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LESSONS
IN
LANGUAGE
WORK

FRAZEE

Jefferson Taylor

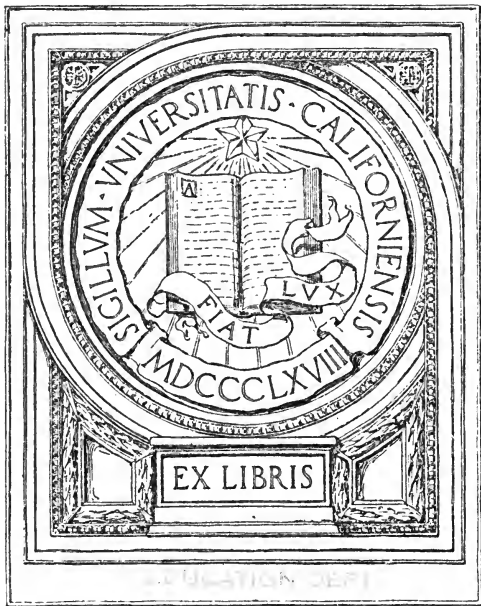
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Lessons in Language Work

For Fifth and Sixth Grades

BY

ISABEL FRAZEE



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1901



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R. D. LINQUIST

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. . INTRODUCTION . .



This outline of Language Study is an outgrowth of many years' teaching in the Grammar Schools. It is a compilation of lessons suitable for Fifth and Sixth Grades.

For the work, material has been adapted from whatever source has been found best suited to meet the needs of those classes.

I am especially indebted to the works of Barrett Wendell, Herrick and Damon, and Scott and Denney for suggestions in Word and Paragraph Study.

The lessons in Word Study and Paragraph Structure have brought forth valuable results, and have been most helpful in overcoming habits of slipshod composition.

At first it was a question whether this plan of study, so successful in the hands of Wendell and of Scott and Denney in their work with advanced students, could be successfully used with children so young as those of the Fifth and Sixth

Grades, but, following the creed that only the best is good enough for children, this work has been adapted to these classes with most satisfactory results.

ISABEL FRAZEE.



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LESSONS IN LANGUAGE WORK.

CHAPTER I.

SENTENCES.

SUGGESTION TO TEACHERS.

Group the words of a sentence regardless of their use in the sentence. Give the words to the class, and ask them to arrange them as a sentence. Example: There grow the blossoms, beautiful, orange, fragrant. Arranged: The beautiful, fragrant orange blossoms grow there.

When the children succeed in forming this sentence, tell them to omit the word *beautiful*, and have them then read the sentence. Omit in turn *fragrant*, *the* and *there*. In each case they will find a complete thought may be expressed without the use of these words. These words add to the thought by describing the blossom. Now omit the word *grow*, and then try to read the sentence. They will find that a complete thought cannot be expressed without this word. They will realize that *grow* is the sentence-making word. Next have the word *blossoms* omitted. They will see this word is, also, essential, and that a sentence would be made if it consisted of these two words—Blossoms grow.

They will see that the word *blossoms*^o names the thing of which we are talking, and that *grow* expresses the idea we wish to tell regarding the blossoms. The other words act as modifiers.

Groups from which to form sentences :

1. pretty that girl sang little.
2. old poor died lame the man.
3. jolly Dick my last came night cousin.
4. talks my Paris lovely doll new.
5. noble my good died dog yesterday.
6. Tom's ran little away donkey gray.
7. well ding bell the dong pussy's in.
8. in put who her? Green Tommy little.
9. pulled who out Stout? her Tommy little.
10. you read have Wonderland in Alice ever?

In the following sentences, which word names the subject about which the thought is expressed? Which word or words say something about the subject?

1. One day Jupiter had a very bad headache. He could not stand the pain. Vulcan brought his great sledge-hammer. He split open Jupiter's skull. Out came a fine, full grown goddess. She was Minerva. She was called the goddess of wisdom.

2. "First the fish must be caught.
That is easy. A baby could have caught it.
Next the fish must be bought.
That is easy. A penny could have bought it."

3. A man was driving a heavy cart. The wheels stuck fast in the miry lane. He did not make the least effort for himself. He dropped on his knees, and begged Hercules to come and help him.

Hercules said, "You are a lazy fellow. Get up and stir yourself. Whip your horses stoutly, and put your shoulder to the wheel. 'Heaven helps those who help themselves.'"

"A NEEDLE AND THREAD."

4. "Old Mother Twichett had but one eye.
She had a long tail which she let fly.
And every time she went through a gap,
A bit of her tail she left in a trap."

Write a sentence telling the name of your favorite flower, another telling your favorite color for a dress. Underline the sentence-making words.

Make a statement about the bay and a boat. Ask a question about them, express a command, and an exclamation. Which are the sentence-making words?

Write a sentence asking permission to go down town. What kind of a word is the first word of the sentence? How do the asking and telling sentences differ?

CHAPTER II.

PUNCTUATION.

SIMPLE RULES FOR COMMAS.

I. Attention words are set off from the rest of the sentence by commas, as :

1. John, bring me your book.
2. Mistress Mary, quite contrary,
How does your garden grow ?
3. Come, my children, come away ;
For the sun shines bright to-day ;
Little children, come with me,
Birds and brooks and flowers to see.
4. " Old woman, old woman, old woman," said I,
" Whither, ah whither, ah whither so high ?"
5. Little Boy Blue, come blow your horn.

II. Point out all the words independent by address.

1. " Come, come," said the Petrels, " you lazy, greedy lubbers, this young gentleman is going to Mother Carey."
" Come along, lads," he said to the rest, " and give this little chap a cast over the pack for Mother Carey's sake."

—*Water Babies.*

2. "Sisters, I hear a man's voice, but I see no man," said the old crone.

3. I once had a sweet little doll, dears,
The prettiest doll in the world ;
Her cheeks were so red and so white, dears,
And her hair was so charmingly curled.
But I lost my poor little doll, dears,
As I played in the heath one day ;
And I cried for her more than a week, dears,
But I never could find where she lay.

I found my poor little doll, dears,
As I played in the heath one day ;
Folks say she is terribly changed, dears,
For her paint is all washed away,
And her arms trodden off by the cows, dears,
And her hair not the least bit curled :
Yet for old sake's sake, she is still, dears,
The prettiest doll in the world.

—KINGSLEY.

4. "Miranda," said Prospero, "tell me what you are looking at yonder."

"O father," said Miranda, "surely that is a spirit."

"No, girl," answered her father, "it eats and sleeps, and has sense as we have."

—SHAKESPEARE.

III. When a series of words is used in a sentence, the words are separated by commas in place of the connective *and*.

1. Dear, happy, generous, little Tom, how our hearts shall miss you!

2. The old man came slowly down the road calling, "bananas, peaches, pears, watermelons and red, ripe strawberries."

3. Mary, get your thimble, needle, thread, scissors and cloth, and I shall teach you how to make your doll a cloak.

4. When you go fishing, you want to be sure to have plenty of good bait, a long stout pole, a strong line, and fish waiting to bite.

5. "Of all the birds that fly the air
The black, the blue, the red,
Of all the cakes that mother bakes,
Give me the gingerbread."

6. And out flew all the ills that flesh is heir to, all the children of the four great bogies,—Self-will, Ignorance, Fear and Dirt; and, worst of all, Naughty Boys and Girls: but one thing remained at the bottom of the box, and that was Hope.

7. Little Indian, Sioux or Crow,
Little frosty Eskimo,
Little Turk or Japanee,
Oh, don't you wish that you were me?

—ROBERT L. STEVENSON.

IV. Two or more words used to explain names, and meaning the same thing as the name they explain, are set off by commas, as,

1. Holmes, our great poet, is dead.
2. "And the Lord, your husband," asked Psyche's sister, the eldest princess, "is he kind and good?"
3. It is Acrisius, King of Argus, whom your unlucky quoit has killed.
4. Minerva, the goddess of wisdom, was not so beautiful as Venus, the goddess of beauty, but she was very brave.
5. Shylock, the Jew, lived at Venice. He was a money lender, a usurer, who became very rich. He was very much disliked by Antonio, a young merchant of Venice.

Whenever Antonio, the kind-hearted merchant, met Shylock, the money lender, he would reproach him for his hard dealings, which made the Jew very ang

—*Merchant of Venice.*
Mary Lamb's Tales of Shakespeare.

6. Then Queen Gulnare, the King's mother, went to King Saleh, her brother, and said to him, "The King, your nephew, my dear son, is in the City of Enchantment and we must go and deliver him."

—*Arabian Nights.*

7. So when the fairy, Mrs. Bedonebyasyouidid, came next, Tom asked her why he could not go home with Miss Ella, the beautiful little girl the fairy had brought.

"Little boys who are only fit to play with sea-beasts cannot go there," she said.

When the fairy, Mrs. Doasyouwouldbedoneby, came, Tom asked her, hoping to receive a different answer.

But she told him just what her sister, Mrs. Bedonebyasyouidid, had told him.

—*Water Babies.*

V. Short clauses in a sentence are generally separated by commas, as :

1. The flowers looked up and greeted Little Nell, and the birds sang with joy, because she had come.

2. 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.

—TENNYSON.

3. " My dearest Jenny Wren,
If you will but be mine,
You shall dine on cherry pie,
And drink nice currant wine."
4. The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake doth glitter,
The green field sleeps in the sun.

—WORDSWORTH.

VI. When words are used in a sentence in such a way that they break the connection they should be set off by commas.

1. Before long, however, the ungrateful giant became impatient to carry out his plans, and the chance soon came.

2. Instead of that, I am sorry to say, he would meddle with the creatures, all but the water snakes, for they would stand no nonsense.

3. And by that time she was so tired that she was glad to stop; and, indeed, she had done a very good day's work.

4. And all this happens, as I said, because it is a far-off world, and things often happen there as they do not happen here.

5. "And, to tell you the truth, my precious little folks," quoth King Midas, "ever since that morning I have hated the very sight of gold."

VII. A clause, out of its natural order, is separated from the rest of the sentence by a comma, as:

1. When I heard her speak, I was charmed with her voice.

2. As soon as his mother left him, he took out his lamp and rubbed it.

3. And when he awoke, she was telling the children a story.

4. When the two sisters returned from the ball, Cinderella asked if the fine lady had been there.

5. As soon as little Margery got up the next morning, she ran all round the village, crying for her brother.

VIII. When words are omitted a comma takes the place of the omitted word, as:

125 Clark St.,
Chicago, Ill.,
Feb. 10, 1895.

For:

125 Clark St.
In Chicago in Illinois
On Feb. 10 in 1895.

Mary, Harry and John came to our house.

For further examples, see work in "Series."

IX. A comma goes before a direct quotation, as :

1. Aladdin then showed her the lamp, and said, "Mother, I will take this lamp and sell it to buy us food."

2. Jack said, "Now, mother, I have brought you home that which will speedily make us rich."

3. Ulysses made answer, "My men have done this ill mischief to me; they did it while I slept."

4. She said, "I thank you, gentle sir,
For what you've pleased to say,
And bidding you good morning now,
I'll call another day."

5. The Linnet, being bridesmaid,
Walked by Jenny's side ;
And, as she was a-walking,
Said, "Upon my word,
I think that your Cock Robin
Is a very pretty bird."

Punctuate and tell why.

Harry however came home last night
Pansy Isabelle Morgans lovely doll has curly hair
Rosa and Julia gave a party and nearly all the
class were invited

At the fair which was given for the Day Nursery
they sold paper dolls pictures frames little doilies and
paper flowers

Oh see that lovely green and red bug

When I asked Harold to come over and see the
monkey he said I don't want to see the snapping
cross thing he tried to bite me yesterday

John will you please lend me your book

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

—CARROLL.

Oh you were a lucky lad
Just as good as you were bad
And the host of friends you had
Charlie Tom and Dick and Dan
And the old school teacher too
Though he often censured you
And the girl in pink and blue
Old Man

—RILEY.

RULES FOR THE PERIOD.

Every sentence not interrogative or exclamatory must be followed by a period.

A period is used after every abbreviation, as :

Mr. Chas. Smith ; Y. M. C. A.

Roman numerals, headings and signatures must be followed by a period, as :

Book III.; Robinson Crusoe ; Prof. D. B. Dean.

Punctuate.

John is a prominent M D of Boston Mass

Homer's Iliad Book V tells of the war between Mars and Diomed

R T Brown U S Geologist lived at Washington D C

Prof J R Rossmore LL D of Harvard College U S of America lectured before the Y M C A of Edinburgh Scotland

INTERROGATION POINT.

Every sentence asking a question should end with an interrogation point.

When the question of another is quoted the interrogation point should follow the direct quotation. Example :

“ What do you say ? ” cried the General.

When the question is only implied, this point should not be used. Example :

The Judge asked the witness if he believed the man to be guilty.

CAPITALS.

Write a sentence containing the names of two of your play-mates. Tell how many capital letters your sentence contains.

Write the names of the place in which you live, the county and state. How must the first letter of each be written ?

Write a stanza of poetry consisting of four lines. How must the first letter beginning each line be written ?

Write the title of some story. How must all the important words in the title be written ?

When the letter *I* is used to represent a person, how must it be written ?

The first word of every sentence must begin with a capital letter.

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

When the letter *I* is used to represent a person it must be written a capital.

Every direct quotation must begin with a capital, as : May says, "Tell Harry we are waiting for him."

Every proper name must begin with a capital, as : Julia, San Diego, Mr. Smith.

All book headings, etc., must have the important words begin with capitals, as : "The Jungle Book," "Rab and His Friends."

All names of the Deity must begin with a capital, as : God, Jehovah.

CAPITALS AND APOSTROPHES.

The names of the months, the days of the week, and all holidays should begin with capitals.

Titles of nobility and of high office, when used to name particular persons, are capitalized, as : the Earl of Fife, the Mayor of San Francisco, the Judge replied, the President presided.

The names of all animals and things personified should begin with capitals, as : Thou, too, sail on, O Ship of State !
The Wolf said,—

The apostrophe is used to denote the omission of letters and sometimes of figures, as : I've for I have ; we'll for we will ; 'tis for it is ; It was in '93 ; It was in 1863, '64 and '65.

The apostrophe denotes possession and with an *s* denotes the plural of letters, figures and signs, as : dot your *i*'s, cross your *t*'s, and mind your *p*'s and *q*'s ; make your *2*'s better, and take out the *e*'s.

CHAPTER III.

SINGULARS AND PLURALS.

A singular noun names one person or thing.

A plural noun names more than one person or thing.

In the following selection find five nouns whose plurals are formed by adding *s* to the singular, three where *es* is added, and one where the word is changed. Notice carefully these different forms, and give other examples.

Alice looked at the smaller of the two boxes with great curiosity.

"I see you admiring my little box," the knight said in a friendly tone. "It's my own invention to keep clothes and sandwiches in. You see, I carry it upside down, so that the rain can't get in."

"But the things can get out," Alice gently remarked. "Do you know the lid is open?"

"I didn't know it," the knight said, a shade of vexation passing over his face. "Then all the things must have fallen out, and the box is no use without them."

He unfastened it as he spoke, and was just going to throw it into the bushes, when a sudden thought seemed to strike him, and he went to a grove of trees, and hung it carefully on a tree. "Can you guess why I did that?" he said to Alice. She shook her head.

"In hopes some bees may make nests in it—then I should get the honey."

"But you've got a beehive, or something like one, fastened to the saddle," said Alice.

"Yes, 'tis a very good beehive," said the Knight in a discontented tone, "one of the best kind, but not a single bee has come near it yet. And the other thing is a mousetrap. I suppose the mice keep the bees out, or the bees keep the mice out, I don't know which."

"I was wondering what the mousetrap was for," said Alice. "It isn't very likely there would be any mice on the horse's back."

"Not very likely, perhaps," said the Knight, "but if they *do* come, I don't choose to have them running all about. You see," he went on after a pause, "it's as well to be provided for everything."

How are the plurals of *sheep*, *knife* and *wolf* formed?

THE WOLF IN SHEEP'S CLOTHING.

A wolf, knowing that sheep are afraid of wolves, once upon a time resolved to disguise himself, thinking that he should thus gain an easier livelihood. Having, therefore, clothed himself in a sheep's skin, he contrived to get among a flock of sheep, and feed along with them, so that even the shepherd was deceived by the imposture. When night came on,

and the fold was closed, the wolf was shut up with the sheep, and the door was made fast. But the shepherd, wanting something for his supper, and going in to get a sheep, mistook the wolf for one of them, and, taking a sharp knife from a case of knives, killed him on the spot.

—HANS CHRISTIAN ANDERSEN.

Nouns that form their plurals by adding *s*.

cat	flower	chair	bed
mill	camel	paper	canal
dog	boat	pencil	book
cow	pen	school	ruler
desk	hat	bird	table

Nouns that form their plurals by adding *es*.

bench	sandwich	bunch
box	class	glass
gas	march	patch
church	match	lunch
fox	ditch	torch

The plurals of some nouns are formed irregularly.

man	mouse
tooth	foot
goose	child
woman	ox

Nouns ending in *f* which add *s* to form the plural.

proof	muff	gulf
serf	puff	dwarf
mastiff	roof	flagstaff
cuff	handkerchief	scarf
reef	hoof	chief

Nouns ending in *f* or *fe* which change the *f* or *fe* to *v*, and add *s* or *es* to form the plural.

calf	wife	life
knife	wolf	loaf
leaf	thief	shelf
elf	sheaf	beef

Nouns ending in *y* which change the *y* to *i*, and add *es* to form the plural.

lady	city	gallery
body	county	cherry
candy	navy	enemy
pony	daisy	copy
fly	duty	country
ferry	jury	lily

Nouns ending in *y* which add *s* to form the plural :

valley	donkey	essay
turkey	alley	kidney
journey	pulley	key
toy	boy	day

Nouns that are alike in both singular and plural :

sheep	grouse	bellows	series
deer	swine	fish	gross
trout	mackerel	quail	heathen
salmon	cannon	species	

Nouns ending in *o* which form their plural by adding *s* :

piano	memento	cuckoo	ratio
solo	folio	trio	cameo

Nouns ending in *o* which form their plural by adding *es* :

carago	motto	tomato	hero
echo	potato	buffalo	

Some nouns are always plural in form, as :

breeches	scales	scissors	shears
tongs	trousers	pincers	

Some nouns plural in form are usually treated as singular nouns, as :

gallows news wages mathematics physics ethics

The girl gave me a rose.

Write the sentence using the plural form of the word *rose*.

May I have that cherry?

Write the sentence using the plural form of the word *cherry*.

What changes did you make in the sentence?

Use the plurals of the following nouns in sentences :

Child, hero, calico, woman, foot, mouse, brother, knife, fly, loaf, country, self, potato, cupful, sister-in-law, sheep, deer.

Write five nouns that are always plural, as *shears*.

Write five nouns that have the plural form, but are used in the singular, as *news*.

Use correctly in sentences the following nouns :

Scissors, wages, gallows, news, ashes, measles, bread.

CHAPTER IV.

POSSESSIVES.

Now the King's son gave a ball, and invited all the rich and grand folks. Cinderella's two sisters were to go to the ball.

Here was more work for Cinderella's busy hands. She must starch and iron the young ladies' ruffles and help prepare her sisters' beautiful gowns.

At last the evening came, and the young ladies' coach arrived. When they were gone Cinderella sat down by the fire and wept. All at once she heard her godmother's voice :

“ Why are my little girl's tears falling ? ” she asked.

“ I wish to go to the Prince's ball, ” cried the young girl.

The fairy's eyes were bright, as only fairies' eyes can be, and she said : “ If you will do all I tell you to, you shall go. ”

Mark all the words in the above selection which show ownership.

What changes are made in the form of the words to show possession ?

All nouns in the singular and all plurals not ending in *s* form their possessives by the addition of the apostrophe and *s*, as :

The girl's hat. The children's book. The horse's mane.

Plural nouns ending in *s* add the apostrophe only, as :

The girls' hats. The horses' manes.

WORK IN POSSESSIVES.

1. When Orpheus sang and played, it was as if his mother's voice were singing to Apollo's lyre.

2. How shall Psyche's feelings be described? Was it possible that she was a horrible dragon's wife? Promise or no promise, she must know. So, slipping in upon her husband's sleep, she saw Cupid's beautiful face. She bent over her husband's form enraptured, but, alas! the lamp's wick spluttered, and a drop of oil fell on his naked shoulders. Cupid awoke and with a sad look of reproach he disappeared.

In the following sentences tell whether the nouns in italics are singular or plural. What nouns show ownership?

1. The *sheep* is in the yard.
2. The *fish* are in the bowl.
3. Do you see that *fish* in the bowl?
4. The *fish's* fin is broken.
5. The *sheep's* wool is white.
6. Those *trees'* leaves are falling.
7. Do you see those *fish* in the bowl?
8. Look at those *deer* in the yard.
9. That *deer's* foot is caught.

Fill in the blanks with some form of lady, boy, tree, baby.

1. I bought a dozen — handkerchiefs.
2. I think the — mother is ill.
3. You are too large to ride a — bicycle.
4. Those — are losing their leaves.
5. The — rattle is lost.

All the names I know from nurse :
 Gardener's garters, shepherd's purse,
 Bachelor's buttons, lady's smock,
 And the lady hollyhock.

Fairies' places, fairies' things,
 Fairies' woods, where the wild bee wings,
 Tiny trees for tiny dames—
 These must all be fairy names.

Fair are grown-up people's trees,
 But the fairest woods are these ;
 Where, if I were not so tall,
 I should live for good and all.

—ROBERT L. STEVENSON.

Kitty's red hair was curled in thirty-four ringlets, Sarah Maud's was braided in one pigtail, and Susan's and Eily's in two braids apiece, while Peoria's resisted all advances in the shape of hair oil, and stuck out straight on all sides like that of the Circassian girl of the circus.

KATE DOUGLAS WIGGIN.

Fill in these blanks.

The — son went abroad over the land with the strange — slipper. It was tried on the foot of a duchess, the foot of a princess, and on the feet of many young ladies of high degree; but the — foot was too large; the — foot was too long, and none of the young — feet would fit the slipper.

At last it came — turn and Cinder — foot fitted the slipper, and she became the — wife.

In the following sentences change the nouns in *italics* to one noun showing ownership.

The boat that belongs to Charles is in the water.

The horse that belongs to Harold won the race.

The hat that Julia wears is new.

The eyes of the dog are large.

The tail of the fox is bushy.

The dress of the girl is pretty.

The slipper *that belonged to Cinderella* was brought to her by the son *of the King*.

The coach and four *that belonged to the King* appeared.

The tiny mice and large pumpkin *that belonged to Cinderella* were changed into a beautiful coach and four.

One of the slippers *that belonged to Perseus* was lost in the water.

CHAPTER V.

CORRECT USE.

This and *that* and *these* and *those* are used to identify (point out) nouns.

This and *these* identify nouns near at hand.

That and *those* identify nouns farther away.

This and *that* should *always* identify singular nouns, as :

This doll in my arms is mine.

That doll in the bed belongs to Mary.

These and *those* should *always* identify plural nouns.

These marbles are ten cents apiece.

Those marbles in the box are cheaper.

Fill in blanks with *this* or *that*, or *these* or *those*.

— book in my hand is a reader.

— books on the table are grammars.

— orange on my plate is larger than — one in the dish.

— pencils on your desk are sharper than — in my box.

Fill in with *this* and *these*.

— kind of knife cost fifty cents.

— kinds of fruit are rare in cold countries.

Fill in with *that* and *those*.

I don't like — kind of apples.

I don't like — kinds of apples.

Give reason for choice.

Avoid using *don't* for *doesn't*.

Use *does not* or *doesn't* when speaking of some one person or thing, as :

He *does not* live here, or He *doesn't* live here.

Use *do not* or *don't* when speaking to some person or thing, as :

You *do not* ride a wheel, or You *don't* ride a wheel.

Use *do not* or *don't* when speaking of yourself, as :

I *do not* know my lesson, or I *don't* know my lesson.

Use *do not* or *don't* when speaking of more than one person or thing, as :

They *do not* go to school, or They *don't* go to school.

Fill in with either *doesn't* or *don't*.

He — like to work.

They — take care of their flowers.

Mary says she — wish to go.

Their father and mother — enjoy traveling.

I think I — like the name you have given your dog, but then it — make much difference what a dog is named.

Harry — like fairy stories, and I — like stories of adventure. When he reads a fairy story, he says: "I — see how a person can read anything he — believe.

Avoid the use of *love* for *like*.

We like what appeals to our taste.

We *like* flowers, books, pictures, etc.

We love what appeals to our affections.

We *love* pets, friends, our parents, etc.

Fill in with *like* or *love*.

I — grapes better than any other kind of fruit.

I — my mother more than any one else in the whole world.

I — to read stories about fairy godmothers who are kind to poor little girls who have no one to — them.

I — violets better than any other flower.

Avoid the use of *learn* for *teach*.

Teach means to impart knowledge.

Learn means to acquire knowledge.

Fill in with some form of *learn* or *teach*

Miss Brown — me French.

Frank, won't you please — me to speak this piece? I can't — it.

Won't you please — me to embroider? I want to — so that I can make some doilies for mother.

I want Mary to — me to play basket ball.

I will — you to play tennis.

Will you — me to hemstitch?

I will — with pleasure.

Did you — from your mother?

No; she hasn't time to — me.

Avoid the use of *may* for *can*.

May shows permission.

Can shows power.

Fill in blanks with *can* or *may*.

— I borrow your book until I — find my own?

— Robert and Helen come into the house and play with me? I have such a cold I — not go out.

— I speak to you a few minutes? I — not understand this example.

Avoid the use of *sit* for *set*. *Set* and *lay* and their different forms show action carried over to some object. I *set* the *dish* on the table. I *lay* the *book* on the desk. *Sit* and *lie* and their different forms show action not carried over to some object. You *sit* (yourself) down. The action remains with the actor and is not carried to some outside thing.

Fill in blanks with some form of *lie* or *lay*.

I shall — your knife on the table.

Mother is — down.

She had just — down when you came.

The grounds are — out in beautiful gardens.

Will you — your coat on the chair?

They are — the corner stone of the new church to-day.

— off your wrap.

— down and rest before dinner.

Elizabeth said she — the book on the table.

Barbara has — down.

Dorothea — in the hammock all morning.

Fill in blanks with some form of *set* or *sit*.

This place could not have been better for a croquet ground if those trees had been — out by order.

We must start home early, because the sun — early this time of year.

Bruce and Waldo may — on the beach and watch the breakers.

The three little girls — on the shore and told stories of sea fairies.

While they — talking, a great school of porpoises came spouting near the shore.

The children went nearer to the water's edge, but they hardly had — themselves when a great wave dashed up and washed the beach where they were —.

Now girls while you are — the table I shall — out the wickets, and we can be ready to play croquet when lunch is over.

Fill in blanks with one of the following words, and give reason for use :

No, any, them, those, I or me.

I have — paper.

Bring me — books.

I gave — to him.

I haven't — chalk.

He said that you and — might go.

He gave it to you and —.

It was — who whispered.

Give it to Ann and —.

ERRORS TO BE AVOIDED.

It is well to keep these correct forms on the board.

Be careful to say :

I have *no* pencil.

I *haven't any* pencil.

May I *get* a pencil ?

May I *sit* with Clara ?

I can't work *those* examples.

I *haven't any* book.

I didn't say *anything*.

He *came* home last night.

Avoid using the word *can* for *may*.

Avoid using the word *got* after *have*.

Avoid using the word *nothing* for *anything*.

Avoid using the plural *those* with the singular *kind*.

Avoid using the word *ain't*.

Avoid using *set* for *sit*.

Avoid saying *them* for *those*.

Avoid saying *no* when you use *haven't*.

Avoid saying *git* for *get*.

Avoid saying *jest* for *just*.

Avoid saying *come* for *came*.

Be careful to repeat the name after *yes*, *no* or *what*, in place of *ma'am* or *sir*, as :

Yes, Miss Brown.

No, Miss Brown.

What, Miss Brown?

Be careful to say :

Did you—not did *jew*.

Won't you—not won't *chew*.

Can't you—not can't *chew*.

Recess'—not re' *cess*.

Do not add *s* to such words, as : *toward*, *eastward*, *backward*, etc.

Fill in blanks with one of the following words :

He, she, him, her, I or me.

The boy said it was —— who broke my knife.

It must have been —— who left the door open.

Mary said it was —— who spoke to you and —— about it, but I did not hear —— if she did.

I should rather be —— if he did have to stay at home than ——.

Every girl and every boy has in —— —— —— the material with which to build a character.

Charles said it was —— who brought the letter.

CHAPTER VI.

LETTER WRITING.

RULES.

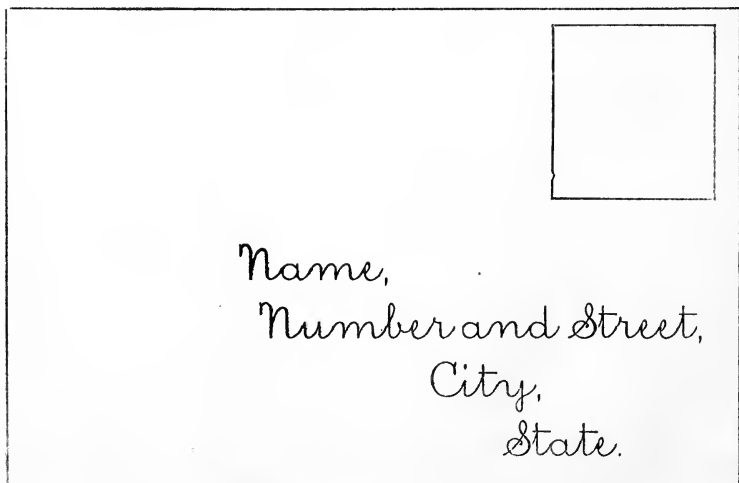
1. Never write a letter with a pencil.
2. Answer all letters promptly. It is a lack of courtesy to put off answering a letter.
3. Avoid writing anything in a letter that you would be ashamed to have read by any one.
4. Never send a letter that contains a blotted word, or words that have been scratched out, or letters marked out. Take time to copy the letter.
5. Let every new subject begin a new paragraph.
6. Remember that every thought expressed is a sentence, and must begin with a capital and end with some punctuation mark.
7. Never use undue familiarity in a letter.
8. Pay your friend the compliment of sending a letter composed of your best thoughts concerning the things you think would prove of most interest.
9. Never apologize for a letter.
10. Avoid beginning a letter with the pronoun I.

1340 Beacon St.,
Boston, Mass.,
Oct. 28, 1894.

If the heading of the letter were written out in full it would read: 1340 Beacon Street in the City of Boston in the State of Massachusetts on the day of the 28th of October of 1894.

What takes the place of the words that are omitted? Why do we use the periods? Why do we use the commas?

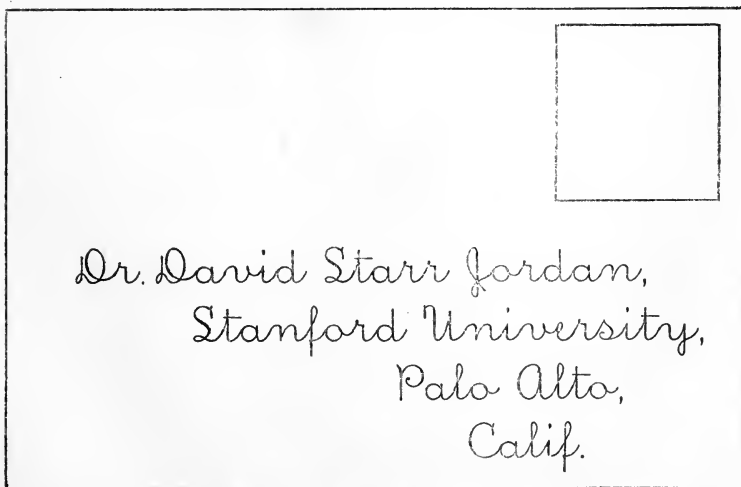
RULES FOR THE ENVELOPE.



Name,
Number and Street,
City,
State.

Always place the stamp in the upper right-hand corner. Place a comma after the name, one after the street, unless it is abbreviated, then place a period after the abbreviation and a comma after the period. Place a comma after the city and a period after the State.

The name of the person addressed should be placed slightly below the middle of the envelope; the street and number below, a little to the right; the city below, and to the right of that; and the State below, and still to the right.



NOTE.—Custom permits the omission of commas in the address of the envelope.

HEADINGS.

San Francisco, Calif., Oct. 1, 1894.

*741 Fifth St.,
Sacramento, Jan. 15, 1895.*

*P. O. Box 296,
Chicago, Ill., Feb. 2, 1895.*

*State Normal School,
San Jose, Calif., May 3, 1893.*

*Boston, Mass.,
June 14, 1892.*

SALUTATIONS.

HEADING.

Mr. Thos. Clark,
Cleveland, O.
Dear Sir:

HEADING.

Messrs. Lee & Shephard,
New York City.
Gentlemen:

HEADING.

Dear Miss Brown:
We received your

To the Members of the
City Council.

Gentlemen:

HEADING.

Mrs. A. J. White,
645 Flower St., Ogden.

Dear Madam:

HEADING.

Dear Cousin Alice:

HEADING.

Dear Grace:

SIGNATURES.

With kind remembrance to your mother
and sister, I remain,

Your loving friend,
Fennie Marr.

Hoping to hear from you soon, I am

Your sincere friend,
Jessie Miller.

I am,

Very respectfully yours,
Howard Gray.

Trusting to hear from you soon regarding
the matter, I remain,

Sincerely yours,
Helen Adair.

EXAMPLES OF LETTERS.

Portland, Ore.,

Nov. 15, 1898.

Dear Harold:

In looking over the bookcase this morning, I came across your dainty little copy of "Parables from Nature." I cannot tell you how mortified I felt when I realized that it had not been returned. Mamma says there is no excuse for such carelessness, but I do hope you will feel more kindly about it, and excuse me this once. I supposed I had returned it several weeks ago.

Trusting that you have not been inconvenienced by my carelessness,

I remain,

Your sincere friend,

Harry Hale.

(FRIENDLY NOTE WRITTEN BY A PUPIL.)

Denver, Col.,
Dec. 28, 1898.

Dear Mary:

Your letter, telling me about your pleasant Christmas party, was received last night. We, too, had a delightful time. We had a Christmas tree. The tree's branches were lighted with pretty candles. I received two dolls. One of them I named Mary for you.

Harry's dog received a new dog collar. Papa gave Mamma a lady's writing desk, and brother Harry a bicycle.

I forgot to tell you that one of my dolls can talk. She says "Mamma."

Mamma says, "Tell Mary we expect her to spend New Year's Day with us." You must be sure to come.

With much love to all,

Your loving cousin,

Alice Brown.

INFORMAL INVITATION.

WRITTEN BY PUPILS.

San Diego, Calif.,

Nov. 15, 1898

Dear Edith:

Mamma has given me permission to have a picnic at La Jolla next Saturday, and I should like you and Mabel to go with us. There will be about twelve of us. If you can go, we will come for you at nine o'clock. We are going to drive in a tally-ho.

Do come if you can, for I think we shall have a pleasant time.

Your friend,

1660 Fourth St.

Kate Keith.

INFORMAL ACCEPTANCE.

San Diego, Calif.,

Nov. 16, 1898.

My Dear Kate:

Your note came yesterday, and mamma says that we may accept your invitation, I am glad that you are going in a tally-ho, for I have never ridden in one. We shall be ready when you come for us.

Your friend,

Edith Smith.

APPLICATION FOR A SITUATION.

WRITTEN BY PUPILS.

San Diego., Calif.,

Nov. 15, 1898.

Mr. Babcock,
Hotel Del Coronado.,

Dear Sirs:

Seeing your advertisement for a bell boy in this morning's "Union," November 15th, I apply for that position. For reference as to my ability, I refer you to the Florence Hotel, having worked there as bell boy, last year.

Yours respectfully,

Address, 1210 Ash St. Arthur Martindale.

Los Angeles, Calif.,

Nov. 10, 1898.

B. F. Coulter,
Los Angeles, Cal.,

Dear Sir:

In the "Express" of November 9th, I saw your advertisement for a cash boy. I should like to secure the position. Having been in the employ of Smith & Jones for one year, I refer you to them as to my ability.

Yours respectfully.

Harry A. Sucas.

Write

A letter of invitation for a party ; for a picnic.

A letter accompanying a Christmas present.

A letter acknowledging the receipt of a Christmas or birthday present.

A letter to grandma telling her about your school life.

A letter telling about the last new story you have read or heard read.

A letter to your favorite author telling why he or she is the favorite. Which of the author's pieces is the favorite, and why?

A letter telling the resemblances you find in the "Childhood of Hiawatha" and "Bare-foot boy." How they differ. Which you prefer. Why? Which one of the authors gives us a glance at his own childhood. What do you know of the boyhood of each?

A letter introducing a friend.

A letter applying for a position as office boy or cash boy;

A letter answering an advertisement for a boy for such a position.

If you were successful in getting such a position, give five rules that it would be well to follow if you wished to keep your position.

Write a letter describing a pupil who has been away to school two years.

CHAPTER VII.

DICTION.

SUGGESTIONS TO TEACHERS.

Dictate a short story or anecdote containing conversational sentences, requiring quotation marks. Have the papers exchanged, discussed in class and corrected, then raise the curtain and show the work done correctly on the board. Make a note of errors for future reference. Encourage pupils to observe their own mistakes.

Again have some of the class pass to the board. Give out the dictation exercise. Have the pupils at their seats observe and offer corrections.

After all the work has been corrected, refer to the correct work, which has been previously placed on the board under the curtain.

Dictate your exercise distinctly the first time, and refuse to repeat. Children get into a habit of expecting the teacher to repeat. Discuss the use of all punctuation marks. Require the pupils to give reason for use.

Examples of Dictation Stories.

SOCRATES AND HIS FRIENDS.

Socrates once built a house, and everybody who saw it had something or other to say against it. "What a front!" said one. "What an inside!" said another. "What rooms! not big enough to turn around in," said a third. "Small as it is," answered Socrates, "I wish I had true friends enough to fill it."

—*Æsop's Fables.*

THE FOX IN THE WELL.

An unlucky fox having fallen into a well was able, by dint of great effort, to keep his head above water. While he was there struggling and sticking his claws into the side of the well, a wolf came by and looked in.

“What! my dear brother,” said he, with affected concern, “can it really be you that I see down there? How cold you must feel! How long have you been in? How came you to fall in? I am so pained to see you! Do tell me all about it!”

“The end of a rope would be of more use to me than all your pity,” answered the fox. “Just help me to set my foot once more on solid ground and you shall have the whole story.”

—ÆSOP.

THE FOX AND THE COUNTRYMAN.

A fox having been hunted hard, and after a long chase, saw a countryman at work in a wood, and begged him to help him to some hiding place. The man said he might go into his cottage, which was close by. He was no sooner in than the huntsmen came up. “Have you seen a fox pass this way?” said they. The countryman said, “No,” but pointed at the same time toward the place where the fox lay.

The huntsmen did not take the hint, however, and made off again at full speed. The fox, who had seen all that took place through a chink in the wall, thereupon came out, and was walking away without a word. "Why, how now?" said the man, "Haven't you the manners to thank your host before you go?" "Yes, yes," said the fox, if you had been as honest with your finger as you were with your tongue, I shouldn't have gone without saying good-bye." —ÆSOP.

AUGUST METEORS.

Little stars, pretty stars, what are you about,
 Tripping here, skipping there, dancing in and out?
 What's the game you're playing in such a merry troop,
 Pussy in the corner, or is it hide and coop?
 Little stars, pretty stars, racing, chasing so
 In the big sky meadows, won't you let me know?

—*Written for Youths' Companion.*

SALLY.

Jimmy and his sister Sally were two little Fresh Air children, who were spending a week in the country where all was so strange and new. When they went to bed on the evening of the Fourth they were too happy to sleep, and lay chattering together for a long time.

"How nice those strawberries were!" said Sally.

"And the chocolate ice cream!" cried Jimmy.

"And the cake with sweet snow on top!" said Sally.

"And the firecrackers."

"And the skyrockets."

"And—the—" Jimmy's voice dropped, and his eyes closed. But Sally's eyes would not close. She looked out of the window at the stars. One star kept dancing about; it flew in through the open window and twinkled now here, now there, all around the room. Sally had never seen a firefly, and she was very much puzzled.

At last she thought she understood it.

"O Jimmy," she called, "wake up! Here's a mosquito keeping the Fourth."

—Written for Youths' Companion.

"GRASSHOPPER."

There's an old fellow, all wrinkled and yellow,

That sits in a queer little heap

By his open door, all shaded o'er

With an awning of clover deep.

He is keeping shop in the summer grass,

And he calls to whatever may happen to pass,

"Cheap, cheap, cheap."

I never could tell what he has to sell,
For just as soon as I creep
To the swinging sign of the blue grass fine
He is off with a flying leap ;
But far away in the meadow then
I hear him crying his wares again,
“ Cheap, cheap, cheap.”

—*Written for Youths' Companion.*

THE MOUNTAIN AND THE SQUIRREL.

The mountain and the squirrel
Had a quarrel,
And the former called the latter “ Little prig.”
Bun replied,
“ You are doubtless very big,
But all sorts of things and weather
Must be taken in together
To make up a year,
And a sphere :
And I think it no disgrace
To occupy my place ;
If I'm not as large as you,
You are not so small as I,
And not half so spry ;
I'll not deny you make
A very pretty squirrel track.

Talents differ; all is well and wisely put;
If I cannot carry forests on my back;
Neither can you crack a nut."

—RALPH WALDO EMERSON.

PURRING WHEN YOU'RE PLEASED.

And when there was nothing else to be pleased about, there were always their own tails to run after, and the fun was surely irresistible, and well deserved a song.

Yet the brother very seldom committed himself in that way—that was the great puzzle, and Puss Missy grew more perplexed as time went on. Nay, once, when they were quite alone together, and her spirits had quite got the better of her judgment, she boldly asked him, in as many words, "Why do you not purr when you are pleased?" as if it was quite natural and the proper thing to do. Whereat he seemed quite taken by surprise, but answered at last, "'It's so weak minded,' mother says: I should be ashamed. Besides," added he, after a short pause, "to tell you the truth—but don't say anything about it—when I begin, there's something that chokes a little in my throat. Mind you don't tell—it would let me down so in mother's eyes. She likes one to keep up one's dignity, you know."

—*Parables from Nature.*

THE BLUE JAY.

1. "You may call a jay a bird. Well, so he is, because he has feathers on him. Otherwise he is just as human as you are.

"Yes, sir; a jay is everything that a man is. A jay can laugh, a jay can gossip, a jay can feel ashamed, just as well as you do—maybe better. And there's another thing: In good, clean, out and out scolding, a blue jay can beat anything alive.

2. "'Halloo,' says he, 'I reckon here's something.' When he spoke the acorn fell out of his mouth and rolled down the roof. He didn't care—his mind was all on the thing he had found.

"It was a knot hole in the roof. He cocked his head to one side, shut one eye, and put the other to the hole like a possum looking down a jug.

"Then he looked up, gave a wink or two with his wings, and says: 'It looks like a hole—it's placed like a hole—I think it is a hole!'

3. "Then he cocked his head down and took another look. He looked up with joy this time, winked his wings and his tail both, and says: 'Well, now I'm in luck! Why, it's an elegant hole!'

"So he flew off and brought another acorn and dropped it in, and tried to get his eye to the hole quick enough to see what became of it. He was too

late. He got another acorn and tried to see where it went, but he couldn't.

4. "He says: 'Well, I never saw such a hole as this before.' I reckon it's a new kind.' Then he got angry and ran up and down the roof. I never saw a bird take on so.

"When he got through he looked in the hole for half a minute; then he says: 'Well, you're a long hole, and a deep hole, and a queer hole, but I have started to fill you, and I'll do it if it takes a hundred years.'

"And, with that, away he went. For two hours and a half you never saw a bird work so hard. He did not stop to look in any more, but just threw acorns in, and went for more.

5. "Well, at last he could hardly flap his wings, he was so tired out. So he bent down for a look. He looked up pale with rage. He says: 'I've put in enough acorns to keep the family thirty years, and I can't see a sign of them.'

"Another jay was going by and heard him. So he stopped to ask what was the matter. Our jay told him the story. Then he went and looked down the hole and came back and said: 'How many tons did you put in there?'

"'Not less than two,' said our jay.

6. "The other jay looked again, but could not make it out; so he gave a yell and three more jays came. They all talked at once for awhile, and then called in more jays.

"Pretty soon the air was blue with jays, and every jay put his eye to the hole and told what he thought. They looked the house all over, too. The door was partly open, and at last one old jay happened to look in. There lay the acorns all over the cabin floor.

"He flapped his wings and gave a yell, 'Come here, everybody! Ha! Ha! He's been trying to fill a house with acorns.'

"As each jay took a look, the fun of the thing struck him, and how he did laugh! And for an hour after they roosted on the housetop and trees and laughed like human beings.

"It isn't any use to tell me a blue jay hasn't any fun in him. I know better."

—Adapted from Mark Twain's *Story of The Jay*.

CHAPTER VIII.

THE USE OF THE DICTIONARY.

Under how many different headings is the contents of Webster's Unabridged Dictionary classified?

In what part of the dictionary is to be found the department of proper names, of geographical names, phrases and quotations?

Time spent in becoming familiar with the use of a good dictionary is time well spent. The power to discriminate between the different meanings of words, so that we may use the word best adapted to express our thought, comes only with much practice. Almost every word has more than one meaning, and again many different words may apply to one idea, with shades of difference in meaning so fine, sometimes, that it is only by careful training that the proper distinction in use may be made.

NOTE TO TEACHER.

(Systematic and continued drill should be given daily in the study of words, using a good unabridged dictionary as text. This should be a part of the reading lesson and the spelling lesson.

Practice in the use of synonyms might well be a part of every day's language work.)

In the following sentences give meaning of *italic* words.

She has a *fine* face.

She has a *remarkable* face.

She has a *beautiful* face.

She has a *lovely* face.

She has a *sweet* face.

She has a *pretty* face.

She has a *sunny* face.

She has a *cheerful* face.

Give meaning of *italic* words.

He is a *gentle* boy.

He is a *kind* boy.

He is a *thoughtful* boy.

He is a *helpful* boy.

He is an *earnest* boy.

He is a *quiet* boy.

Give meaning of *italic* words.

He is a *jolly* boy.

He is a *merry* boy.

He is a *happy* boy.

He is a *playful* boy.

He is a *funny* boy.

Use correctly in a sentence the following words :

Anxiety, anxious, reputation, character, stop, stay, home, house, knowledge, wisdom, lovely, handsome, bring, carry.

When a word has several different meanings it is sometimes hard to decide which meaning to use.

HOW TO CHOOSE THE RIGHT DEFINITION.

In the following sentence—The girl gave a *plain* statement of the case—if we look for the definition of the word *plain* we shall find that Century Dictionary gives three different meanings to the word: 1. An expanse of level land. 2. Without adornment or beauty, as plain looking. 3. Frankly uttered; clearly.

Now the word *plain* is not used here to express an expanse of level country, nor is its use explained by the second meaning—without beauty or adornment,—although that idea is partly expressed by this use of the word. The third definition gives, in a direct manner—frank, clear. Here we have the meaning exactly fitting our use of the word—*Plain*, here used, means a frank, clear statement.

Always choose the definition adapted to the *use* of the word.

Look up the definitions of the following words and use in sentences showing different meanings:

party	press	number
sound	pound	object
deep	peal	command
board	desert	venture
mind	wound	round

You will see that when the word is used as a noun it is followed by the letter "n"; when used as a verb it is followed by the letter "v"; when used to describe, by the letter "a"—

which stands for adjective ; when used as an adverb it is followed by “*ad*”—the sign of the adverb. You will also see that the use of the word often decides its meaning, so it is well to cultivate the habit of looking for the letters showing the part of speech when selecting the definition.

PHONICS.

The teaching of the diacritical marking of letters seems to have been laid upon the shelf as unnecessary work. The reason given for this is that at the bottom of each page of every dictionary is a key explaining the sounds expressed by the different diacritical marks. But it is a fact that children are not inclined to look up the pronunciation of the different words they use. Without drill in the study of phonics continued throughout the grammar grades, children will not be sufficiently trained to discriminate as to the correct sounds of the letters which make up the words of every-day discourse.

American children pronounce their words badly. It is not alone that the voices are not trained to modulated, controlled tones, but syllables are neither articulated nor rightly sounded. Such vowels as *a* in laugh, calf, ask, master, aunt, can't, and the *o* in fog, God, dog, and many others, are not correctly sounded by one child in fifty.

Drill in phonics is a much-needed exercise for improving the reading and spelling, as well as the speaking of children.

DRILL IN DIACRITICAL MARKING.

Mark the sounds of *a* in the following :

1. A dark-haired lady watched the girls play their game of basket ball. She laughed at the way some of the girls ran, and said, “What fun that is!”

2. Three of the boys passed the gate with a ball and a bat. I heard them laughing at a man who passed with a basket of apricots and pears on one arm, and a large watermelon on the other. He waddled from side to side.

3. Mary and Harry sent me an invitation to a sailing party on the bay. Mamma says I may go if it is warm and the water is not rough. All the girls in our class are invited.

4. Many of the girls are making plaster of Paris vases and images. I saw such a lovely little pair of shepherds that Laura had made, when I was calling at her house last week.

5. The man said that the lady was laughing at the fair-haired girl who was throwing the ball. She swung her arm in the air in a frantic manner, then at last threw the ball, and it fell nearly at her feet.

6. The gray-haired lady met me this evening. She said her daughter did not know what became of the man's father; that the last time she saw him he was well.

7. Can you make that boy I saw downstairs in the hall understand what you say to him? I never saw anyone so deaf when he doesn't want to hear. It is a far greater task to ask him to do anything than to do it myself.

8. A man said he saw the boy fall into the water, that he raised his arms three times, but sank before he could reach the stream.

9. Many days I wander far away into the forest. I am happy to hear the birds call to each other. I pass whole days listening.

10. Mary had a pair of strong arms, and she asked no one to haul the boat in for her. All morning she sailed on the bay, wandering far out toward the ocean.

Mark the sounds of *e* in the following :

1. Early to bed, they say, is the best medicine for sleeplessness.

2. Pearl, were the men weighing the wheat when you were out in the shed ?

3. Merry were the hours they spent under the trees near the old mill.

4. Her heart was tender. She grieved that they were miserable.

5. Eight men went over there last evening and searched everywhere, but they could not find it.

6. Where were the men taking the gray fox yesterday ?

7. Merry little Teddy—he seems to see everything through rose glasses. Nothing weighs heavy upon his heart.

8. The evening the men left the letter we were not at home. We had not received the news of her death, and had gone to hear "Erminie."

9. Were there eight geese on the river where it emerges from the forest?

10. There were eighteen men who said they would prefer to meet this evening.

Mark the sounds of *i* in the following :

1. The policeman told Iva Miller never to hit a little girl.

2. The children are playing out in the ravine, digging in the dirt.

3. I think that girl is unique.

4. Do you think the girl was piqued because I said she flirted?

5. Alice brought me an antique cross carved with the virginia creeper. I prize it highly.

6. Your oblique lines should start from your circle to give the right impression.

7. That poor little girl has cried herself to sleep, she was fatigued by spending such a long time looking for the ring.

8. I think in that whole circle of men that I could not find one who would not stoop to intrigue.

9. The white bird spread its wings and flew over the marine hospital.

10. I will show you my new machine. It is a "White." My father brought it from Virginia.

Mark the sounds of *o* in the following :

1. How odd it is that the old man should have done anything so rude as to order the poor woman to cook his food.

2. Oh, do come here! our poor old dog is wounded. We ordered some medicine by telephone but it has not come. He lies on the floor of the barn.

3. The boat is lost in the fog. Captain Todd ordered his men to go out to the ship before the fog lifted, and now the men will be lost. The poor old women stand on the shore and weep.

4. How much did the floor to the new room cost? Has only the parlor the border of gold, or do you know? They told me some of the rooms were done in very odd colors.

5. How much discord some people pour out upon the world by forgetting that a soft answer turneth away wrath. Don't you think so, too?

6. I told Howard that, according to what he had done in the morning, I thought that the work would be finished this afternoon.

7. I hope George won't come home before the fog has lifted. He has a long walk from downtown.

8. Rolland, won't you come over to our house and help me loop up the rose bushes, and tie cords about them? The dog has torn them down.

Mark the sounds of *u* in the following :

1. I think you were rude to your uncle to put your muddy feet upon the round of his chair. I feel hurt that you do not try to be more thoughtful.

2. Pull the bell. I fear you have hurt yourself by putting that ugly, rough piece of iron into your mouth.

3. The club roll is already full, but still we urge you to join us. If you have not united with any club yet, we trust we may put your name on our list.

4. A full chorus united their voices, and the deep tones surged out upon an enraptured audience. You would have applauded with us had you been there.

5. Could you put the child into his buggy and pull him through the gate out into the sun? He has urged me to take him.

6. It is true that you sing in tune, but your tones are not full and round. You hurt your voice when you sing so loud.

7. Should you have thought that Paul would have united with the church without his mother's knowledge? I suppose he wished to surprise her.

8. Should you return her call under the circumstances? She was unusually surly about our euchre party.

9. Truly Ruth's curls are beautiful. Her blue eyes are so full of sunny laughter.

10. If you are rude and do not study your lessons, I shall put you into the lower grade.

Mark the sounds of *y* in the following :

1. The study of mythology is very delightful.
2. What a mystery there is about my lost pin!
3. The minister lifted his eyes to the ceiling and chanted the hymn.
4. Are you trying to find synonyms?
5. That boy, flying the kite, has my sympathy.
6. Did you read my composition about the "Sea Nymphs?"

CHAPTER IX.

WORDS.

SUGGESTIONS FOR ACQUIRING A VOCABULARY.

When you boys and girls undertake to describe something, or to discuss some subject, you are apt to be at a loss for words ; apt to repeat the same word many times ; to use words that do not say what you mean to say, and are apt to connect these vague words with a string of "*ands*" and meaningless expressions such as, "*and then,*" "*and everything like that,*" etc. Now this comes not so much from a lack of ideas as from a lack of words in which to clothe the ideas.

There are about two hundred thousand words in the English language, a comparatively small proportion of which are used by any one person. Shakespeare's vocabulary numbered only about fifteen thousand words.

The Century Dictionary defines the word vocabulary, as : "The sum or stock of words employed by an individual in his use of a language." His vocabulary, then, represents a man's language capital, and three or four thousand well-chosen words, ready at command, is one of the richest investments a man can make, and the younger he is when he begins his accumulation the richer he will be. The habit of careful word study which Lincoln acquired in boyhood made him in later years, in spite of his lack of school training, a master of the English language.

One's success in life depends more upon his command of words than he may suppose. A good vocabulary gives greater freedom of expression, therefore keener possibilities of enjoyment, and of giving pleasure. A *good* conversationalist makes

a pleasant companion. A good conversationalist does not mean a *great* talker, it means a good talker,—one who uses the right word in the right place. Conversationalists are not born, they are made. People may be born with a taste for language, but the ability to talk or write well is gained only by patient work, and this ability may be gained by any average boy or girl who begins early in life to cultivate a taste for the study of words.

WAYS TO INCREASE THE VOCABULARY.

Our habits of speech are formed largely by the companions we keep and the books we read. Then to form a good vocabulary :

1. Associate with people who are careful in their speech.
2. Read books containing good English.

Read not alone for the pleasure of the story. Even children may train themselves to look for the value of words and the beauty of expression contained in the books they read. "Dog of Flanders," "King of the Golden River," "Undine," and many other of your stories are marked by their beauty of style.

3. Do not pass over new words ; seek their meaning ; make an effort to use them. In time they will become part of your vocabulary.

4. Comprehend the meaning of a word before you use it. (This was Lincoln's rule.)

5. Possess a good dictionary, and *study* it.

MISUSE OF WORDS—INACCURACIES OF SPEECH, EXTRAVAGANCES, ETC.

It is to be questioned if a boy or girl who forms a habit of inaccurate and extravagant speech can develop into a perfectly reliable business man or woman. There certainly is no questioning the fact that a training in accuracy and simplicity of speech will develop traits of honesty and directness, which will tend to make a man or woman reliable in all business transactions.

Let us look at some of the mistakes coming under the head of inaccuracies and extravagances. Look into the meaning of some of the words contained in the following sentences.

1. Tom is *mad* at Mary because she hid his hat.
2. I had a *horrible* time at the picnic.
3. I bet a *million dollars* I can ride up that hill on my bicycle.
4. Mamma gave me an *awfully* pretty new dress.
5. I nearly *died* laughing at Tom's antics.
6. Mary has a *horrid* hat.
7. I had an *elegant* time at the party.
8. I am so *mad* at my sister I *will never speak* to her again.
9. I think that picture is a *thousand* times prettier than the other one.
10. If you tell another funny story I shall *die*.

In the first sentence let us look up the word *mad*. Century Dictionary defines it to mean, mentally deranged or

violently insane. If this sentence is accurate in its statement—Tom is violently insane because Mary hid his hat,—surely it is not the idea intended. Why not use a word which more accurately expresses Tom's state of annoyance? To say that Tom was *angry* because Mary hid his hat will be equally forceful and have the added value of truthfulness.

In the second sentence the word *horrible* comes from the word horror, which means *bristling with fear*. A second meaning is, *extremely repulsive*. This word in no sense expresses the meaning intended. The words stupid, uninteresting, unpleasant, tiresome, would offer a choice, any one of which would convey the intended idea.

The word *awfully* is coming so commonly to be used to express an extreme degree that it bids fair in time to be recognized as correctly expressing that idea; but such an acceptance is equivalent to confessing that extravagance and slang are to be sanctioned as good English; but for the present *awful* is not recognized as a proper synonym for *very*.

Awful, according to Century Dictionary, means filled with *fear—a fear so great as to awaken reverence*; and the literal meaning of this sentence is: Mamma gave me a fearfully pretty dress, so pretty that it awakens a fear and reverence within me.

The expressions *I bet a million dollars* in sentence 3; *I nearly died laughing* in sentence 5; *I will never speak to her again* in sentence 8; and *I shall die* in sentence 10, are all extravagances which miss the term untruths merely in that they are uttered without any thought of being believed. They do not add to the force of the sentences in which they appear, and are the result of a poverty of vocabulary which is deplorable.

If its language is in any degree to represent the character of a people, such expressions must speak poorly for the veracity of our nation.

In the following sentences look up the meaning of the *italic* words and substitute others fitting the intended idea. Reconstruct the sentence if necessary.

O mamma! my dress is just *too sweet* for *anything*.

I was *terribly* low in my examination to-day.

I *suspect* you will have a *splendid* time on your sailing trip.

Professor Rolf gave us such a *nice* talk on the Vision of Sir Launfal.

What *perfectly lovely* cake your mother makes!

THE POWER OF WORDS TO SUGGEST PICTURES.

Our study of words will soon teach us that while a word may identify an idea it cannot awaken in any two minds the same mental picture. Aim then in using words to select the one best fitted to name your idea and at the same time best adapted to awakening in the mind of another a mental image as nearly as possible corresponding to your own.

In this sentence—The *smell* of violets filled the room—the word *smell* names the idea, but is this word qualified to suggest the thought intended?

Smell, odor, scent, fragrance, any one of these four words would identify the idea, but when we wish to awaken in another mind a set of ideas corresponding to our own we find these words are not all equally adapted to our use. The word

smell will not do because it is more often associated with unpleasant odors than pleasing ones. It would be correct to say, "A smell of burnt cabbage filled the room." It is also possible for the word odor to have unpleasant associations. Likewise the word *scent*, but the word *fragrance* is always associated with pleasing odors, and is therefore best adapted to convey our meaning and to awaken pleasant images in the mind.

The idea will be pleasantly conveyed in the sentence—The fragrance of violets filled the room.

6. Cultivate an appreciation for words which are beautiful in sound and have a power to suggest pleasant thoughts.

A word then has two values: First, it names; second, it suggests a mental picture. The word *Christmas* names the birthday of Christ, and stands for the twenty-fifth of December, but what pictures does the word *suggest*? When the word is mentioned a picture of Christmas time flashes into the mind. Just what this mental picture will be depends upon the individual experiences and ideals of the child hearing the word. One child will see a Christmas tree, with a jolly old Santa Claus giving presents to children from his generous pack. Another will see a row of well-filled stockings hanging before the chimney. Another will see the table spread with Christmas good things—the brown turkey, the plum pudding, the nuts and candy—and we shall have as many different pictures suggested by this word as there are different boys and girls with their different experiences and conceptions; but while no two pictures will be alike in detail they will all have much in common—the spirit of Christmas time; the joy and good-will which belong to the day, will be suggested to all by the word.

What pictures are suggested by the following words ?

firelight	seaside	supper time	grandma
camping	riding	holidays	a gun
woods	winter	summer	mountains
river	swimming	money	spring
Fourth of July	lady	gentleman	horse
water lilies	ferns	dog	doll
bedtime	Thanksgiving	my birthday	sunrise
starlight	roar	thunder	sparkling
shimmering	twinkling	whirl	skimming
far away	dune	croon	fleecy
drifting	father	mother	flag

In the following extract from the "Jungle Book" notice Kipling's choice of words. Make a list of the words you think particularly well chosen. Select words from other parts of the "Jungle Book."

He turned twice or thrice in a big circle weaving his head from right to left. Then he began making loops and figures of eight with his body, and soft oozy triangles that melted into squares and five-sided figures, and coiled mounds, never resting, never hurrying, and never stopping his low humming song. It grew darker and darker, till at last the dragging, shifting coils disappeared, but they could hear the rustle of the scales.

Kaa's Hunting.

Rikki-tikki smashed two eggs, and tumbled backward down the melon bed with the third egg in his mouth, and scuttled to the veranda as hard as he could put foot to the ground. Teddy and his mother and father were there at early breakfast, but Rikki-tikki saw that they were not eating anything. They sat stone-still, and their faces were white. Nagaina was coiled on the matting by Teddy's chair, within easy striking distance of Teddy's bare legs, and she was swaying to and fro singing a song of triumph.

Rikki-tikki-tari.

Bring in from the story you are reading at home a list of ten of the best-used words you can find.

What picture is suggested by the following stanzas? What do the *italic* words say to you?

"*Hail!* to thee, *blithe spirit!*

Bird thou never wert,

That from heaven or near it,

Pourest thy full heart

In *profuse strains* of *unpremeditated art.*"

Higher still and *higher*

From the earth thou *springest*

Like a *cloud of fire.*

The *blue depths* thou *wingest,*

And singing still doth soar

And *soaring* ever *singeth.*

—SHELLEY.

What do the *italic* words in the following lines suggest to you ?

“*Loud* from its *rocky cavern*, the *deep-voiced neighboring ocean*

Speaks, and in accents *disconsolate* answers the *wail* of the *forest*.”

—LONGFELLOW.

In the following extract from Tennyson's poem, “The Lady of Shalott,” note the choice of words—how fitted they are to express the ideas for which they stand. Notice how the words *dusk* and *shiver* suggest the motion of the little waves.

Willows *whiten*, aspens *quiver*,
 Little breezes *dusk* and *shiver*,
 Thro' the wave that runs forever
 By the island in the river,
Flowing down to Camelot.
 Four gray walls, and four gray towers,
Overlook a space of flowers,
 And the *silent* isle *embowers*
 The Lady of Shalott.
 By the *margin*, willow-veiled,
Slide the *heavy barges trail'd*
 By *slow* horses; and *unhail'd*
 The *shallop flitteth*, *silken-sail'd*,
Skimming down to Camelot.

In the last five lines note the contrasts between the words *heavy barges* and *silken-sail'd shallop*, between *slide* and *flitteth*, *slow* and *skimming*, *trail'd* and *unhail'd*.

Select from the following lines the words best qualified to bring out the thought. Tell what they suggest to you.

“In the street I heard a thumping, and I knew it
was the stumping
Of the Corporal, our old neighbor, on the wooden
leg he wore.”

—HOLMES.

The little bird sits at his door in the sun,
A-tilt like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives.

—LOWELL.

The crows flapped over by twos and threes,
In the pool drowed the cattle up to their knees.

—LOWELL.

The drawbridge dropped with a surly clang,
And through the dark arch a charger sprang.

—LOWELL.

Waste are those pleasant farms, and the farmers for-
ever departed!

Scattered like dust and leaves, when the mighty
blasts of October

Seize them, and whirl them aloft, and sprinkle them
far o'er the ocean.

—LONGFELLOW.

And far across the hills they went, beyond the utmost
purple rim,

And deep into the dying day, the happy princess
followed him.

—TENNYSON.

Describe a morning walk, choosing from the following words. Look up all words of which you are not sure of the meaning.

meadow lark	hum of bees
daffodils	fleecy clouds
golden	peaceful
breeze	song
mountains	squirrel
long stretches	chipmunk
sand dunes	river
purple	winding
sheen	fields
ocean	waving grain
sparkling	fragrant
trees	busy ants
far away	roadside
poppies	sunlight
calm	shadows
overhanging	wading
baby blue eyes	cattle
buttercups	bending branches
clear	green meadows
blossoms	perfume or fragrance
linnet	

Describe an evening walk, choosing from the following words :

peaceful	ocean
moonlight,	roar
insects	violets
myriads	orange blossoms
stir	trees
night owl	dense
heavens	foliage
stars or starry	sounds
the hush	the stillness
shadows	lights
perfume or fragrance	goodness
reflected	serenity
the water	peace

Give in this description the effect produced upon you of going alone out into the night.

CHAPTER X.

THE PARAGRAPH.

When you children select a book for reading you open it, examine the pages and look to see if "it is made up of conversations." If the pages are covered with short sentences, broken paragraphs, and dotted with quotation marks you decide that the book may be worth reading. You prefer stories in which the characters are made to talk and act, and are inclined to skip the long paragraphs devoted to description and moralizing.

The short paragraph lends itself more readily to conversation than the long paragraph.

It is the purpose in this chapter to study how paragraphs are made. The paragraph bears the same relation to the sentence that the sentence bears to the word, and, as the well-constructed sentence may be reduced to a single thought centered in the subject and predicate, so may a well-constructed paragraph be reduced to a topic sentence containing the central thought of the paragraph.

A composition consists of a series of paragraphs closely related to one another and all bearing upon one central thought.

RULES.

A paragraph may be a complete composition in itself, and as such we shall study it.

1. Avoid using in a sentence a word which does not relate to the thought of the sentence.
2. Avoid using in a paragraph a sentence which does not relate to the central thought of the paragraph.
3. Carefully arrange the sentences of the paragraph that they may bear the right relation to the central thought.

4. Arrange the paragraph so that it is introduced by a sentence which will awaken interest—often we find this first sentence to contain the topic of the paragraph,—and close it with a sentence which will finish the paragraph by summing up its thought.

CORRECT ARRANGEMENT OF SENTENCES.

The clearness of a sentence depends upon the arrangement of the different words, phrases and clauses which go to the making up of the sentence. Care should be taken to relate the modifiers of a sentence to the words which they modify.

Correct the following :

He put the letter into the box which he had carried in his pocket for a week.

He gave the little girl a doll who was crying for her mother.

They kept a piece of their wedding cake in a drawer done up in tissue paper.

The girl sang a song at the concert wearing a white dress.

It would be an accommodation if you would send me five dollars the amount due for the making of the dress or you may hand the money to my brother.

There was but one rocking-chair in the room which Rose made a habit of monopolizing first.

At twenty-five the mother took her daughter abroad.

A low phaeton is comfortable for old ladies having easy springs and being easy to alight from.

A young girl gave me these flowers who left without a word.

I sent a box of candy to the little girl tied up with baby ribbon.

I gave my doll to Harry that has a broken head.

She told the girl she should stop sewing.

The girl appeared before a stranger in a torn dress and bare-headed.

Uncle gave a beautiful dog to Harry because he is gentle.

PARAGRAPH BUILDING.

“Harry, Dick and I went out to Ocean Beach Saturday.”

Let us take this sentence for a topic sentence, and, by relating other sentences to it, expand it into a paragraph. We might expand this sentence in many ways. We might describe the beach, or the day, or we might narrate some incident related to the day. Suppose we try the latter scheme, and add the sentence—“We met an old fisherman out there,” and to make the incident of more interest, and relate it more closely to the central thought, we’ll add the clause—“who took us fishing in his boat.” The interest will be increased still more and the topic sentence further expanded by adding another incident in the sentence—“Harry caught a big fish,” and again the clause—“and when we came ashore we made a fire, cooked our fish and ate lunch.” We shall end the paragraph with a sentence which, in a way, sums up the whole day’s pleasure in the words—“We had a fine time.”

This paragraph follows the rule which governs a well-constructed paragraph—

1. It has one central thought.
2. It begins with a sentence which attracts the attention—this time the topic sentence.
3. It ends with a sentence which is a summing up of the paragraph.

The paragraph reads :

Harry, Dick and I went out to Ocean Beach Saturday. We met an old fisherman out there who took us fishing in his boat. Harry caught a big fish, and when we came ashore we made a fire, cooked our fish and ate lunch. We had a fine time.

“Grandma gave me the goods for a new dress.”

We'll take this topic sentence and expand it into a paragraph by means of sentences which relate to the central thought by describing the subject of the paragraph.

We will add to the topic sentence a sentence which will give a detail of the dress—“It is white dimity.” We will further expand the subject by adding the clause—“and mamma is making it so pretty.” We will go into further detail by describing the making of the dress in the sentence—“She is putting three little ruffles edged with Valenciennes lace at the bottom of the skirt, and is making the waist with a yoke of dainty tucks and lace insertion.” We end our paragraph with a sentence giving a new interest—“Mamma says I may wear it next Sunday.”

Finished, the paragraph reads :

Grandma gave me goods for a new dress. It is white dimity, and mamma is making it so pretty. She is putting three little ruffles edged with Valenciennes lace at the bottom of the skirt, and is making the waist with a yoke of dainty tucks and lace insertion. Mamma says I may wear it next Sunday.

Sometimes Louise has seen the quails going out for a walk.

This topic sentence we shall expand into a paragraph by means of sentences describing in detail the subject of the paragraph—"The mother with her seven babies all tripping primly along behind her." A further detail goes into a description of the birds.

"The wee, brown birds, and all running helter-skelter, in a minute, if they hear a noise among the bushes, and hiding each one his head under a broad leaf, thinking, poor little foolish things, that no one can see them."

Finished, this reads :

Sometimes Louise has seen the quails going out for a walk: the mother with her seven babies all tripping primly along behind her, the wee, brown birds, and all running helter-skelter, in a minute, if they hear a noise among the bushes, and hiding each one his head under a broad leaf, thinking, poor little foolish things, that no one can see them.

—H. H. JACKSON.

The arrangement of the sentences has a great deal to do with the meaning of the paragraph, just as the meaning of the sentence depends upon the arrangement of the words of which it is composed, so the meaning of the paragraph depends upon the arrangement of the sentences composing it.

Are the following sentences arranged in the best order to express the thought of the paragraph ?

1. The water now poured into it.
2. Every one called for help, and each thought only of saving his own life.
3. The sailors cried out, "The ship has sprung a leak!"
4. Then all at once we felt a fearful shock; the vessel had struck a rock.

Try the effect of beginning with the third sentence.

The sailors cried out, "The vessel has sprung a leak!" Then all at once we felt a fearful shock; the vessel had struck a rock. The water now poured into it. Every one called for help, and each thought only of saving his own life.

—ROBINSON CRUSOE.

Select the topic sentence and group the other sentences about it so as best to bring out the central thought :

1. It had a calm, contented air about it.
2. It was a long, sinewy looking beast.
3. It had lost half its tail, one of its ears, and a fairly appreciable proportion of the nose.

4. I never saw a larger cat, nor a more disreputable looking cat.

5. His victim was a large black cat.

—*From Jerome K. Jerome.*

Condense each of the following paragraphs to its topic or thought sentence, and tell how each of the other sentences of the paragraph expand the thought.

It was not really very far to the dining-room, but it seemed rather a long way to Cedric before they reached the chair at the head of the table. The hand on his shoulder seemed to grow heavier at every step, and his face grew redder and hotter, and his breath shorter, but he never thought of giving up; he stiffened his childish muscles, held his head erect, and encouraged the Earl as he limped along.

—*LORD FAUNTLEROY.*

In learning to write well our first rule is: *Know what you want to say.* The second rule is: *Say it.* That is, do not begin by saying something else which you think will lead up to what you want to say. I remember when they tried to teach me to sing they told me "to think of eight and sing seven." That may be a very good rule for singing, but it is not a good rule for talking or writing.

—*E. E. HALE.*

Select the topic sentence from each of the following paragraphs, and tell how each of the other sentences of the paragraph expand the topic sentence.

ARRANGED FROM ERNEST SETON THOMPSON'S
"WILD ANIMALS I HAVE KNOWN."

Down the wooded slope of Taylor's Hill the Mother Partridge led her brood; down toward the crystal brook that by some strange whim was called Mud Creek. Her little ones were one day old but already quick on foot, and she was taking them for the first time to drink.

The sun was hot now. There was an open space to cross on the road to the water, and, after a careful lookout for enemies, the mother gathered the little things under the shadow of her spread fantail and kept off all danger of sunstroke until they reached the brier thicket by the stream.

Here a cottontail rabbit leaped out and gave them a great scare. But the flag of truce he carried behind was enough. He was an old friend; and among other things the little ones learned that day that Bunny always sails under a flag of truce, and lives up to it, too.

At first the little fellows didn't know how to drink, but they copied their mother, and soon learned to drink like her and give thanks after every sip. There they stood in a row along the edge, twelve little brown and golden balls on twenty-four little pink-toed, in-turned feet, with twelve sweet little

golden heads gravely bowing, drinking and giving thanks like their mother.

Meanwhile, the strange bob-tailed fox came under the tree and yapped and yapped at them. They were much amused at him and at their mother and brothers, so much so that they never noticed a rustling in the bushes till there was a loud, bang! bang! and down fell two bloody, flopping partridges, to be seized and mangled by the yellow cur until the gunner ran from the bushes and rescued the remains.

Brownie was a bright little mother of small stature, but keen of wit and sense, and was, night and day, alert to care for her darling chicks. How proudly she stepped and clucked through the arching woods with her dainty brood behind her; how she strained her little brown tail almost to a half circle to give them a broader shade, and never flinched at sight of any foe, but held ready to fight or fly, whichever seemed the best for her little ones.

This gunner brute knew the young must be hiding near, so looked about to find them. But no one moved or peeped. He saw not one, but as he tramped about, with heedless, hateful feet, he crossed and crossed again their hiding place, and more than one of the silent little sufferers he trampled to death, and neither knew nor cared.

Redruff had taken the yellow brute away off downstream, and now returned to where he left his mate.

The murderer had gone, taking her remains to be thrown to the dog. Redruff sought about and found the bloody spot with feathers—Brownie's feathers,—scattered around, and now he knew the meaning of that shot.

Expand the following topic sentences into paragraphs by describing the central thoughts :

There is a river running through my uncle's farm.

How lovely the bay was last night with the moonlight shining upon it!

Yesterday I went to the circus.

Saturday Mead and I rowed over to North Island.

The Chinaman who brings our clothes is—

The sun was just peeping over the hills as—

Have you seen the old scissors grinder?

The boat floated down past a little wooded island.

The view from this window is beautiful.

The word Christmas suggests to me—

The word Thanksgiving suggests to me—

The words Fourth of July suggest to me—

My dog is a knowing fellow.

Our sitting-room is the pleasantest room in the house.

Basket ball is a game that—

Football is a favorite college game.

Our schoolroom is very homelike.

We boys have a new tennis court.

Expand the following topic sentences by narrating some incident relating to the topic :

The finest thing I ever knew a boy to do—

I had an accident with my wheel this morning.

Something funny happened at school to-day.

This summer we went camping.

I think you would enjoy hearing something about the concert.

The clown did something very funny at the circus.

A horse is a very knowing animal.

We boys had fun last night.

We boys had an accident yesterday.

I had to keep house last week while mother was away.

I earned twenty-five cents yesterday.

Mamma says that when she was a little girl—

Last night we girls had a fine time playing charades.

The finest man I ever knew.

The largest house I ever saw.

Did you ever see men harvesting wheat ?

My father gave me a new knife.

Last Saturday father and I went fishing.

My grandma knows how to treat boys.

Mother gave me a beautiful doll.

I am going to tell you about my pet.

Did you ever watch an old mother monkey play with a baby monkey?

The clouds last night were beautiful.

This morning, as I was coming to school, I saw an army of ants—

Our house is a very lonely place when mother goes away.

I like to watch mother make cake.

Our baby is very cunning.

Do you know the man who keeps our corner grocery?

Did you ever watch an old hen with a brood of young chickens?

A horse is a fine animal.

My idea of a gentlemanly boy is,—

I think she is the brightest girl in the class, but—

Nearly every boy means to be a gentleman, but—

Last night I saw a beautiful picture.

CHAPTER XI.

WRITTEN COMPOSITION.

The reading lesson may be the basis of composition, also the Science Lesson and the History Lesson.

Using the Science Lesson as the basis :

Write a story about a little boy who would not work. His godmother sends him abroad, and tells him he may have power to talk to the plant world, and he may learn of them their habits. When he finds one who does nothing, he may be idle too. Let him visit the violet, *Eschscholtzia* (California poppy), the bean, corn, and describe their mode of growth. Illustrate by drawings.

Write the biography of a spider, having the spider tell all *you* know of his organs, his habits and his use.

Write the biography of the grasshopper ; of the butterfly. Illustrate by drawings.

Using History as a basis :

Write from Coffin's "Boys of '76," the story of the Battle of Bunker Hill.

Tell "Grandmother's Story."—Holmes.

Tell the story of "Paul Revere's Ride."—Longfellow.

Tell the story of "A Man Without a Country."—Hale.

Tell what you know about the life of Washington.

Tell what you know about the life of Lincoln.

Emerson said of Lincoln :

"His heart is as large as the world,
But in it there is no room for the memory of a
wrong."

What do you think of these lines as a tribute to Lincoln's character?

DEVELOPMENT.

Exercise for Developing the Imagination.

Note to Teacher.

(Have pupils tell similar stories. Lead them to give life to the flowers by giving them a language. Cultivate tenderness by imaginary talks with the birds and insects.)

CHRISTINE BRAIBRY.

The beautiful dolly who comes from Tentoleena Land,
bringing a strange letter.

THE LETTER.

This little dolly's name is Christine Braibry. She was born in Tentoleena Land, where lilies and red roses grow in the air, and humming birds and butterflies on stalks.

You must be kind to Christine, for everything about her in your land will be very strange to her. If she seems to stare in a bewildered way, and will not answer when you ask her why, you must know that she is simply dazed with the wonders that she sees on every hand. It will doubtless be a long, long while before Christine will cease to marvel at the sunshine of your strange country, for in Tentoleena Land there is never any shine, but moonshine, and sometimes that gets so muddled up with shade it soils the eyesight to gaze at it overmuch.

It will be trying, in your land, for Christine to

keep silent all the time, for in your country dollies cannot walk and talk at all perfectly, because they only think they are dreaming all the time, and they dare not speak for fear their voices will awaken them, and they dare not move for fear of falling out of bed. So, you see, you should be very kind indeed to little Christine Braibry.

In Tentoleena Land the dollies do not sleep long—they are always the first ones up at moon-dawn, for moon-dawn is the dollies' morning. Then they go out in the fragrant grasses, where the big, ripe dewdrops grow—much nicer, purer dew than yours on earth, for in Tentoleena Land they gather it before it has been skimmed, and all the pearly cream that gathers on the surface of the drops they stir up with the rest and bathe in that; and this is why the dollies always have such delicate complexions. Then, when the baths are over, they dress themselves, and waken up their parents, and dress them—for in Tentoleena Land the parents are the children. Is not that odd?

Some time Christine may get used to your strange land and all the wonders that she sees; and if she ever does, and smiles at you, and pulls your face down close to hers and kisses you, why that will be the sign by which you'll know she's coming to again

and wants to talk; and so the first thing you must ask of her to sing this little song she made of Tentoleena Land. Only the words of it can be given here (not half the beauty of the dainty song), for when you hear it, in the marvelously faint, and low, and sweet, and tender, tinkling tongue of Tentoleena Land you will indeed be glad that the gracious fairy Fortune ever sent you Christine Braibry.

So, since all the sounds in the melodious utterance of Tentoleena Land are so exquisitely—so chastely, rarely beautiful no earthly art may hope to reproduce them, you must, as you here read the words, just shut your eyes and fancy that you hear little Christine Braibry singing the eerie song of hers :

CHRISTINE'S SONG.

Up in Tentoleena Land—
Tentoleena! Tentoleena!
All the Dollies, hand in hand,
Mina, Wainie, and Serena,
Dance the fairy fancy dances,
With glad songs and starry glances,
Lisping roundelays; and, after,
Bird-like interludes of laughter
Strewn and scattered o'er the lawn
Their gilt sandals twinkle on

Through light mists of silver sand—
Up in Tentoleena Land.
Up in Tentoleena Land—
Tentoleena! Tentoleena!
Blares the eerie Elfin band—
Trumpet, harp and concertina—
Larkspur bugle-honeysuckle
Cornet, with a quickstep chuckle
In its golden throat; and, maybe,
Lilies-of-the-valley they be
Baby-silver-bells that chime
Musically all the time,
Tossed about from hand to hand—
Up in Tentoleena Land.
Up in Tentoleena Land—
Tentoleena! Tentoleena!
Dollies dark, and blond and bland—
Sweet as muskrose or verbena—
Sweet as moon-blown daffodillies,
Or wave-jostled water lilies
Yearning toward the rose mouths, ready
Leaning o'er the river's eddy,—
Dance, and glancing fling to you,
Through these lines you listen to,
Kisses blown from lip and hand
Out of Tentoleena Land.

—JAMES W. RILEY.

Write the stories and illustrate.

1. High diddle, diddle, the cat and the fiddle,
The cow jumped over the moon ;
The little dog laughed to see such sport,
And the dish ran away with the spoon.
2. Jack and Jill
Went up the hill
To draw a pail of water ;
Jack fell down, and broke his crown,
And Jill came tumbling after.
3. Hark ! Hark ! the dogs do bark,
The beggars are coming to town,
Some in tags, some in rags,
And some in velvet gowns.

Describe Mother Goose and her family, Jack Horner, Sam Slick, Jack-be-Nimble, and all the others you can remember.

4. Mabel's mother gave her ten cents for washing the dishes.

Write a story telling what Mabel did with the money.

5. One Saturday Robin's mother told him she would give him twenty-five cents if he would clean up the back yard, and that when he had finished he might have the rest of the day for a holiday.

Tell what Robin did with his money, and how he spent the day.

REPRODUCTION.

(Arranged from Stickney's Reader.)

Harry's aunt made him a present of two doves. Harry was delighted, and soon had a pretty little house built for them.

Harry's mother and father insisted that he must not neglect them, and that he must see that his birds were given food and water.

At first, Harry attended to the birds regularly, but after a time he became careless of their comfort, and, unless his mother reminded him continually, neglected them.

One day Harry's mother gave him five cents, and told him to buy some seed for his doves, they were hungry and must be fed. Harry started off down street, intending to buy seed, and return and feed the doves; but on the way he met some boys and joined them in a game of marbles. Playing for "keeps," he lost ten marbles, and, as he did not have them, he took the five cents and bought the marbles.

That night, when Harry returned, he found that one of his doves had died from neglect, and his mother had given the other to Jimmy Brown, a neighbor boy, who was always kind to animals.

What do you think about Harry? Do you think Harry's mother did right to give his dove away without consulting him? Give reasons for your opinion.

THE SINGING LESSON.

A nightingale made a mistake.
She sang a few notes out of tune.
Her heart was ready to break,
And she hid away from the moon ;
And wrung her claws, poor thing !
But was far too proud to speak.
She tucked her head under her wing,
And pretended to be asleep.

A lark, arm in arm with a thrush,
Came sauntering up to the place.
The nightingale felt herself blush,
Though feathers hid her face.
She knew they had heard her song ;
She felt them snicker and sneer ;
She thought that life was too long,
And wished she could skip a year.

“ O nightingale ! ” cooed a dove ;
“ O nightingale ! what is the use ?
You bird of beauty and love,
Why behave like a goose !
Don't sulk away from our sight
Like a common contemptible fowl.
You bird of joy and delight,
Why behave like an owl ?

“ Only think of all you have done ;
Only think of all you can do—
A false note is only fun
From such a bird as you !
Lift up your proud little crest,
Open your musical beak,
Other birds have to do their best ;
You need only to speak !”

The nightingale shyly took
Her head from under her wing,
And, giving the dove a look,
Straightway began to sing.
There was never a bird that could pass :
The night was divinely calm,
And the people stood on the grass
To hear that wonderful psalm !

The nightingale did not care,
She only sang to the skies.
Her song ascended there,
And there she fixed her eyes.
The people that stood below
She knew but little about,
And this tale has a moral, I know,
If you'll try and find it out.

—JEAN INGELOW.

Write the story.

What do you think of the nightingale for grieving so over her mistake? Do you think there are better ways of showing sorrow over mistakes than by grieving over them? What is the best thing to do? Do you think that all the other birds were laughing at her, as she supposed, or did she just imagine it? What do you think of a bird that thinks that all the other birds are laughing at her mistakes? What do you think of the dove that comforted her—of her advice? What made the nightingale's song so much more beautiful when she sang again? Has the story any lesson for us?

REPRODUCTION.

Make outline and write the story.

WHAT THE MOON SAW.

It was in a little town; I saw it last year, but that is no matter, I saw it so clearly. I read about it to-night in a paper, but that was not at all clear.

Down in an inn there sat a man who leads the dancing bear about. He was eating his supper, and the bear was tied outside behind the woodpile. Poor bear! he never did any harm, though he was so fierce to look at.

Up in the attic three small children were playing about in my bright light. The eldest was just six

years old. Crack! crack! it came up the stairs. Who could it be?

The door flew open—it was the bear, the big, shaggy bear. He was tired of staying down there in the yard, and now found his way upstairs. “I saw it all,” said the moon.

The children were so scared by the big, shaggy beast, they crept each into a corner. The bear found them all three, and pushed at them with his nose, but he did not hurt them.

He must be a big dog, they thought, and so they stroked him. He lay down on the floor. The smallest child rolled over him and hid his curly head in the bear’s thick, black fur.

Then the eldest boy took his drum and beat it, bang! bang!

Up jumped the bear upon his hind legs, and began to dance—that was fun! Each boy took his gun. The bear must have one too, and he held it tight as a soldier holds his. There’s a comrade for you, my lads! Away they marched.

The door opened all at once, and the mother of the children came in. You should have seen her! She could not speak, she was in such terror. Her cheeks were as white as a sheet, and her eyes were fixed with horror. But the youngest boy laughed and nodded and cried,

“Mamma, we are playing soldier.”

At that moment, the master of the bear came quickly in.

—HANS ANDERSEN.

REPRODUCTION.

From outline write the story.

WHAT THE MOON SAW.

Second evening—It was but yesterday night (said the Moon) that I peeped into a small courtyard, inclosed by houses. There was a hen with eleven chickens. A pretty little girl was skipping about. The hen clucked, and, affrighted, spread out her wings over her little ones. Then came the maiden's father and chid the child; and I passed on, without thinking more of it at the moment.

This evening—But a few minutes ago I again peeped into the same yard. All was silent, but soon the little maiden came. She crept cautiously to the henhouse, lifted the latch, and stole gently up to the hen and the chickens. The hen clucked aloud, and they all ran fluttering about. The little girl ran after them. I saw it plainly, for I peeped in through a chink in the wall. I was vexed with the naughty child, and was glad that the father came and scolded her still more than yesterday, and seized her by the arm. She bent her head back; big tears

stood in her blue eyes. "What are you doing here?" he asked. She wept. "I wanted to go in and kiss the hen and beg her to forgive me for yesterday, but I could not tell it to you." And the father kissed the brow of the innocent child, but I kissed her eyes and lips.

—ANDERSEN.

REPRODUCTION.

From outline write the story.

WHAT THE MOON SAW.

Sixteenth evening—Hear what the Moon related to me next. Often have I seen young officers, parading for the first time in their splendid uniforms. I have seen maidens in their ball-dresses. The handsome bride of a prince arrayed in her festal attire; but no joy to be compared to that which I witnessed last evening in a child, a little girl four years of age. She had received a present of a new little blue frock and a new rose-colored bonnet. The finery was already put on, and all present called out for candles, for the light of the moonbeams that shone in at the window was far too little. "Light! light!" and the arms anxiously stretched out from the frock, with the fingers wide apart from each other; and, Oh, how her eyes and every feature beamed with joy!

"To-morrow you shall go out," said her mother. And the little girl looked up at her bonnet, then

down at her frock, and smiled with rapture. "Mother," said she, "what will the dogs think when they see me in my smart dress?"

—ANDERSEN.

REPRODUCTION.

SONGS OF SEVEN.

There's no dew left on the daisies and clover,
There's no rain left in heaven;
I've said my "seven times" over and over,
Seven times one are seven.

I am old—so old, I can write a letter;
My birthday lessons are done;
The lambs play always, they know no better;
They are only one times one.

O moon! in the night I have seen you sailing
And shining so round and low;
You were bright! ah, bright! but your light is failing,
You are nothing now but a bow.

You moon, have you done something wrong in heaven
That God has hidden your face?
I hope if you have you will soon be forgiven,
And shine again in your place.

O velvet bee, you're a dusty fellow,
You've powdered your legs with gold!
O brave marsh marybuds, rich and yellow,
Give me your money to hold!

O columbine, open your folded wrapper,
Where two twin turtle-doves dwell!
O cuckoopint, toll me the purple clapper
That hangs in your clear, green bell!

And show me your nest with the young ones in it;
I will not steal them away.
I am old! you may trust me, linnet, linnet,—
I am seven times one to-day.

—JEAN INGELOW.

How did the little girl feel about this birthday? Describe your own birthday when you were seven years old. Were you happy to be so old? Could you write a letter at that time? Why was there no dew on the daisies? Why was the moon failing?

HOME AND FIRESIDE.

Write the story in prose.

The patter of feet was on the stair,
As the editor turned in his sanctum chair,
And said—for weary the day had been,—
“Don’t let another intruder in.”

But scarce had he uttered the words before
A face peered in at the half-closed door,
And a child sobbed out—“Sir, mother said
I should come and tell you that Dan is dead.”

“And pray who is Dan?” The streaming eyes
Look questioning up, with a strange surprise;
“Not know him? Why, sir, all day he sold
The papers you print, through wet and cold.

“The newsboys say they could not tell
The reason his stock went off so well;
I knew! With his voice so sweet and low,
Could anyone bear to say him ‘No?’

“And the money he made, whatever it be,
He carried straight home to mother and me.
No matter about *his* rags, he said,
If only he kept *us* clothed and fed.

“And he did it, sir, trudging through rain and cold,
Nor stopped till the last of his sheets was sold;
But he’s dead—he’s dead! and we miss him so!
And mother—she thought you might want to know.”

In the paper next morning, as “leader,” ran
A paragraph thus—“The newsboy, Dan,
One of God’s little heroes, who
Did nobly the duty he had to do,
For mother and sister, earning bread,
By patient endurance and toil—is dead.”

—MARGARET J. PRESTON.

REPRODUCTION.

From outline tell the story.

ENOCH ARDEN.

Long lines of cliff breaking have left a chasm ;
And in the chasm are foam and yellow sands ;
Beyond, red roofs about a narrow wharf
In cluster ; then a moulder'd church ; and higher
A long street climbs to one tall-tower'd mill ;
And high in heaven behind it a gray down
With Danish barrows ; and a hazel wood,
By autumn nutters haunted, flourishes
Green in a cup like hollow of the down.
Here on this beach a hundred years ago,
Three children of three houses, Annie Lee,
The prettiest little damsel in the port,
And Philip Ray, the miller's only son,
And Enoch Arden, a rough sailor's lad
Made orphan by a winter shipwreck, play'd
Among the waste and lumber of the shore,
Hard coils of cordage, swarthy fishing nets,
Anchors of rusty fluke, and boats updrawn ;
And built their castles of dissolving sand
To watch them overflow'd, or, following up
And flying the white breaker, daily left
The little footprint, daily wash'd away.

—TENNYSON.

REPRODUCTION.

THE RIDE FROM GHENT TO AIX.

I sprang to the stirrup, and Joris, and he;
I galloped, Dirck galloped, we galloped all three;
 “Good-speed!” cried the watch, as the gate-bolts
 undrew;
“Speed!” echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our
 place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, and set the pique right,
Rebuckled the cheek-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

‘Twas moonset at starting; but, while we drew near
Lokeren, the cocks crew, and twilight dawned clear;
At Boom a great yellow star came out to see;
At Düffel ’twas morning as plain as could be;
And from Mecheln church-steeple we heard the half-
 chime,
So Joris broke silence with, “Yet there is time!”

At Aerschot, up leaped of a sudden the sun,
And against him the cattle stood black every one,
To stare through the mist at us galloping past;
And I saw my stout galloper, Roland, at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray.
And his low head and crest, just one sharp ear bent
back
For my voice, and the other bent out on his track
And one eye's black intelligence—ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and
anon
His fierce lips shook upward in galloping on.
By Hasselt, Dirck groaned; and cried Joris, "Stay
spur!
Your Roos galloped bravely, the fault's not in her,
We'll remember at Aix"—for one heard the quick
wheeze
Of her chest, saw the stretched neck and staggering
knees,
And sunk tail, and horrible heave of the flank,
As down on her haunches she shuddered and sank.
So we were left galloping, Joris and I,
Past Looz and past Tongres, no cloud in the sky;
The broad sun above laughed a pitiless laugh;

'Neath our feet broke the brittle bright stubble like
chaff,

Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

"How they'll greet us!"—and all in a moment his
roan

Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her
fate,

With his nostrils like pits full of blood to the brim,
And with circle of red for each eye-socket's rim.

Then I cast loose my buff coat, each holster let fall,
Shook off both my jack-boots, let go belt and all;
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet name, my horse without
peer,

Clapped my hands, laughed and sang, any noise, bad
or good,

Till at length into Aix Roland galloped and stood.

And all I remember is friends flocking round,
As I sat with his head 'twixt my knees on the
ground;

And no voice but was praising this Roland of mine,

As I poured down his throat our last measure of
 wine,
 Which (the burgesses voted by common consent)
 Was no more than his due who brought
 Good news from Ghent.

—ROBERT BROWNING.

DEVELOPMENT.

I.

From this outline build the story.

Four bluish eggs all in the moss;
 Soft-lined home on the cherry bough.
 Life is trouble, and love is loss—
 There's only one robin now.

—T. B. ALDRICH.

DEVELOPMENT.

II.

FABLE.

A certain bird in a certain wood,
 Feeling the springtime warm and good,
 Sang to it in melodious mood.
 On other neighboring branches stood
 Other birds, who heard his song.
 Loudly he sang, and clear and strong;
 Sweetly he sang, and it stirred their gall
 There should be a voice so musical.

They said to themselves : " We must stop that bird,
He's the sweetest voice was ever heard.
That rich, deep, chest note, crystal clear,
Is a mortifying thing to hear.
We have sharper beaks and hardier wings,
Yet we but croak ; *this* fellow sings !"
So they planned and planned, and killed the bird
With the sweetest voice was ever heard.

—T. B. ALDRICH.

What lesson would you draw from this story that might be applied to human life ?

QUOTATIONS FOR EXPANSION.

Expand—Lesson 1.

One by one thy duties wait thee ;
Let thy whole strength go to each.
Let no future dream elate thee,
Learn thou first what these can teach.

Lesson 2.

The heights by great men reached and kept,
Were not attained by sudden flight ;
But they, while their companions slept,
Were toiling upward in the night.

Lesson 3.

I hold these things to be grandly true,
That a noble deed is a step toward God,
Lifting the soul from the common sod
To a clearer air, and a broader view.

Lesson 4.

Boys flying kites haul in their white-wing'd birds;
But you can't do that when you're flying words.

Lesson 5.

You have but a lifetime in which to make a man.
Take care of to-day.

CHAPTER XII.

COMPOSITION—CONTINUED.

STORY FOR REPRODUCTION.

Sixth Grade.

THE SLEEPING BEAUTY.

From Grimm's Fairy Tales.

Chapter I.

In times past there lived a king and queen, who said to each other every day of their lives, "Would that we had a child!" and yet they had none. But it happened once that, when the queen was bathing, there came a frog out of the water, and he squatted on the ground and said to her :

"Thy wish shall be fulfilled before a year has gone by. Thou shalt bring a daughter into the world."

And, as the frog foretold, so it happened, and the queen bore a daughter so beautiful that the king could not contain himself for joy, and he ordained a great feast. Not only did he bid to it his relations, friends and acquaintances, but also the wise women, that they might be kind and favorable to the child. There were thirteen of them in his kingdom, but, as he had only provided twelve golden plates for them to eat from, one of them had to be left out. How-

ever, the feast was celebrated with all splendor; and, as it drew to an end, the wise women stood forward to present to the child their wonderful gifts. One bestowed virtue, one beauty, a third riches, and so on—whatever there is in the world to wish for. And, when eleven of them had said their say, in came the uninvited thirteenth, burning to revenge herself, and, without greeting or respect, she cried with a loud voice :

“ In the fifteenth year of her age the princess shall prick herself with a spindle and shall fall down dead.”

And, without speaking one more word, she turned away and left the hall. Every one was terrified at her saying, when the twelfth came forward, for she had not yet bestowed her gift, and, though she could not do away with the evil prophecy, yet she could soften it, so she said :

“ The princess shall not die, but fall into a deep sleep for a hundred years.”

SLEEPING BEAUTY.

Write the story from the outline.

Introduction :

The wish of the king and queen.

The frog and his promise.

Body :

The birth of the daughter.
The joy of the king. How he celebrated it.
The wise women. How many were invited ?
The gifts of the wise women.
The revéngé of the uninvited guest.
The effect of the prophecy.
How the prophecy was changed.

Paraphrase or write story in prose, using this poem as a theme.

SLEEPING BEAUTY.

TENNYSON.

Roof-haunting martins warm their eggs
In these, in those the life is stay'd.
The mantles from the golden pegs
Droop sleepily ; no sound is made,
Not even of a gnat that sings.
More like a picture seemeth all
Than those old portraits of old kings
That watch the sleepers from the wall.

Here sits the butler with a flask
Between his knees, half drain'd, and there
The wrinkled steward at his task ;
The maid of honor blooming fair ;
The page has caught her hand in his :
Her lips are sever'd as to speak,

His own are pouted to a kiss :
The blush is fix'd upon her cheek.

Till all the hundred summers pass,
The beams, that thro' the oriel shine,
Make prisms in every carven glass,
And beaker filled with noble wine.
Each baron at the banquet sleeps,
Grave faces gather'd in a ring ;
His state the king reposing keeps.
He must have been a jovial king.

All round a hedge upshoots, and shows
At distance like a little wood ;
Thorns, ivies, woodbine, mistletoes,
And grapes with bunches red as blood ;
All creeping plants, a wall of green,
Close-matted burr and brake and brier,
And glimpsing over these, just seen,
High up, the topmost palace spire.

Chapter II.

Now the king, being desirous of saving his child even from this misfortune, gave commandment that all the spindles in his kingdom should be burnt up.

The maiden grew up adorned with all the gifts of the wise women, and she was so lovely, modest,

sweet, and kind and clever, that no one who saw her could help loving her.

It happened one day, she being fifteen years old, that the king and queen rode abroad, and the maiden was left behind alone in the castle. She wandered about into all the nooks and corners, and into all the chambers and parlors, as the fancy took her, till at last she came to an old tower. She climbed the narrow winding stair which led to a little door, with a rusty key sticking out of the lock; she turned the key, and the door opened, and there in the little room sat an old woman with a spindle, diligently spinning her flax.

“Good day, mother,” said the princess, “what are you doing?”

“I am spinning,” answered the old woman, nodding her head.

“What thing is that that twists round so briskly?” asked the maiden, and taking the spindle into her hand she began to spin, but no sooner had she touched it than the evil prophecy was fulfilled, and she pricked her finger with it. In that very moment she fell back upon the bed that stood there, and lay in a deep sleep. And this sleep fell upon the whole castle; the king and queen, who had returned and were in the great hall, fell fast asleep, and with them

the whole court. The horses in their stalls, the dogs in the yard, the pigeons on the roof, the flies on the wall, the very fire that flickered on the hearth, became still, and slept like the rest; and the meat on the spit ceased roasting, and the cook, who was going to pull the scullion's hair, for some mistake he had made, let him go, and went to sleep. And the wind ceased, and not a leaf fell from the trees about the castle.

Then round about that place there grew a hedge of thorns thicker every year, until at last the whole castle was hidden from view, and nothing of it could be seen but the vane on the roof. And a rumor went abroad in all that country of the beautiful sleeping Rosamond, for so was the princess called; and from time to time many kings' sons came and tried to force their way through the hedge; but it was impossible for them to do so, for the thorns held fast together like strong hands, and the young men were caught by them, and, not being able to get free, there died a lamentable death.

STORY FROM OUTLINE—CONTINUED.

Body—continued :

The king's command.

Description of the girl.

The king and queen take a journey.

How did the girl occupy herself while they were away?

What did she find?

What did she do?

The result.

The prophecy fulfilled.

The rumor and the attempt to enter the palace.

From the poem as outlined, tell the story.

STORY III.

THE SLEEPING BEAUTY.

Chapter II.

Year after year unto her feet,
She lying on her couch alone,
Across the purpled coverlet,
The maiden's jet black hair has grown,
On either side her tranced form
Forth streaming from a braid of pearl:
The slumbers light is rich and warm.
And moves not on the rounded curl.

The silk star-broider'd coverlid
Unto her limbs itself doth mold
Languidly ever; and, amid
Her full black ringlets downward roll'd,
Glow's forth each softly shadow'd arm
With bracelets of the diamond bright:
Her constant beauty doth inform
Stillness with love, and day with light.

She sleeps, her breathings are not heard
In palace chambers far apart.
The fragrant tresses are not stirr'd
That lie upon her charm'd heart.
She sleeps: on either hand upswells
The gold-fringed pillow lightly prest:
She sleeps, nor dreams, but ever dwells
A perfect form in perfect rest.

Chapter III.

Many long years afterward there came a king's son into that country, and heard an old man tell how there should be a castle standing behind a hedge of thorns, and that there a beautiful enchanted princess named Rosamond had slept for a hundred years, and with her the king and queen and the whole court. The old man had been told by his grandfather that many kings' sons had sought to pass the thorn hedge, but had been caught and pierced by the thorns, and had died a miserable death. Then said the young man,

“Nevertheless, I do not fear to try, I shall win through, and see the lovely Rosamond.”

The good old man tried to dissuade him, but he would not listen to his words.

For now the hundred years were at an end, and the day had come when Rosamond should be awakened. When the prince drew near the hedge of thorns, it was changed into a hedge of beautiful large flowers, which parted and bent aside to let him pass, and then closed behind him in a thick hedge. When he reached the castle yard, he saw the horses and brindled hunting dogs lying asleep, and on the roof the pigeons were sitting with their heads under their wings. When he came indoors, the flies on the walls were asleep, the cook in the kitchen had his hand uplifted to strike the scullion, and the kitchen maid had the black fowl on her lap ready to pluck. Then he mounted higher, and saw in the hall the whole court lying asleep, and above them, on their thrones, slept the king and queen. And still he went farther, and all was so quiet that he could hear his own breathing, and at last he came to the tower, and went up the winding stair, and opened the door of the little room where Rosamond lay. And, when he saw her looking so lovely in her sleep, he could not turn away his eyes, and presently he stooped and kissed her, and she awaked, and opened her eyes, and looked very kindly on him. And she rose, and they went forth together, and the king and queen and whole court waked up and gazed on each other with great eyes of wonderment. And the horses in the yard got up and

shook themselves, the hounds sprang up and wagged their tails, the pigeons on the roof drew their heads from under their wings, looked around, and flew into the field, the flies on the wall crept on a little farther, the kitchen fire leapt up and blazed, and cooked the meat, the joint on the spit began to roast, the cook gave the scullion such a box on the ear that he roared out, and the maid went on plucking the fowl.

Then the wedding of the prince and Rosamond was held with all splendor, and they lived very happily together until the end of their lives.

From continued outline, write Chapter III.

SLEEPING BEAUTY.

OUTLINE.

Body—concluded :

A king's son hears the story of the Sleeping Beauty.

The determination of the prince.

The peasant's attempt to dissuade him.

His failure.

The time of the prophecy fulfilled.

The appearance of the hedge.

The condition of the court of the palace.

The condition inside the palace.

The prince goes to the tower.

Conclusion :

The kiss.

The result.

From the poem as outlined, tell the story.

THE SLEEPING BEAUTY.

Chapter III.

A touch, a kiss! the charm is snapt.

There rose a noise of striking clocks,
And feet that ran and doors that clapt,
And barking dogs, and crowing cocks;
A fuller light illumined all,
A breeze thro' all the garden swept,
A sudden hubbub shook the hall,
And sixty feet the fountain leapt.

The hedge broke in, the banner blew,
The butler drank, the steward scrawl'd,
The fire shot up, the martin flew,
The parrot scream'd, the peacock squall'd;
The maid and page renew'd their strife,
The palace bang'd, and buzz'd and clackt,
And all the long-pent stream of life
Dash'd downward in a cataract.

And last with these the king awoke,
And in his chair, himself uprear'd,
And yawn'd, and rubb'd his face and spoke,
"By holy rood! a royal beard!
How say you? we have slept, my lords,
My beard has grown into my lap."
The baron swore, with many words,
'Twas but an after-dinner's nap.

“Pardy,” returned the king, “but still
My joints are somewhat stiff or so.
My lord, and shall we pass the bill
I mentioned half an hour ago?”
The chancellor, sedate and vain,
In courteous words returned reply;
But dallied with his golden chain,
And, smiling, put the question by.

* * * * *

‘A hundred summers! can it be?
And whither goest thou, tell me where?’
‘Oh seek my father’s court with me,
For there are greater wonders there.’
And o’er the hills, and far away,
Beyond their utmost purple rim,
Beyond the night, across the day,
Thro’ all the world she follow’d him.

STORY FOR REPRODUCTION.

INTRODUCTION.

Oh, that golden time of yore
Which we reach through mystic lore,
When gods and giants walked upon the land !
When wood nymph and water sprite
Danced with glee in broad daylight,
And the sea maids wandered out upon the sand.
Strange old days, now long time o'er,
How we wish they'd come once more !
And that gods might wander downward from the sky.
Think of the sun in all its courses
Drawn by Phœbus and his horses !
Think of horses that had wings and could fly.

By Greek Mythology we mean the stories which tell of the strange beliefs that were held by the Grecian people long ago, when Greece was the most important country of the earth, and the Greeks the most intelligent people.

You have read of some of the strange ideas the Greeks had of the world beyond that portion bordering the Mediterranean Sea, and of their strange belief in gods, and giants, and dragons, and all such things. To us now, who know so much better, it seems strange that they could have been so intelligent and yet so credulous ; but when we study their myths we find that a beautiful lesson underlies every one of them.

I wonder if we can discover the lesson which lies in the story that we are now going to read and write about. It is a story telling what the Greeks conceived to be the history of the origin of man.

Long, long ago, in the olden times, when there were no men and women, nor little girls and boys; when gods and giants, and fairies and brownies, and gorgons and sea folks were the only beings in existence, there lived two Titans—the Titans, you know, were the sons of Chronus, “Old Father Time.” These two Titans were named Prometheus and Epimetheus.

Now, it seems that Jupiter, the great god of Olympus, gave the earth to Prometheus and his brother, and told them that they might dwell there and possess it as long as they broke none of the Olympian laws.

The two young Titans came down from Olympus to their new abode and were soon settled.

Prometheus was much more clever than his brother, and also more thoughtful and unselfish. In fact, his name means forethought (and we all know what an excellent characteristic that is).

Epimetheus was bright, hopeful, enthusiastic, and a little inclined to be careless. His name, by the way, means afterthought.

When Jupiter sent his young relatives forth to their new home he gave them many rare gifts, such as the gods bestow.

Epimetheus soon became interested in the cultivation of their new planet. He felt that it would seem

more homelike if he could see things growing ; so, by the aid of the gifts received from Jupiter, he enthusiastically went to work to bring into existence trees, and herbs, and flowers. Then he conceived the idea of making dogs, and horses, and cows, and donkeys, and fish, and birds, and all the other animals. When he had finished it all he called Prometheus to inspect and admire his work.

Prometheus looked about and concluded that Epimetheus had left but little for him to do. He quietly walked away and sat down by the seashore. After thinking some time, a look of inspiration and decision brightened his face. Going a little way up the cliff, he proceeded to dig some clay, then going down to the shore he caught some water in a shell, carried it back and mixed it with the clay. He rolled the clay round and long, and shaped it, giving it a head and face, arms, hands, legs and feet. He paused, and his brow was wrinkled in thought. Soon a look of deep determination came into his face, and, seeing Minerva gliding along in her rose-cloud chariot, he sent her a thought message.

She floated down to the water's edge and stepping into Neptune's chariot was soon conveyed to shore.

Prometheus said, "O beautiful blue-eyed maiden, Goddess of Wisdom, grant me a boon."

Now Prometheus was under the special protection of the Goddess Minerva, as he preferred wisdom to all the other virtues. So Minerva was inclined to grant him any favor in her power, and bade him make his wishes known.

Prometheus told her about his great plan; how he had conceived the idea of making a being to live upon and govern the land; a being who should be nobler than any being ever created by a god. His great wish was to be able to endow this being with the nature of the gods, and, to make this possible, he begged Minerva to secure for him a spark of the heavenly fire, that with this he might endow his being with the germ of eternal life.

Impressed with his earnestness, Minerva consented to assist him, and again approaching the chariot, and giving command to the sea horses, she was soon speeding away.

In a very short time she was back, bearing in her hand a torch lighted at the great fire of the sun. This Prometheus took, and now the most wonderfully interesting thing happened,—the thing which more closely concerns us than any other thing told in any other of the mythological stories.

Prometheus touched the clay image with the fire, and immediately it began to breathe. It opened its eyes, stood up, spoke, and behold! it became a man.

And this, according to the Greek account, is the origin of man.

First make an outline, then write the story.

II.

Jupiter was very much displeased when he discovered that Prometheus had stolen the fire of heaven. He realized that the germ of life-giving fire would in time make man a godlike creature.

So to punish Prometheus, he made woman—the most perfect being ever created by the gods. All the gods of heaven contributed some charm toward the perfecting of her character. Venus gave her rarest gifts of beauty; Mars gave her strength and endurance; Diana gave her chastity and sweet modesty; Apollo illuminated her being with the light of heaven; Minerva gave her wisdom; Ceres, prudence and industry. Indeed the gods vied with each other to see which could bestow the most valuable gift, and when woman was completed she was indeed a noble piece of work.

She was called Pandora—the meaning of the word is “all gifts.” Jupiter sent her forth, in hopes that Prometheus in beholding her perfections and contrasting her with the coarser workmanship of his own hands might become dissatisfied and lose his interest in mankind. As a parting gift Jupiter presented her

with a very curious box, telling her it was not to be opened until her wedding morning.

Beautiful, young Pandora started forth on her journey to the earth in Jupiter's chariot of state, drawn by his fiery horses. She took with her a great many beautiful garments made from the fleecy clouds; gowns of sea shell pink and turquoise blue, sea green crêpes woven by the mermaids; and one more beautiful than all the others—a cobweb lace, woven in rarest design by the hand of Minerva, sparkling with diamonds from Pluto's caves. This was to be worn over a satin robe woven by Minerva's spinners from the sheeny threads of the sun's rays, embroidered with asphodels and hyacinths, and was to be her wedding gown. With all these beautiful clothes and the curious box, Pandora landed upon the earth.

I have always felt that the one thing about Prometheus which was not to be admired was his reception of Pandora, his utter indifference to all her charms. You will find it hard to believe, when I tell you that he was so absorbed with his new creatures that he would not interrupt his work to entertain her.

In fact, I don't believe he realized that she was superior to his men creatures in the least,—you know there are some people who always think their own things are better than other people's. At any rate, he didn't appreciate her, and poor Pandora

would have had a very lonely time of it if it had not been for bright, happy Epimetheus.

He was charmed with the beautiful maiden. Indeed he could think of nothing else. He realized that the earth would be a dark, empty place if she should return to heaven. He could see farther than Prometheus this time. He saw that she was just what was needed to complete the new planet, and make it equal to the home they had left, so Pandora and Epimetheus were soon married.

On the wedding morning, Pandora brought forth the strange box. Epimetheus tried to persuade her not to open it, for, like his brother, he was somewhat suspicious of Jupiter's gifts, but Pandora insisted. Some say Juno, jealous of the attention Jupiter was bestowing upon this new creature, slyly secreted a little curiosity into her gift. Be that as it may, Pandora was determined to open the box, and finally Epimetheus consented.

The box was opened, and it would, indeed, have been better had she listened to the advice of Prometheus and Epimetheus, for the cunning and revenge of Jupiter were soon apparent. When the lid was removed, out flew a swarm of strange, stinging insects.

They flew wildly about stinging sharply the faces, hands and heads of all present. And the odd, sad part of it was that every sting sank deep into the

heart and left a tiny, bitter seed—a seed which blossomed and bore fruit: seeds of ill will, envy, selfishness, wrangling and discord, and, as you will suppose, ill health and all manner of diseases followed.

Dear Pandora, full of sorrow and dismay, at all the trouble she had brought into the world, looked with sadness into the box which had caused all the misery, when, lo! she heard the sweetest, dearest little voice that she had ever listened to, and, looking more carefully into the box, she found the little humming bird of Hope, which nestled down in her bosom, and there it has been singing ever since.

First make an outline, and then write the story.

III.

Just as Jupiter had planned, the seeds of grief and sin that were implanted in the heart of humanity by the stinging insects grew and spread into such a wilderness of discord that the fire of life was nearly smothered.

Poor Prometheus grew desperate, realizing that his beloved people must die if the spark should expire. He knew that if he should again break an Olympian law, death, or something worse, must be the result. But his heart was so completely overwhelmed with

the sorrows of the earth, that, regardless of the dread consequences, he stole up to heaven, and unobserved secured a new supply of fire, and returned to earth. But he had hardly succeeded in reanimating his perishing people with this new life, when Jupiter discovered his treason, and his anger knew no bounds.

He ordered Vulcan to descend to earth and take Prometheus to the top of Mount Caucasus and there chain him to a rock. Here he was to remain year after year exposed to heat and cold. Not content with this, Jupiter sent a vulture to eat his flesh, and made it impossible for Prometheus to die. And for hundreds and hundreds of years Prometheus remained chained to the rock.

Jupiter endeavored in all manner of ways to compel him to say that he was sorry he had stolen the fire and given life to humanity—sorry that he had broken the law of heaven. But Prometheus would never confess to being sorry. He seemed to think that such a bad law should have been broken.

Ages and ages after, Hercules was born, and he was so noble, and Jupiter loved and trusted him so much, that he was able to intercede and make peace between Jupiter and Prometheus, and ever since heaven and earth have seemed more closely related.

From outline write the story.

What do you think of the punishment of Prometheus ?

Was there a sufficient reason to justify his breaking a law ?

Does anything justify the breaking of a law ?

Is it better to do wrong, thinking you are doing right, or to do right with the wrong feeling in your heart ?

OUTLINES FOR COMPOSITION WORK.

Read Longfellow's poem of Hiawatha.

HIAWATHA'S CHILDHOOD.

Introduction :

The author and the poem from which this extract is taken.

Body :

Nokomis.

Her fall to earth.

The birth of Wenonah.

The wooing of Mudjekeewis.

The birth of Hiawatha.

The death of Wenonah.

Nokomis' care and kindness to the little Hiawatha.

Her talks with him of the Great Bear and the fireflies, of the birds, and beasts, and flowers.

Hiawatha's inquiries about the moon, and about all of the products of nature which he sees while sitting at the door of the wigwam, or swinging in his cradle among the branches.

Hiawatha's first hunt, and the ridicule of the squirrels.

The shooting of the red deer.

Hiawatha's exaltation.

His triumph at the feast.

Conclusion :

Your impression of the story.

Write from outlines and illustrate by drawings other stories from Hiawatha. When the story is finished, write it as a whole.

THE DANDELION.

Introduction :

Longfellow's manner of telling the story of the dandelion.

Body :

Shawondasee.

Where he dwelt.

What he saw one day while looking toward the north.

The appearance of the maiden.

How he proceeded to act.

His one great sorrow.

Conclusion :

The lesson of the story.

PIED PIPER OF HAMELIN.

Read the story of Browning's "Pied Piper," and from the outline write the story, and illustrate by drawing the pictures.

Introduction :

The author and the subject of his story.

Body :

The town infested by rats.

The mischief they did.

The people gathered in council.

The Piper.

His appearance.

The Piper's offer and the Mayor's promise.

The playing of the Piper.

The result.

What happened to all the rats but one?

The old rat's story.

How the Mayor kept his promise.

The Piper pipes a sweeter note.

How the children answered the music.

Where the Piper led the children.

The opening in the mountain.

The children vanished from sight.

Who was unable to enter the portal, and why?

His story.

The feeling of the Mayor and the people.

Conclusion :

What did you learn from the story?

THE RELATION OF THE PUPIL TO HIS SCHOOL AND STATE.

Outline.

Introduction :

The purpose of the public school.

Body :

What would be our condition if it were not for our schools?

The public school the Nation's safeguard.

The poor boy has the same opportunity as the rich boy.

The tax the individual pays compared to the educational privileges received.

Generosity of the State in its liberal appropriations.

Expenses : { Buildings.
Apparatus.
Superintendent and teachers.

Attitude of the child to the school

Debt of gratitude.

How to pay it.

Coming to school with earnest purpose.

How to make the teacher's work lighter : { A proper class pride.
Self-control.
Earnest effort.
Courtesy in school and out.
Manliness.

Conclusion :

What the State expects of us.

Loyalty to our country ; an intelligent manhood and a good citizenship.

LIST OF FAVORITE BOOKS.

American History, Stories for Children	Wright
At the Back of the North Wind	George McDonald
A Royal Red Coat	Ruth Ogden
Alice in Wonderland	Lewis Carroll
An Old Fashioned Girl	Louisa M. Alcott
Animals That I Have Known	Ernest Seton Thompson
A Singular Life	E. Stuart Phelps
Book of Golden Deeds	Charlotte M. Yonge
Boys' King Arthur	T. Mallory
Brave Little Holland	W. E. Griffis
Birds' Christmas Carol	K. D. Wiggin
Boys of Other Countries	Bayard Taylor
Ben Hur	Lew Wallace
Betty Alden	J. G. Austin
Boy Life in the U. S. Navy	H. H. Clark
Black Beauty	Anna Sewell
Beautiful Joe	Marshal Saunders
Being a Boy	Chas. Dudley Warner
Boots and Saddles	Mrs. Elizabeth Custer
Boyhood in Norway	H. H. Boyeson
Boyhood of Lincoln	Butterworth
Cadet Days	Capt. C. King
Christmas Stories	Charles Dickens
Children's Stories of American Progress	Wright
Castle Blair	Shaw
Captain Courageous	R. Kipling
Christmas Wreck	F. K. Stockton
Colonel's Opera Cloak	C. C. Brush
Captain January	L. E. Richards
Chaucer's Stories	Haweis
Dog of Flanders	La Ramé
David Alden's Daughter	J. G. Austin
Don Quixote	Cervantes

List of Favorite Books.

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Deer Slayer	J. F. Cooper
David Harum	Edward Westcott
Donald and Dorothy	M. M. Dodge
David Copperfield	Charles Dickens
Egyptian Princess	Ebers
Fair God	Lew Wallace
Five Little Peppers	Sidney
Gallegher	R. H. Davis
Greek Heroes	Charles Kingsley
Hannibal	Abbott
Hans Brinker	Mary M. Dodge
Hildegarde's Holiday	L. E. Richards
Hoosier School Master	E. Eggleston
Happy Boy	Björnson Björnstjerne
Ivanhoe	Walter Scott
Jack the Fisherman	E. Stuart Phelps
Jack Tier	J. F. Cooper
John Halifax,—Gentleman	D. M. Craig
Jackanapes	J. H. Ewing
Janice Meredith	Ford
King of the Golden River	Ruskin
King Arthur	D. M. Craig
Lob-Lie-By-the-Fire	J. H. Ewing
Leather Stocking Tales	J. F. Cooper
Last of the Mohicans	J. F. Cooper
Little Lord Fauntleroy	F. H. Burnett
Little Saint Elizabeth	F. H. Burnett
Little Daughters of the Revolution	Nora Perry
Little Men	Louisa Alcott
Little Women	Louisa Alcott
Mr. Rabbit	J. C. Harris
Miss Tommy	D. M. Craig
Matka and Kotik	David Starr Jordan
Merry Adventures of Robin Hood	H. Pyle
Melody	L. Richards
Man-of-war Life	C. Nordhoff
Master of Ballantrae	R. L. Stevenson

My New England Girlhood	Lucy Larcom
Modern Vikings	H. H. Boyesen
Norse Stories	H. W. Mabie
Nature Study	Jackman
Navy Blue	Willis Boyd Allen
New Arabian Nights	R. L. Stevenson
Ninety-three	Victor Hugo
Nurnberg Stove	La Ramé
Old Curiosity Shop	Dickens
Otto of the Silverhand	Pyle
Piccino	F. H. Burnett
Prince and Pauper	S. L. Clemens
Prince and Peasant	H. Martineau
Polly Oliver's Problem	K. D. Wiggin
Pickwick Papers	Charles Dickens
Pendennis	Thackeray
Pioneer Stories of the Mississippi	McMurry
Personal Recollections of Joan of Arc	S. L. Clemens
Pacific History Stories	Harr Wagner
Queen Hildergarde	L. E. Richards
Queen Hildergarde's Holiday	L. E. Richards
Robinson Crusoe	De Foe
Rab-and-His-Friends	Brown
Richard Carvel	E. W. Churchill
Story of a Short Life	J. H. Ewing
Stories for Boys	R. H. Davis
Story of Sonny Sabit	S. J. Cote
Stories of the Wagner Operas	Guerber
Sea Lions	J. F. Cooper
Standish of Standish	J. G. Austin
Sentimental Tommy	J. M. Barrie
Strange Stories from History	E. Eggleston
Sir Francis Drake	Towle
Sketch Book	W. Irving
Story of Patsy	K. D. Wiggin
Sara Crew	F. H. Burnett
Sweet William	M. Bouvet

Stories of Great Men	M. S. Pratt
Stories of the Golden Age	J. Baldwin
Story of Siegfried	J. Baldwin
Stories of the Old World	A. J. Church
Story of a Bad Boy	T. B. Aldrich
Story of the Arneid	A. J. Church
Stories from Herodotus	A. J. Church
Scottish Chiefs	Jane Porter
Two Little Pilgrims' Progress	F. H. Burnett
The Clocks of Rondaine	F. R. Stockton
Three Greek Children	A. J. Fernald
Tales of Discovery on Pacific Slope	Margaret G. Hood
The Jungle Book (Vols. 1 and 2)	R. Kipling
The Children's Crusade	G. L. Gray
The Wonder Clock	Howard Pyle
Two Years Before the Mast	R. H. Dana
Tales of the Philippines	R. Van Bergen
Three of Us	J. C. Harris
The Howadji in Syria	G. W. Curtis
Tales Out of School	F. Stockton
Ten Boys from Long Ago to Now	Jane Andrews
The Other Wise Man	H. Van Dyke
Timothy's Quest	K. D. Wiggin
The Spy	J. F. Cooper
Tom Brown's School Days	Thomas Hughes
Tale of Two Cities	Charles Dickens
The Mill on the Floss	George Eliot
The Man Without a Country	E. E. Hale
The Talisman	Walter Scott
Toilers of the Sea	Victor Hugo
Undine	Baron Fouque
Uncle Tom's Cabin	H. B. Stowe
Unknown to History	C. M. Yonge
Window in Thrums	James Barrie
With Knight and Barbara	David Starr Jordan
Winning His Way	Chas. C. Coffin
Vasco de Gamo	Towle

NATURE STORIES.

Birds and Bees	Burroughs
Sharp Eyes	Burroughs
Wake-Robin	Burroughs
Parables from Nature	Gatty
Pacific Nature Stories	Harr Wagner
Fairyland of Science	Buckley
Life and Her Children	Buckley
Stories of Our Mother Earth	H. W. Fairbanks
Winners in Life's Race	Buckley

NAME OF POEMS TO BE STUDIED AND MEMORIZED.

(Most of these can be found in the Lincoln Collection, by J. P. McCaskey.)

*Abou Ben Adhem	Leigh Hunt
Agassiz on His Fiftieth Birthday	H. W. Longfellow
Arrow and Song	H. W. Longfellow
Barefoot Boy	J. G. Whittier
Blue and Gray, The	F. M. Finch
Broken Wing, The	Anonymous
Bright Side, The	Anonymous
Chambered Nautilus	O. W. Holmes
Charge of the Light Brigade	Alfred Tennyson
Charge of the Heavy Brigade	Alfred Tennyson
Crossing the Bar	Alfred Tennyson
Children's Hour, The	H. W. Longfellow
*Daffodils, The	Wm. Wordsworth
Day is Done, The	H. W. Longfellow
Driving Home the Cows	K. P. Osgood
Defense of Lucknow, The	Alfred Tennyson
*Extracts from Vision of Sir Launfal	J. R. Lowell
*Enid's Song	A. Tennyson
*Exploit of Hector	Homer
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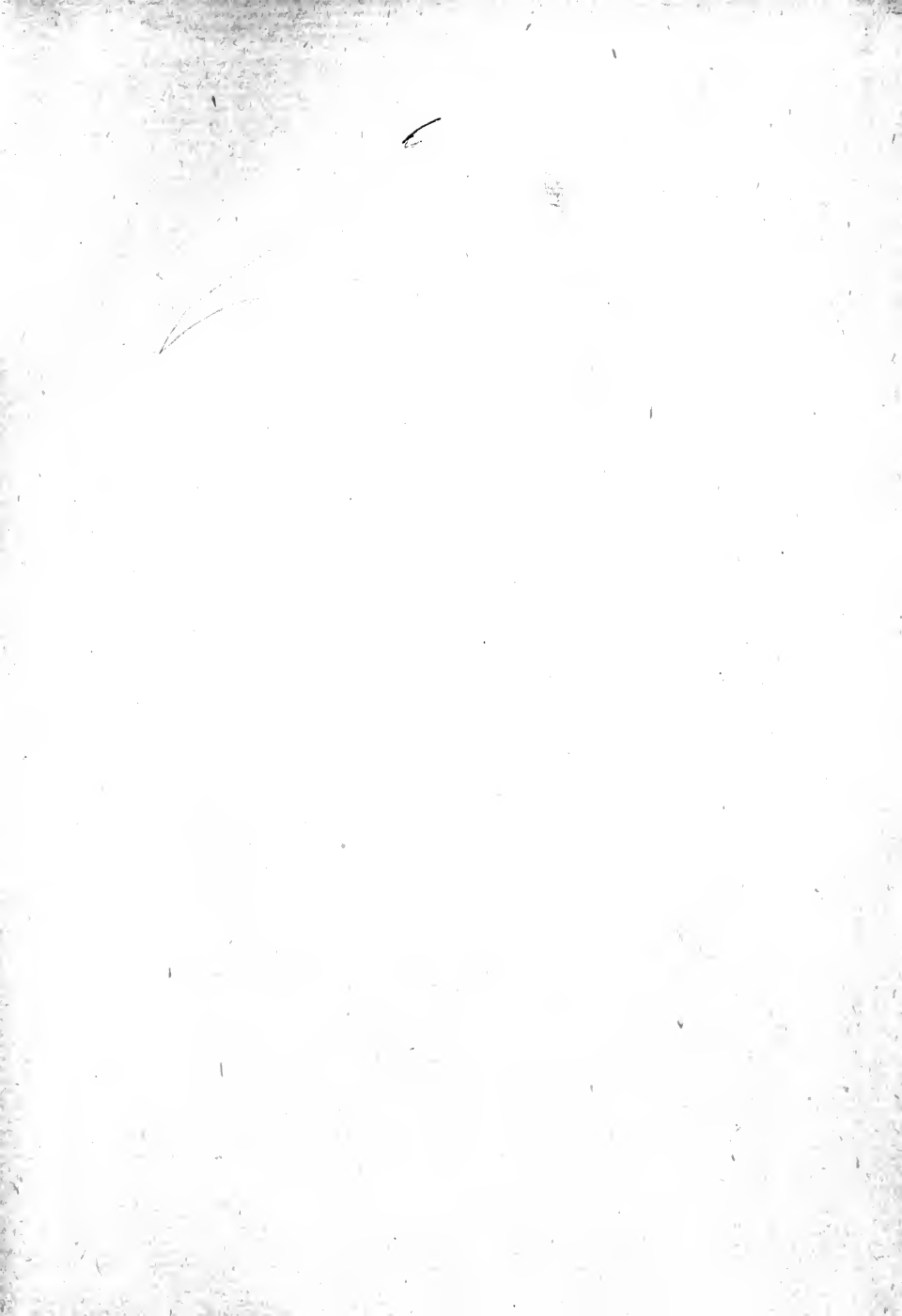
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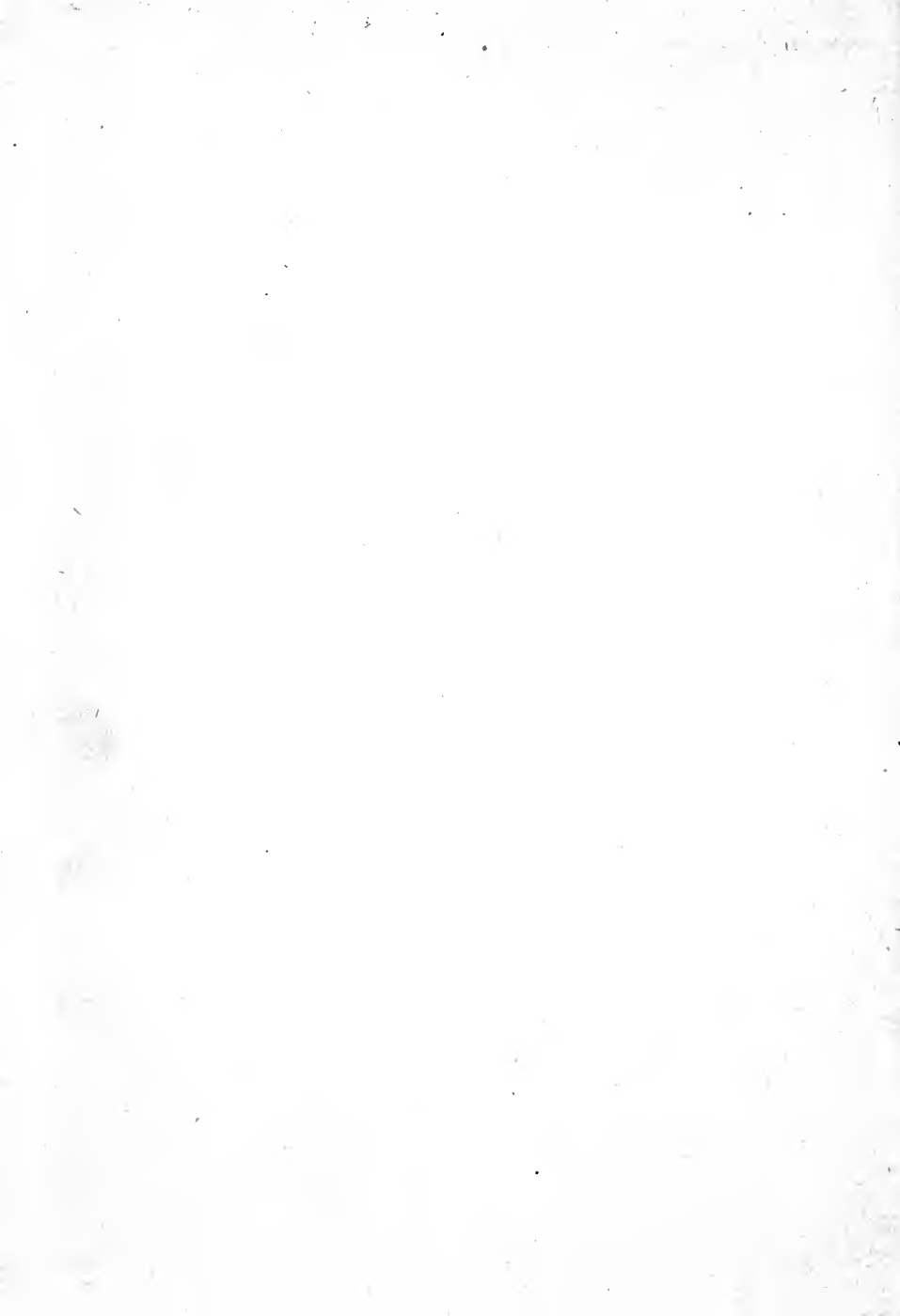
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