneself or to one's pupils should unhesitatingly be appropriated. Children may well be encouraged also to commit to memory the words of many classic hymns. See page 223 for suggested anthologies.

* Suggested for memorizing in full.

IN GENERAL

FUNDAMENTAL TRUTHS CONCERNING LANGUAGE WORK

I. The chief end of the study of language is the mastery of our mother tongue, commonly termed command of language. This is not to be confounded with fluency. To this end we need:

1. Many words suited to express a wide range of noble thought;
2. A discriminating knowledge of their meanings and force;
3. Power to select with the quickness and certainty of insight the word which most perfectly embodies the thought.

In other words, the first aim of language study is the acquirement of a comprehensive *thinking-vocabulary;* because, *clear thinking and the unconscious formulation of thought are conditioned upon familiarity with words, the tools of thought.*

II. All language work is valuable that

1. Awakens thought;
2. Encourages spontaneity;
3. Arouses love of beauty in nature and in art by developing imagination and the nobler emotions.

Conversely, all language work is bad that

1. Inhibits original thought;
2. Checks or discourages spontaneity;
3. Fails to give scope for imagination and emotion, because of the exaltation of the letter above the spirit. "The letter killeth, but the spirit giveth life."

III. The language of every individual is the direct product of his environment, and is chiefly imitative.

INCIDENTAL HINTS UPON METHODS

1. *Purpose of this Series.* The end sought is command of the mother tongue thru vocabulary gains, the spontaneous expression of original thought, and interest in language and literature.

The object of the opening chapters in Book I is to arouse interest in the subject, and by no means to teach facts, however interesting. Oral

discussion and summary in the recitation period will determine whether the points made have been thoroly comprehended.

The time to be spent upon each chapter will vary with the ever-varying elements entering into teacher and class alike, of previous preparation, general aptitude for English study, and interest in the special subject treated.

2. *Oral Work Essential.* Much oral work should precede all written work. Emphasis placed on written work before the child has acquired a fairly wide thinking-vocabulary inevitably retards his development in language. See any volume of our best educational reviews or magazines to find this statement reiterated again and again by our foremost teachers of literature and language.

3. *Word Exercises.* Continuity and review, with elasticity in each exercise, are features so important that it would seem absurd to need to emphasize them. A continued word exercise reviewed and added to from time to time is worth a dozen not scrutinized after the first writing. Every word exercise in language should be so elastic as to fit alike the varying abilities of the dullest and of the brightest pupils.

4. *Mechanics of Composition.* These belong to the spelling, the writing, and the reading lessons. The art of composition is over and above its mechanical execution, with which it has in fact no more to do than it had in the days when punctuation, capitalization, and fixed spelling were still uninvented. Shakspere ignored all three. Legitimate language work must seek perfection in form, but as a means only, never as an end. In the ideal school, under ideal conditions, children may doubtless master the mechanics of language almost unconsciously. Our crowded city grades present their own unideal, complex problems, and specialization in the various elements of literacy becomes necessary. (See the quotation from Edward Everett Hale, Appendix, Chapter II.)

In language, as in all other subjects, ability on the part of pupils to read silently or aloud easily and well is the indispensable preparation for definite language study. Slow and backward oral readers may sometimes be induced to read aloud at home five or ten minutes a day, and will find this a short cut to the desired end. Silent reading is the means whereby the pupil must get the greater part of his literature.

Spelling lessons thoroly and judiciously used, with some dictation work and many exercises in antonyms, homonyms, and synonyms, are the rational forerunner and companion of the language book. *Dictation*, except as an exercise in spelling, in punctuation, or in capitalization, has no place in legitimate language methods. Dr. J. M. Rice has conclusively proved that children may be taught to spell equally well with or without the use of a so-called spelling book. This granted, convenience alone recommends the use of the time-honored "speller." (See *The Forum*, April and June numbers, 1897.)

5. *Individual Observation.* To hunt out in books forms of usage and special topics is one of the quickest possible means toward developing swift perception, wise discrimination, and mental grasp. The thing unconsciously absorbed is often of the greatest ultimate benefit.

6. *Memoriter Work.* Much *memoriter* work of the right sort is always to be sought and encouraged in all ways short of coercion; but *memoriter* work of lesson texts is the refuge of the weak or the inexperienced teacher.

7. *Myths and Morals.* Mythology, folklore, and fairy tales are among the many attractive literary fields where children should be allowed to rove at will. Here, again, unconscious absorption is highly educative.

Because fairy tales originate in mythology it is better to provide myths than fairy tales. Imagination, rather than the ethical faculty, is fed by the myths, whose morals usually point in the wrong direction. All good teaching is necessarily *moral* teaching; but much so-called "ethical" teaching is in fact immoral, because dishonest. This is usually the case when effort is made to pin a fancied moral upon a fairy tale. Thus for example, "angry," screaming, scolding, and impertinent little wrens, whose course actually illustrates the defeat of truth and right by means of intrigue, are lauded as admirable examples of sadly abused children who did not "put up with everything;" and the plain truth told them by the bear is called an "insult." Is this "*pedagogics*"?

So, too, Robinson Crusoe, who clings to the rock with the clutch of instinctive self-preservation, had just as much "presence of mind," and no more, than a cat or a dog would have had. To laud him for "courage" is immoral because untrue. These two cases illustrate the vicious

popular fad for extracting moral maxims from an unmoral situation. The moral not pointed but left for silent absorption is the one that will exert most powerful influence for good.

8. *Correlation.* To "correlate" history and geography and arithmetic with language work proper is to dull the esthetic appreciation of the child. Correlation has its place in all scientific study, but correlation misunderstood and distorted has been the chief foe of modern language work. While good literature and correct English may well aid every other subject studied, correlation is a rule that does not work to advantage both ways. "Information lessons" of every possible race and complexion have so long falsely been dubbed "language" lessons, that the pedagogic sense at last often ceases to recognize the true nature of these mongrels.

9. *Reproduction.* This term is a misnomer and the method should be banished. We may summarize, and memorize, and imitate, and even plagiarize; but "reproduction" belongs to the camera, not to the pen. All good literature should be held sacred to noble ends and never desecrated or distorted to serve less than the highest purpose. Horace E. Scudder,— to name one authority among many that might be quoted,— condemned the modern fad for attempted reproductions, and said that children may far better be set to copying word for word the whole of any story from literature, rather than be asked to tell it in their own words. (See the *Atlantic Monthly*, February, 1894, p. 260.)

10. "*Busy Work.*" Language papers which go into the teacher's waste basket unread are the most indefensible form of an always indefensible thing,— the so-called "busy" work that always implies the existence of conditions unfair alike to teacher and to pupil. Some excellent teachers defend even this practice, because of "overpressure" in the school program. With better methods in language, there will be less suffering to pupil and to teacher from overpressure.

11. *Nature Study.* Every good library list now includes a wealth of nature study material upon wood-folk and their ways, which at once appeals to the natural interests of children. A nature study diary compiled by an entire school and its teacher, marking the spring advent of birds, animals, and flowers, recording also natural phenomena of all sorts,

such as the hatching of frogs' eggs, the food of the young, etc., has been a highly successful feature in certain places. Such a device depends for success less upon the pupil's interest than upon skill and enthusiasm in the teacher; for children go anywhere and everywhere with gladness if so be that their leader can inspire. Much so-called nature study, however, is worse than a waste of time, because not founded upon genuine observation, and hence misleading. The "nature study" which classifies, dissects, and gives terminology, belongs to the advanced student, and needs a scientist as director. To teach the name *tuber*, or the name *annual*, is not nature study, even tho the name be accompanied by the object itself. The adaptation of the forms of plants and of animals to their respective functions is a legitimate field for nature study, but results are always measured here by the intelligence and specific preparation of the teacher.

The kind of nature study which develops in children the spirit of Henry D. Thoreau, John Burroughs, Olive Thorne Miller, William J. Long, and W. Hamilton Gibson, is the best of all possible foundations for development also in language. Children who have learned the money value of toad, or bird, or lady-bug, will not be apt to destroy these creatures. Preston W. Search, in his "Ideal School" (D. Appleton & Company), says that "it is no wonder the life of a common toad or frog is sacred in Worcester, and that children have been known to carry these pets a mile or more in order to have their help around the home."

12. *Epitome of Methods.* From a little pamphlet containing within a dozen pages an epitome of the whole science of language method, I select the following brief hints as coming from one privileged to speak with authority:

> The great consideration in teaching the mother tongue is to provide an environment from which the speech may be absorbed. . . . Supply matter for thought and emotion, awaken curiosity about things that men have always been inquisitive about, and language will take care of itself, because thought and speech are inseparable. . . . This learning of language is sure to go on without the least concern for it on the part of the teacher. All the teacher can do for it — though this is a great deal — is to secure an environment of abundant intellectual and emotional interest. The sources of such interest are infinite in number and crowd upon the teacher who really wants them. . . . The teacher of

English is always inspecting written work, listening to vocal expression. In a certain sense he is perpetually examining. He knows every day just where he is. Periodical examinations, therefore, he does not need, and could not profitably have. A young reader needs, in his study of literature, all imaginable conditions of enjoyment. The purpose of literature is to be recreative and pleasurable. To make it a gymnastic to the memory is to ruin it as literature, and convert it into something ascetic, something teasing, something to be anxious about and get marks for. Professing to cultivate a taste for good reading, we go about to cultivate a distaste for it. . . . Examinationism is in fact a disease, now having a great run in our education. . . . No part of the conceivably possible scientific study of English is essential to the practical acquisition of English speech. . . . The usual mistake is made in putting grammar too low down in the course. The language should be well possessed before it is subjected to scientific study. The youth should not be troubled with grammatical technique till he knows enough to perceive its desirableness."

Samuel Thurber in "Some of the Main Principles of Secondary English Teaching."

SPECIFIC SUGGESTIONS

1. *Wordbooks and Other Helpers.* Whether or not the "Helpers" prepared to accompany this Series be employed, it is imperatively necessary that each pupil have two good-sized blankbooks, one to be used as wordbook and one as letter diary. Not to have a permanent place for exercises means a result less than the best. The wordbooks as planned will conserve the strength of the pupil by making continuous the efforts of his mind. By their concise and convenient forms, they will tend to induce systematic habits of thought and accuracy of expression. Elastic as to quantity and quality, they aim to secure the maximum of result with the minimum of effort.

Neatness, legibility, and deliberation are the three things to be insisted upon. Pride in having few erasures and corrections should be stimulated. The pupil who does not fill his word list at one dash, but waits to revise in class so as to have finally the best list possible, is the one who will become an artist in words. For the teacher herself to make a wordbook, keeping it parallel in progress with those done by her pupils, will excite much interest and an ambition to make as good lists as hers. It may well require several weeks to fill satisfactorily certain of the required lists.

2. *A Reading Table.* Every schoolroom should contain a large, rather low table, upon which may be found books of reference, several interesting books of literary character, and if possible one or two of the best periodicals. All these should be freely accessible to pupils in any spare minutes before or after school and at recess-time in bad weather. For a school as a whole to subscribe for *St. Nicholas* or the *Youth's Companion* will of itself often give an added impetus to the cause of good English. In some communities a supply of good juvenile books might be kept up by contributions from the homes of the children. The thing chiefly sought is the silent and uplifting influence of good literature. If a table is impossible, a desk, at the least, should always be consecrated to the service of the all-important dictionary. To stand before a shelf on the wall for dictionary study, as was once common, is physically exhausting as well as inconvenient.

3. *Anthologies and Scrapbooks.* The making of anthologies of every sort appeals to children quite as strongly as to the adult. An anthology, or *garland*, hence a collection of the flowers of speech, may be made for any season, or month, or flower loved of poets; for patriotism and courage, or for love of nature and of God; of American folklore; of Christmas carols alone,— in short, upon any subject treated in poet lore. Perhaps, too, the work gains slightly more of respect when dignified under the poetic Greek name *anthology*. At the very least, each child should compile his own collection of "memory gems."

The time-honored scrapbook, compiled from bits of historical, geographical, biographical, or scientific knowledge, and indexed, is highly educative. Particularly so is the home-made "Who-When-What" book, containing the faces of the world's great ones, with a few lines summarizing the life and works of each. Every schoolroom should have its own "Who-When-What" book, and every pupil may well have one also.

4. *Typewriting.* Accurate copying by means of the typewriting machine is always highly educative, and wherever a typewriter is provided for a building, as is always advisable, its use may well be a privilege consequent upon excellence in spelling, penmanship, etc. Whenever possible, the anthologies and scrapbook notes prepared in the schoolroom for use of pupils should be accurately typewritten. The use of

carbon papers makes it possible to secure many duplicates of all short poems wanted for study, at almost no expense and with a small outlay in time and strength.

5. *Reading by the Teacher.* Ten minutes' reading aloud by the teacher from some excellent story book at beginning of sessions will often put pupils into good humor and discourage tardiness; or, at the end of sessions, will send pupils home with something pleasant and helpful to think about.

For this reading to the school, any of the following may be especially recommended: "The Merry Adventures of Robin Hood," by Howard Pyle; Kipling's "Jungle Book Stories," or his "Captains Courageous;" Seton-Thompson's "Wild Animals I Have Known," or others of his animal stories; Sidney Lanier's "The Boys' King Arthur;" Alfred Ollivant's "Bob, Son of Battle"; Baldwin's "Golden Age," and "Story of Siegfried;" Hawthorne's "Wonder Book," "Tanglewood Tales," and "Grandfather's Chair;" Kingsley's "Greek Heroes" and "Water Babies;" Guerber's Wagnerian, Rhine, and other myths; Ruskin's "King of the Golden River." The cycle of Welsh folklore tales relative to King Arthur and of English folklore tales concerning Robin Hood should early become intimately known to children. The merry adventures of Robin Hood can never grow stale to young or to old, and are the perennial source of innocent laughter. However, anyone who expects these tales to furnish convenient pegs whereon to hang so-called "moral" maxims, will be grievously disappointed.

With a teacher of exceptional literary ability, and with a class of pupils who have had very exceptional training and environment as regards vocabulary, it is not impossible that Bryant's "Iliad" and "Odyssey" might be read aloud and discussed part by part with delight to all concerned. But such an experiment would end in disaster, lacking skill, inspiration, and much literary preparation on the part of the teacher.

Whatever is selected, however, for reading aloud, this precious time should be held sacred to the masters of literature and never wasted on ephemeral trash that a dozen years hence will be uncalled for upon library shelves. With forty pupils one's opportunity in reading aloud means forty opportunities to influence and inspire.

6. *Pictures and Mythology.* As to the work possible with pictures, time and space alone limit the obvious suggestions. With Perry pictures at one cent each, and with the better photographs not at all expensive, delightful hours by the score may be arranged upon art and upon mythology. A day with Apollo, with Minerva, with Mars, with any god or hero of mythology, gives results the more valuable in proportion to the originality of the special program. In the miscellaneous portion of the woodbooks, a page or two may well be kept solely for *epithets* applied in literature to gods, goddesses, and heroes. As these come gradually before the pupils' eyes, every such epithet should be cited, including its exact location by line, with title of selection, and the name of author. There is no better and surer way of learning the attributes of the characters of mythology, for what one finds out for one's self is longest remembered. In some schools, children will, with very little assistance, plan and carry out their own art programs or mythological programs in an admirable manner. An art program upon Raphael, for example, arranged by a school and supplemented by pictures by Raphael alone, with discussions and explanations of these, previously prepared, will be worth a dozen programs cut and dried to order by some strange hand. Here, as everywhere, at the root of the question of method lies the ever-dominant *Doctrine of Interest.*

Mrs. William E. Thompson, of Hamline, Minnesota, chairman of the art committee of the Minnesota State Federation of Women's Clubs, kindly contributes the following suggestions for teachers using this book:

"You have rare opportunities to cultivate in your children a love for pictures. Your object may be to create in them a taste for the beautiful and that which is elevating, or to interest them in the subjects which the pictures illustrate.

"The lack of sufficient space in a schoolroom and the expense of large pictures preclude the idea of illustrating any special school or period of art by means of framed wall pictures. If this could be done, such a large number on the walls would not be decorative nor restful, and would not conform to the dictates of good taste. A few of the very best pictures to decorate the schoolroom, and in addition to these, portfolios of smaller ones, arranged in periods to illustrate the great epochs in art, so

that they may be temporarily hung upon the wall and talked about, would be the ideal way to cultivate in children a taste for good art and a knowledge of its history.

"The history of art is so comprehensive and so difficult to master, that it is important, if possible, to select from one particular school, or period, or country; and such selections for study should be made as best show the distinguishing characteristics of the artist. When one period, as the Golden Age, for instance, is thoroughly fixed in the mind, it is easy to group the others around it.

"Pictures may be obtained from the A. W. Elson Company, the Soule Company, the Moulton Company, all of Boston; from the J. C. Witter Company, New York City; from the Perry Pictures Company, Malden, Mass., and from many other firms. The Elson and the Perry pictures seem to be selected with the best taste and the greatest knowledge of art. The classification is best in the Perry catalogue."

7. *Special Programs.* Where interest in the subject warrants, an afternoon a month may in some schools profitably be given to the pupils, for programs made up from reports upon the results of observation in nature study, or upon any department of school work where interest has centered. Such a program depends for its value — like the author's program, the patriotic, the season, the dialect, or the ballad program — upon the amount of original work put into its preparation by the pupils.

SCHOOL LIBRARIES AND PUPILS' READING

No school need be long without a modest library, since cheap editions at least are now within the reach of all. In selecting books, those that are written *down* to children should be avoided. The so-called "juveniles" have had their vogue and are now wisely considered a feature of the past. Kate Douglas Wiggin states her endorsement of some one else who said, "What's the use of adapting the classics to children, when the children are already adapted to the classics?" Kingsley, Bryant, Longfellow, Hawthorne, Irving, Morris, Lamb, Plutarch, and the rest, tell their own stories with sufficient simplicity, ease, and power. Dickens and Scott and Cooper and Stevenson will prevail as story-tellers over all less forceful narrators. As regards poetry acceptable to boys, the epic quality

appeals to the heroic element in nascent man, and nothing surpasses Scott's "Marmion" and "Lady of the Lake," Macaulay's "Horatius" and "Ivry," and similar narratives in verse. (An excellent collection is Montgomery's "Heroic Ballads," published by Ginn & Company.) Poems chosen for intermediate pupils should usually include much narration. Remember that all books good for children possess the remarkable quality of being interesting to adults also.

Graded lists of desirable books for the use of children are published by many state officials, by some school boards, and by the educational committees of many organizations. Such a list, prepared by the educational committee of the Minnesota Federation of Women's Clubs, can be had free of charge by application to Miss Isabel Lawrence, Normal School, St. Cloud, Minn. Articles upon children's reading and children's books appear frequently in our best periodicals, and are often highly valuable in their suggestive hints. (See "Boys and Girls in the Public Library," *St. Nicholas*, July, 1901; also "Reading for Children," by Hamilton Wright Mabie, in *Child-Study Monthly*, May, 1897; also article by Kate Douglas Wiggin in *Outlook*, Dec. 7, 1901).

Every library should include one or more of the best anthologies, such for example as Stedman's "Anthologies" (Victorian and American, 2 vols.), Bryant's "Library of Poetry and Song," "Open Sesame" (3 vols.), "Heroic Ballads," Percy's "Reliques," "The Listening Child," the Riverside Literature Series, Whittier's "Child Life in Poetry and Prose," the Eclectic School Readers, etc. Many of the excellent literary readers now published by our leading book houses supply valuable matter in both prose and verse.

No amount of compulsion as to books assigned for reading will insure literary appreciation in the pupil. But the silent and powerful influence of the best writers will do its own work unaided, if but these have a chance to speak freely to their legitimate audience. Pupils should handle freely the books in school libraries, and, gleaning here and there, will gradually acquire good taste in selection. Some teachers keep one shelf marked "Voluntary Reading," where only the very best books are admitted. To lock up books or to shut them up behind glass doors is to deprive them of their right to the best possible chance for free circulation.

To require all children, in class or out, to do uniform reading is not desirable. Irving's "Tales of a Traveler" may appeal to one child; George William Curtis' "Sir Philip Sidney" to another; Scott's "Tales of a Grandfather" to a third; and Hawthorne's "Grandfather's Chair" to a fourth; but the next child may eschew all these and demand Kipling or Seton-Thompson. Short selections culled by individual pupils from the various books they are silently reading would make profitable oral reading lessons.

In no subject so absolutely as in language will the progress of the pupil depend upon the literary equipment of the teacher. Fortunately, literary culture is a thing possible to every earnest student, even though he must be self-taught. From the lowest utilitarian standpoint, literary culture confers more advantages and certainly brings more happiness than does any amount of mathematical skill or geographical knowledge. Hence, no other lesson should ever trespass upon the all-too-short language period.

Let us hope that the day will soon come when complete volumes of our standard poets and essayists and historians shall be available as reading books in our classrooms, with frequent reference to the choice of pupils in determining what shall be read in class. The child, old or young, does best work when "given his head." Books are the legitimate field for his play-work. Wordsworth spoke for all time when he said:

> **Books, we know,**
> **Are a substantial world, both pure and good;**
> **Round these, with tendrils strong as flesh and blood,**
> **Our pastime and our happiness will grow.**

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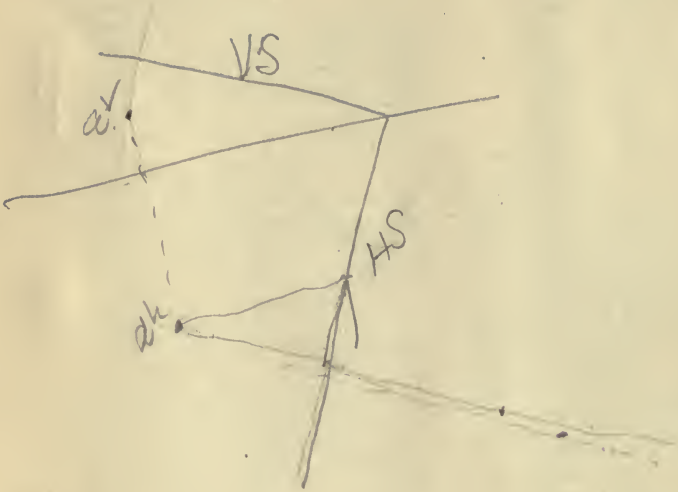
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