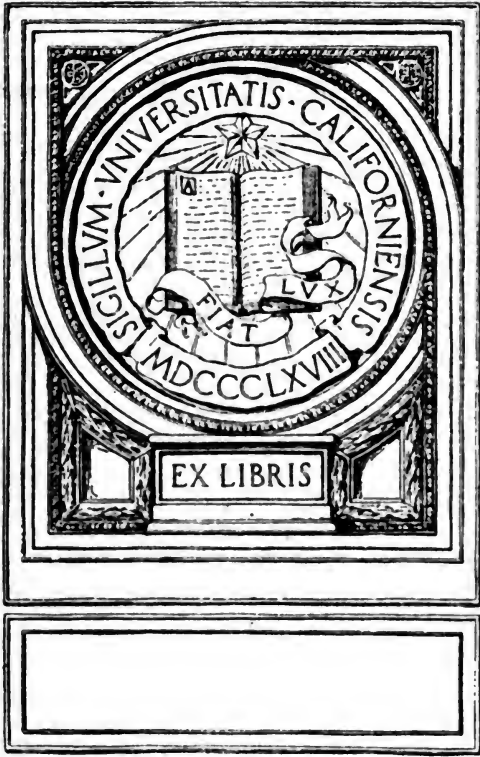
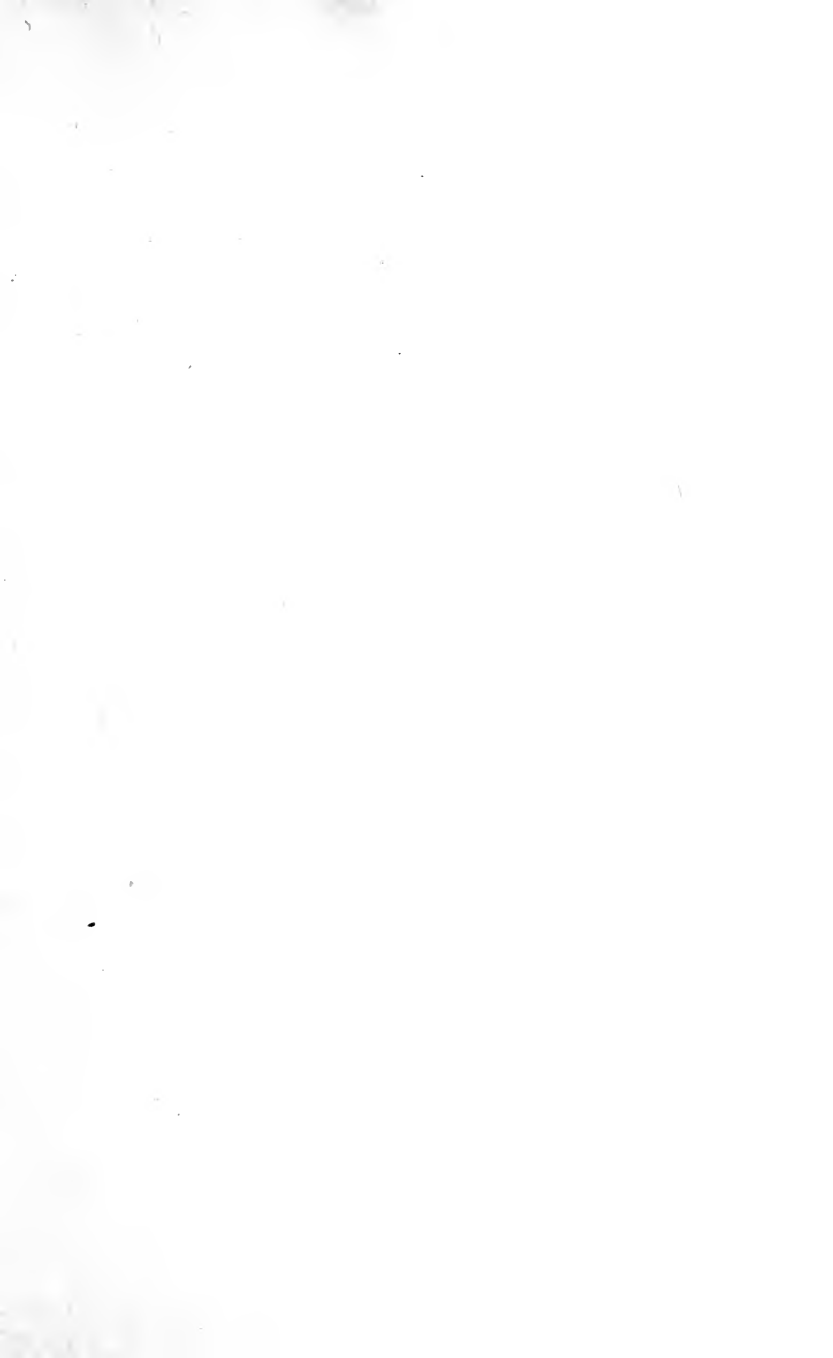


TEACHING TO  
READ

WITH REVISIONS BY THE AUTHOR

TURNER





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# TEACHING TO READ

BY

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PENNSYLVANIA



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TEACHING TO READ.

E. P. 1

## PREFACE

### *Regarding the Plan and Purpose of the Book.*

The excellent work that has been done in systematizing the reading work throughout the primary grades needs no comment. The lack of a definite method of procedure above the primary grades needs no remark. TEACHING TO READ enters the latter field. It aims to present the subject of reading in a manner more nearly resembling the orderly and systematic procedure used in other branches.

We believe that the problems of the reading class can be attacked in a much more definite way than has heretofore been attempted, and that, by means of a more systematic plan, they can be skillfully and understandingly disposed of, one by one, to the satisfaction of both teachers and pupils.

The problems of the reading class are the Problems of Expression and the Problems of Construction. One by one the selections present them, and one by one the Suggestive Studies aim to help the teacher dispose of them.

The book has been prepared more particularly for teachers, and those preparing to teach. Its first aim is to help them to be better readers; its second, to help them to be better teachers of reading.

### *Regarding the Material Used.*

The work of the reading class is primarily to teach

pupils how to read; that is, how to glean thought and how to express it. The first aim of the reading class, then, should be the regular accumulation of systematized knowledge regarding reading. That the material used for the purpose should be of the very best grade it is unnecessary to state; and that a love of good literature will grow with an appreciation of good literature does not require argument.

In leaving the beaten path and introducing the large number of short extracts, the author believes that she is following the logical order of procedure. Such a method is the only one by which we are enabled to present one problem at a time, and to advance directly by successive steps from the easy to the difficult.

Nothing is really lost by such a method of procedure, and a great deal is gained; for short extracts have many pedagogical advantages over complete selections, and, when well taught, prove equally as interesting. They can be used in every way with greater definiteness. With them the teacher can place her finger upon the exact thing that she wishes to teach, and the pupil can see the exact thing that he is expected to learn; the teacher can know by successive and progressive steps if she is teaching it, and the pupil can know if he is learning it, and also know why he knows it. The problem in hand is not confused, blurred, or swallowed up with shifting problems and surrounding material. The mind is not reaching forward so much to the next sentence, paragraph, or page, but is more content to dwell upon the one in hand and to glean from it all that it has to give.

The attention given to short extracts does not mean



that the value of continued thinking and complete selections has been underestimated. A special effort has been made to meet the needs along these lines.

*To the Teacher.*

The care in questioning may seem overdone, until it is put to a practical test; then we are sure that its value will be shown. As for the argument that it will consume too much time and that there will not be enough left for reading, to that we reply: Then read less and read better. Read what you do read correctly, — if it is only one sentence a day, — and have the reason for the correct or incorrect reading understood. If you follow this plan, you need have no fear of the final results. One definite result gained, or partly gained, day after day, will carry you toward the final goal with a sure and steady progress which the bare method of “hearing them read” a set amount, with an occasional question, or criticism, or “try again,” can never attain.

If the pupils understand the sentence or paragraph, the questioning will pass rapidly, using but little time, and acting as a sort of mental gymnastic, stimulating and invigorating the minds. If they do not understand it, and the answers to questions come haltingly or are incorrect, then they are not ready to read. Little is gained by parrot-like pronunciation of words. Make haste slowly — and thou shalt speed rapidly in the end.

N. E. T.

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# TEACHING TO READ

## CHAPTER I

### STUDIES IN THE RELATIVE THOUGHT VALUE OF WORDS

The simplest problem of expression in reading is that of showing appreciation of the value of single words.

The reading material in this chapter consists of selections in which the essential ideas are expressed by single words or short phrases. The plan can readily be grasped by a study of selection No. 1, which, short as it is, will be found to contain five important ideas; or of No. 2, in which five of the six words contribute definitely to the thought. Selections are included to illustrate the value oftentimes of the parts of compound words (No. 14), the importance that even a syllable of a word may take on (No. 16), the effect that thought arrangement may have upon words (No. 3), and such other subjects as come logically under the title of the chapter.

The object of such study is to develop power to appreciate the force of words, to promote the habit of close study, and to improve the oral reading of all sentences of this kind.

## PEDAGOGICAL INTRODUCTION

How shall we lead pupils to sense the relative thought value of printed words conveying the ideas of other minds?

In unconstrained conversation, when expressing their own thoughts, they find no difficulty in emphasizing the right words, and they will instinctively employ the means most effective for the occasion, — whether it be increased energy and force, increased range of inflection, a pause before or after an emphatic word, or the lowering of the voice even to a whisper. It is as natural to emphasize as to speak.

Why, then, do we have so much trouble with incorrect emphasis in the reading class? The explanation is simple. When a pupil expresses his own thoughts he knows exactly the idea that he wishes to convey, and the emphasis on the various words is instinctively proportioned. When he attempts to express the thought of another, while simultaneously gleaning it from the printed page, he lacks the familiarity with the subject matter that vivifies the expression of his own mind product.

It is not to be expected that, in the reading class, the pupil will attain quite the same degree of familiarity with the printed text that he has with his own thoughts, — unless the selection be memorized, — but it is expected that he shall have such a clear understanding of the thought that he can express “the truth,” and “the whole truth”; and that, through much careful, out-loud practice at home, and the instruction and criticism of a capable teacher at school, he shall be able

to express that truth clearly, fluently, and naturally.

The faults of emphasis need not be detailed. They are well known: the misplaced emphasis, the emphasis at random; the dull, monotonous tone; the nervous jerky manner; the regular, singsong style. Some faults are more or less "natural"; some have been acquired, through incorrect ideals, precocious forcing, poor instruction, or imitation. A few are due to nervousness, an occasional one to a physical defect, and many to carelessness on the part of both teacher and pupil.

Excepting the faults requiring medical or surgical attention, the remedy in every case is the same: lead the pupil to a clear comprehension of the meaning of what is to be read, and particularly to an appreciation of individual word values.

It is not enough that pupils be able to "tell the story" at the beginning of the recitation; it is not enough that they be able to answer an occasional question here and there. In the technical study of reading, pupils need to be asked every reasonable question that the teacher can ask on the sentence or paragraph in hand. There is nothing like rapid questioning to make pupils "sit up and take notice." If the particular pupil who has read the sentence does not need the question, there is always some one else who does; and the certainty that questions are going to be asked, coupled with the uncertainty as to who will get the next one, keeps a reading class wide-awake and alert. It keeps pupils reading for themselves, thinking and reasoning for themselves, and listening critically to effects. How different from a class where each pupil passively awaits his turn!

No attempt has been made to draw attention to the thought value of words through typographical means. Such methods are, at best, too limited to be of much service, and they frequently do more harm than good, as the following quoted illustration will show:

In *life's* rosy morning,  
 In *manhood's* firm pride,  
 Let *this* be the motto  
 Your footsteps to guide; —  
 In *storm* and in *sunshine*,  
 Whatever assail,  
 We'll ONWARD and CONQUER,  
 And NEVER say fail!

Test the foregoing with an average pupil, and mark the jingle effect.

Do you agree that *life's* and *manhood's* are the leading ideas in lines 1 and 2?

During what two periods does it say we should *let this be our motto*? *Ans.* During early life and later life.

Early life is represented how? *Ans.* As *life's rosy morning*. Notice how the words vie with each other in contributing to the idea. Is *life's* still the leading idea? Judge for yourself. Later life is represented how? *Ans.* As *manhood's firm pride*. Is not the same almost as true in this case?

Compare *rosy* and *firm*. Is not each full of thought value for its individual place, and does not each make an important contribution to the idea with which it is linked?

It is impossible to indicate typographically with



any degree of satisfaction the relative importance of words. To italicize *this* (line 3) is to give it a prominence out of true proportion with *motto*. Compare the strength of *storm* and *sunshine* with the idea expressed by *whatever assail*.

Has the last line a climactic word or a climactic clause?

Test this also :

*Make* the best of everything;  
*Think* the best of everybody;  
*Hope* the best for yourself,  
 Do as I have done, — PERSEVERE.

Is the idea conveyed in *make* so much more important than the ideas conveyed in *best* and *everything*?

What is the inspirational idea in the optimistic advice of the first three lines? Is it not in *best*? — *Best of everything, best of everybody, best for yourself*? True *make*, and *think*, and *hope* (representing the activities through which it is to be carried out) are important; but are they uniformly so much more important? *Best* does not retain the same relative degree of importance throughout, for it (being the old and familiar idea) must vie with the newness of the changing objects, — *everybody* and *yourself*.

To indicate the emphasis for pupils is to do their thinking for them. He who would attempt to indicate the emphasis must first reason it out for himself. Let the pupils travel the path he would travel. Guide them with questions, instruction, or advice, but see to it that each travels the "road to learning" for himself.

## SELECTIONS AND SUGGESTIVE STUDIES

Care has been taken to provide as exercises selections worthy of independent consideration. Attention is called to the cases where it is desirable to consider the context.

I. In the beginning God created the heaven and the earth. *Genesis I: 1.*

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I. This is the first verse of the Old Testament: All the ideas are new.

Who *created the heaven and the earth?*

When did *God create the heaven and the earth?*

How did *God bring the heaven and the earth into existence?*

What did *God create?* Explain the difference in meaning of the two words.

How many ideas are presented in the sentence?

*Ans.* Four,—When? Who? How? What?—with the fourth, in turn, made up of two ideas.

These questions make plain the thought material contained in the sentence. Asking them once will not bring about a correct reading by every pupil in an average class. At first, commonly as many as five out of six will fail in noting the value of one or more of the ideas, and in each case the pupil will need a repetition, in some form or other, of the particular question that will arouse him to a fuller appreciation of the idea that he undervalued as he read.

Following the questions suggested above, a teacher may introduce the reading somewhat as follows:

“Now we may be sure that a sentence is not read correctly unless all the ideas are brought out. How many of you think that you can read that sentence,

2. Think deliberately and then act promptly.
3. The sword is mighty, but the pen is mightier.

making every idea it contains stand out so clearly that we shall have to notice each one? John may try. The rest of you listen and see if he does it."

Thus, at the beginning, a standard of criticism will be set for both teacher and pupils, — a standard by which they may pass judgment upon both their own reading and the reading of others, and, understanding an error, see the path that leads to its correction.

It must be remembered that the questions in these Studies are suggestive questions. The first pupil might read:

"In the beginning *God* created *the heaven and the earth.*"

Attention must then be called to *created* and *in the beginning*, care being taken that the value placed on *God* and *the heaven and the earth* be not forgotten.

2. A sentence that contains words whose prominence is augmented by positions of balance or contrast.

*Think - - - act; deliberately - - - promptly.* — When? Five of the six words are important.

3. *Mighty* and *mightier* are much more likely to be appreciated than are *sword* and *pen*.

What are we reading about in the first half of the sentence? What is said about it? Read the first half.

What are we reading about in the second half? What is said about it? Read the second half.

Read the sentence complete.

The pen is mightier than the sword.

*Richelieu. Act II. Scene II* — SIR EDWARD BULWER-LYTTON.

4. The hero of the story was a Scotch lad named James Hogan. His home was on the seashore. His father was a fisherman and a mender of nets. His mother was an invalid. James was the only son.

5. There are three kinds of people in the world, the wills, the won'ts, and the can'ts. The first accomplish everything; the second oppose everything; the third fail in everything.

4. It is important to be awake to a change or variation in subject.

About whom are we reading in sentence 1? What is said about him? In sentence 2? Etc.

5. How many sentences in the paragraph?

SENTENCE 1. This is a very common form of sentence: a statement followed by an explanation. Read the statement.

What is the leading idea under discussion? (Notice that the question says idea, not ideas.) *Ans. People.*

What are we discussing with regard to *people*?  
*Ans. The kinds of people.*

How many *kinds of people* does it say there are?

Where are there *three kinds of people*?

Read the statement giving us all the ideas.

Who are the *three kinds of people*?

Read the first sentence complete, and do not forget, while reading the statement, that the explanation is to follow; otherwise you may read the statement in such a way that we may be deceived into thinking it is the complete sentence.

SENTENCE 2. How many divisions are indicated by the punctuation? Note the value of the semicolon.

6. A little neglect may breed great mischief. For want of a nail the shoe was lost; for want of a shoe the horse was lost; and for want of a horse the rider was lost; being overtaken and slain by the enemy, all for want of care about a horseshoe nail.

*Poor Richard's Almanac* — BENJAMIN FRANKLIN.

Of what use is this sentence in the paragraph?

*Ans.* It gives us a comparative description of the three kinds of people.

The comparison is indirect, and may not be noticed until the balanced arrangement of the sentence is appreciated. Which words in the second division and in the third division balance *the first*? *Ans.* *The second, and the third.* Which balance *accomplish*? *Ans.* *Oppose, and fail.* Which balance *everything*? *Ans.* *Everything, everything.* Then we have:

three kinds	wills	first	accomplish	everything
	won'ts	second	oppose	everything
	can'ts	third	fail	everything

Read the first division of the second sentence, so that we shall notice every idea.

Read the second division in the same way. Decide upon the value of the repeated word.

Treat the third division in the same way.

Read the second sentence complete; the paragraph.

6. SENTENCE I. What quality *may breed mischief*?

*Ans.* *Neglect.* How much *mischief*? *Ans.* *Great.* How much *neglect* does it take to *breed great mischief*? What does *breed* mean? *Ans.* *Cause; produce.*

Does *a little neglect* always *breed great mischief*? What does Poor Richard say about it? *Ans.* He says it *may* breed it. Then how many of the words in the sentence have a special meaning? *Ans.* Six, — or every word except one.

Read the sentence so that we shall be sure to notice the value of each important word.

The teacher should not forget to keep the class constantly to the front as judge and critic. Create a spirit of good fellowship. Let one after another present his best effort. John reads; Mary sees a weak spot. If she is right, she must show why it is weak or incorrect, and if John does not see it, he must be questioned until he does see it and proves it by his reading. If Mary is incorrect, she must be led to see it by the same process.

SENTENCE 2. What relation does sentence 2 bear to sentence 1? *Ans.* It is an illustration of the truth of the statement.

How many divisions are indicated by the semicolons?

Read the first division. The second. The third. How are these divisions alike? *Ans.* They are all *for want* of something, and all say that something *was lost*.

How does the second division differ from the first? *Ans.* *Shoe* has taken the place of *nail*, and it is a *horse* lost instead of a *shoe*.

How does the third division differ from the second?

Read the three divisions, making the changes plain.

Read the fourth division. Keep the meanings of *overtaken* (come up with) and *slain* (killed) distinct.

Read the sentence complete.

What is the *little neglect* in the last division?

Read the paragraph complete.

7. He who is ignorant of happiness may possess wealth, but he cannot truly enjoy it.

8. Many men seem great, only because their associates are small.

9. God, not man, is the Judge of us all when life shall cease. *The Grandmother* — ALFRED TENNYSON.

---

7. Do not fail to develop the full force of *ignorant* but, at the same time, have a care that it does not obscure *happiness*. *Ignorant* bears a very important relation to *happiness*, but *happiness* continues to be one of the foundation words for the whole argument.

Note the force of *possess*. Complete ignorance of happiness is not a bar to the possession of wealth, but it is to the enjoyment of it.

Do not overlook the force of *truly*.

8. What is the author writing about in this sentence?

*Ans.* The seeming greatness of many men.

The importance of the idea conveyed by *seem* does not blot out the fact that *great* has not been mentioned before, — that it is a “new idea.”

Preserve the balance between *men* and *associates*; *great* and *small*.

To sift out and express clearly what the author is writing about in a particular sentence is a valuable exercise in the study of reading, and frequently all that is necessary for correct interpretation.

What were we reading about in No. 3? In No. 5?

9. With what thought does this sentence deal? *Ans.* The thought, who *is the Judge of us all when life shall cease*.

10. Who overcomes by force, hath overcome but half his foe. *Paradise Lost. Book I* — JOHN MILTON.

11. He that would govern others must first be master of himself.

12. He jests at scars that never felt a wound.

*Romeo and Juliet. Act II. Scene II* — WILLIAM SHAKESPEARE.

13. A vain man's motto is, "Win gold and wear it;" a generous man's, "Win gold and share it;" a miser's, "Win gold and spare it;" a profligate's,

The thought is expressed in what contrasting way? *God is the Judge* of how many? When?

10. With what thought does this sentence deal?

*Ans.* The relative result of overcoming by force.

Explain the meaning of the sentence.

11.                   govern - - - others  
  first  
                          be master - - - of himself

*Govern* whom? *Be master* of whom?

Do what to *others*? Be what of *himself*?

12. Who *jest*s at scars? *Ans. He. He.* — Who?

*Ans. That never felt a wound.* Meaning of *jest*s?

To develop the thought value of *felt*: What kind of wound leaves a scar? What feelings are caused by deep wounds? Are those jesting matters? What is the surest way of learning that they are not jesting matters? *Ans.* By experiencing them or feeling them.

The thought value of *scars* is very often overlooked.

13. A study in the relative thought value of new words as compared with words already used.



“ Win gold and spend it ; ” a broker’s, “ Win gold and lend it ; ” a gambler’s or a fool’s, “ Win gold and lose it ; ” but a wise man’s, “ Win gold and use it . ”

14. The French Emperor’s well-known and often-tried powers of endurance were astonishing.

15. There are four different species of swallows that visit us, the swift, the chimney swallow, the house martin, and the sand martin.

An idea already in the mind of a hearer does not need to be brought forward with the impressiveness that its first presentation required. If, however, it has taken on any new or added significance, the attention of the listeners must be directed to that.

14. A sentence that shows the thought value of the parts of a compound word.

How do you know that the *Emperor’s powers of endurance* were recognized? (Answer all such questions in the words of the text.) *Ans.* It says they were *known*. How do you know that they were recognized by many? *Ans.* It says that they were *well-known*.

How do you know that they had been tested? *Ans.* It speaks of them as *tried*. How do you know that they had been tested many times? *Ans.* It describes them as *often-tried*. Read.

15. Sometimes the broadening of an idea is traced forwards, and sometimes backwards.

swallows  
species of swallows  
different species of swallows  
four different species of swallows

There are four different species of swallows that visit us.

16. The conduct of Antoninus was characterized by justice and humanity; that of Nero, by injustice and inhumanity. The conduct of the former is deserving of approbation, while that of the latter merits the severest reprobation.

17. The text, a few short words of might, —  
 “The Lord of Hosts shall arm the right!”

*The Wagoner of the Alleghenies* — THOMAS BUCHANAN READ.

---

Often attention can be effectively called to underrated words by contrasting questions. For instance, *four* is underrated. The teacher says, “Six?” The pupil immediately replies, “Four,” — and sees that it is important that he should make that plain. *Different* is underestimated. She queries, “Similar?” — and gains the result she desires.

What two ideas are present in the names of the last three birds? *Ans.* The name of the family, and the name that distinguishes one species from another. Are both ideas equally important in the first case? In the second case?

Read the statement as though no explanation were to follow.

Read it as though an explanation were to follow, but do not give the explanation.

Read the statement and the explanation complete.

16. The balancing of the thought may lie in different forms of the same word, and show itself in change of accent.

17. Individual words sometimes gain added power from the strength of the entire expression.

18. If youth are taught how to think, they will soon learn what to think.

19. A certain amount of opposition is a great help to a man. Kites rise against and not with the wind.

20. Hope springs eternal in the human breast:  
Man never Is, but always To be blest.

*Essay on Man. Epistle I* — ALEXANDER POPE.

21. Let me tell you, Cassius, you yourself  
Are much condemn'd to have an itching palm,  
To sell and mart your offices for gold  
To undeservers.

*Julius Cæsar. Act IV. Scene III* — WILLIAM SHAKESPEARE.

22. *Cassius.* When Cæsar liv'd he durst not thus  
have mov'd me.

18. The balance between *how* and *what* will be readily noticed. Many pupils will think their duty done if that alone be brought out. *How* to do *what*?

It is also necessary that the hearers notice about whom they are reading (*youth*), and that they be impressed also with the ideas conveyed by *taught* and *learn*. The choice of each word for its place was not accidental, and the words are not interchangeable.

19, 20. There is no part of speech that cannot carry weighty thought value.

21. The thought value of appositional forms.

*You yourself* — as well as Lucius Pella, whom Brutus, the speaker, had "condemn'd and noted" for taking bribes.

*An itching palm.* — An excessive love of money.

*Brutus.* Peace, peace! you durst not so have tempted him.

*Cassius.* I durst not?

*Brutus.* No.

*Cassius.* What? durst not tempt him?

*Brutus.* For your life you durst not.

*Julius Cæsar. Act IV. Scene III — WILLIAM SHAKESPEARE.*

23. Strike — till the last armed foe expires;  
 Strike — for your altars and your fires;  
 Strike — for the green graves of your sires;  
 God — and your native land!

*Marco Bozzaris — FITZ-GREENE HALLECK.*

## 22. Emotional value.

Brutus and Cassius, formerly friends and conspirators against Julius Cæsar, are now quarreling with each other.

23. The words *Strike* are frequently printed in italics, — a method that gives them undue relative prominence. Bozzaris's motive is to stimulate his men. The greatest stimulation lies, not in telling them over and over to *strike*, but in presenting added incentives for striking. When first uttered, the word presents a new idea, and the first incentive is expressed in four or five thought-filled words. The second *Strike* presents an old idea, retaining, however, a degree of prominence because of the emotional conditions under which it was uttered, but the stronger incentive lies in the new ideas presented in *altars* and *fires*. The third *Strike* presents a still older idea, but the emotion has been growing, — and the incentives are also growing in number and in strength.

24. A cheerful temper, joined with innocence, will make beauty attractive, knowledge delightful, and wit good-natured. It will lighten sickness, poverty, and affliction, convert ignorance into an amiable simplicity, and render deformity itself agreeable.

*The Tatler* — JOSEPH ADDISON.

---

Note that the poetic arrangement of the words *Strike* makes them suggestive of the action.

Are the incentives arranged climactically, or to suit the poet's convenience?

**Marco Bozzaris** was a Greek patriot, born in Suli in 1788. The poem, which describes an assault upon the Turkish camp during a war between the Greeks and the Turks, is regarded as one of the very finest heroic odes in the English language.

24. What does the paragraph discuss? *Ans.* The effect of a cheerful temper, joined with innocence, upon beauty, knowledge, wit, sickness, poverty, affliction, ignorance, and deformity.

Explain how *beauty* would be unattractive if the cheerful temper, joined with innocence, were missing; how *knowledge* might not be delightful; and how *wit* might be ill-natured.

How does it lighten *sickness*? *Poverty*? *Affliction*?

What is an *amiable simplicity*? How does a cheerful temper convert *ignorance* into an *amiable simplicity*?

How does it render *deformity agreeable*? Why does the author call particular attention to *deformity* by adding *itself*?

Persist in requiring that explanations be definitely and clearly stated. Give time to think.

25. The Night is mother of the Day,  
The Winter of the Spring,  
And ever upon old Decay  
The greenest mosses cling.  
Behind the cloud the starlight lurks,  
Through showers the sunbeams fall;  
For God, who loveth all his works,  
Has left his Hope with all!

*A Dream of Summer* — JOHN GREENLEAF WHITTIER.

26. Still, through our paltry stir and strife,  
Glow down the wished Ideal,  
And Longing moulds in clay what Life  
Carves in the marble Real;  
To let the new life in, we know,  
Desire must ope the portal; —  
Perhaps the longing to be so  
Helps make the soul immortal.

*Longing* — JAMES RUSSELL LOWELL.

25. What is the underlying sentiment?

How many illustrations are used?

How is *the Night mother of the Day*? How is *the Winter mother of the Spring*? Are these only poetical fancies or can you see a reason for each statement?

The "Dream" was called forth by a warm winter noon, when all nature seemed to "prophesy of summer days."

26. Meaning of *paltry stir*? *Wished Ideal*?

Notice that *Longing moulds* and *Life carves*; that one works in *clay*, the other in *marble*. *Longing* gives us our "model"; *Life* reproduces it.

What is the *new life*? *In* — where (line 5)? What *portal*?

Memorize.

27. Pygmies are pygmies still, though perched on  
 Alps;  
 And pyramids are pyramids in vales.  
 Each man makes his own stature, builds himself.  
 Virtue alone outbuilds the Pyramids;  
 Her monuments shall last when Egypt's fall.

*Night Thoughts* — EDWARD YOUNG.

28. <sup>1</sup> I am charged with pride and ambition. <sup>2</sup> The charge is true, and I glory in its truth. <sup>3</sup> Who ever achieved anything great in letters, arts, or arms, who was not ambitious? <sup>4</sup> Cæsar was not more ambitious than Cicero. <sup>5</sup> It was but in another way. <sup>6</sup> Let the ambition be a noble one, and who shall blame it?

27. Explain the meaning of line 1; line 2.

To what *stature* does this refer?

How does a man build *himself*?

**Virtue**, integrity of character; uprightness of conduct.

28. **Zenobia**, one of the most famous heroines of antiquity, daughter of an Arab chief, Queen of Palmyra and the East in the third century, is supposed to be replying to those who have tried to curb her desire for a further extension of her dominion.

Zenobia was famed for her beauty and for the devoted loyalty of her subjects. It is said that in intellect she was unsurpassed by any of the philosophers of the East.

Observe how briefly, but thoroughly, sentence 1 introduces us to the situation. Lead pupils to see, by means of reasoning and imagination, into and through and all around a word or sentence. What does *charged* tell us? Try to realize the emotional difference between *pride* and *ambition*.

<sup>7</sup> I confess I did once aspire to be queen, not only of Palmyra, but of the East. <sup>8</sup> That I am. <sup>9</sup> I now aspire to remain so. <sup>10</sup> Is it not an honorable ambition? <sup>11</sup> Does it not become a descendant of the Ptolemies and of Cleopatra?

<sup>1</sup> I am applauded by you all for what I have already done. <sup>2</sup> You would not it should have been less. <sup>3</sup> But why pause here? <sup>4</sup> Is so much ambition praiseworthy, and more criminal? <sup>5</sup> Is it fixed in nature that the limits of this empire should be Egypt on the one hand, the Hellespont and the Euxine on the other? <sup>6</sup> Were not Suez and Armenia more natural limits? <sup>7</sup> Or hath Empire no natural limit, but is broad as the genius that can devise, and the power that can win?

<sup>1</sup> Rome has the West. <sup>2</sup> Let Palmyra possess the East. <sup>3</sup> Not that nature proscribes this and no more. <sup>4</sup> The gods prospering, and I swear not that the Mediterranean shall hem me in upon the West, or Persia on the East. <sup>5</sup> Longinus is right, — I would that the world were mine. <sup>6</sup> I feel within the will and the power to bless it, were it so.

*Zenobia* — WILLIAM WARE.

What is the first thought in sentence 2? The second thought? Which is the stronger?

Which word shows how Zenobia feels about the charge?

Take time to develop the argumentative weight of almost every word in sentence 3: *Who, achieved, great, in letters, arts, or arms, who was not, ambitious, and, particularly, ever* answering the question when.

Frequently the value of a word will be best appreciated if the sentence be read without it. (*Example, — great.*)



Change the sentence to a declamatory one. Note that it loses much of its forcefulness and directness.

Trace the logical order of the speech :

Sentence 1 states the charge; 2 admits it, and more than admits it; 3 takes up the argument in the form of a question; 4 deals with illustration; 5 explains the illustration; 6 draws a conclusion in the form of another direct challenging question; 7 is a confession of past *ambition* (approved of by her hearers); 8, its accomplishment; 9, present ambition; 10, defensive query; 11, patriotic allusion to *proud, ambitious, and powerful* ancestors.

Then observe how tactfully and forcefully, in paragraph 2, the author makes Zenobia lead from the things that her hearers have approved and do approve, to things she wants, and of which they do not approve.

Does *Cæsar* represent ambition in *letters, arts, or arms*? *Cicero*?

Be alert for such compounding of ideas as *another-way, noble-one, did-once, that-I-am, now-aspire, honorable-ambition, you-all, already-done, natural-limits, no-natural-limit*. Develop the value of the separate words by suitable questions.

Note the growth of the idea expressed in *East* over that in *Palmyra*.

**Become**, to accord with in character.

¶2. SENTENCE 2. The value of *You* will be better appreciated if it is preceded experimentally by *even*. Read expressing the *even*, and then read only thinking it. Note the value of *all* (sentence 1).

SENTENCE 4. Trace the balanced parts.

Be alert for *more-criminal*. *More* does not tell how *criminal*; it modifies *ambition* understood.

so much - - - more  
praiseworthy - - - criminal

What kind of *limits* may be termed *natural limits*?

¶3. SENTENCE 3. She will not even limit herself to half. Trace the growth of her aspirations from sentence 7, ¶1, to sentence 5, ¶3. Try to realize the ambition that could cross the Mediterranean and enter the rich and powerful Persia,— and then contemplate the conquest of the world.

**Cæsar**, the great Roman general, statesman, and historian.

**Cicero**, the great orator, statesman, and philosopher of ancient Rome.

**Palmyra**, "the city of the palms," now a mere hamlet inhabited by a few Arabs and called Tedmor. In the Bible it is called Tadmor (*2 Chronicles 8 : 4*). It is 150 miles north-east of Damascus. The Empire finally included Egypt, Syria, Mesopotamia, and Asia Minor as far as Ancyra.

**Of the East**.—Zenobia herself assumed the title, "Queen of the East."

**Ptolemies**, a line of Egyptian kings.

**Cleopatra**, a famous Egyptian queen.

**Hellespont**, the strait between the Ægean Sea and the Sea of Marmora, — now called the Dardanelles.

**Euxine**, now called the Black Sea.

The full ambition of Zenobia was never realized. Before attaining it, she was overpowered and made captive by the Roman Emperor, Aurelian, who took her to Rome to adorn his triumphal entry into the capital. Later he presented her with a magnificent villa where she lived quietly until her death.

## 29. WASHINGTON

<sup>1</sup> In his person Washington was six feet high, and rather slender. <sup>2</sup> His limbs were long; his hands were uncommonly large, his chest broad and full, his head was exactly round, and the hair brown in manhood, but gray at fifty; his forehead rather low and retreating, the nose large and massy, the mouth wide and firm, the chin square and heavy, the cheeks full and ruddy in early life. <sup>3</sup> His eyes were blue and handsome, but not quick or nervous. <sup>4</sup> He was one of the best riders in the United States, but, like some other good riders, awkward and shambling in his walk. <sup>5</sup> He was stately in his bearing, reserved, distant, and apparently haughty.

Shy among women, he was not a great talker in any company, but a careful observer and listener. He seldom smiled. He did not laugh with his face, but in his body, and while calm above, below the diaphragm his laughter was copious and earnest. Like many grave persons, he was fond of jokes, and loved humorous stories. He had negro story-tellers to regale him with fun and anecdotes at Mount Vernon. He was not critical about his food, but fond of tea. He hated drunkenness, gaming, and tobacco. He had a hearty love of farming, and of private life.

There was nothing of the politician in him, — no particle of cunning. He was one of the most industrious of men. Not an elegant or accurate writer, he yet took great pains with style, and after the Revolution carefully corrected the letters he had written in the time of the French War, more than thirty years before.

He was no orator, like Jefferson, Franklin, Madison, and others, who had great influence in American affairs. He never made a speech. The public papers were drafted for him, and he read them when the occasion came.

It has been said Washington was not a great soldier; but certainly he created an army out of the roughest

materials, outgeneraled all that Britain could send against him, and in the midst of poverty and distress organized victory. He was not brilliant and rapid. He was slow, defensive, victorious.

<sup>1</sup> Some men command the world, or hold its admiration by their ideas or by their intellect. <sup>2</sup> Washington had neither original ideas nor a deeply cultured mind. <sup>3</sup> He commands by his integrity, by his justice. He loved power by instinct, and strong government by reflective choice. Twice he was made Dictator, with absolute power, and never abused the awful and despotic trust. The monarchic soldiers and civilians would make him king. He trampled on their offer, and went back to his fields of corn and tobacco at Mount Vernon.

Cromwell is the greatest Anglo-Saxon who was ever a ruler on a large scale. In intellect he was immensely superior to Washington; in integrity, immeasurably below him. For one thousand years, no king in Christendom has shown such greatness, or gives us so high a type of manly virtue. He never dissembled. He sought nothing for himself. In him there was no unsound spot, nothing little or mean in his character. The whole was clean and presentable. We think better of mankind because he lived. His glory already covers the continent. He is revered as the Father of his Country. The people are his memorial.

THEODORE PARKER. (Abridged.)

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29. ¶1. SENTENCE. 1. The author is describing Washington's person, and takes up his height, and then his build.

Sentence 2 is full of changes in subject.

Do not miss the new topic in *riders* and in *walk* (¶1, sentence 4); or, for instance, in *talker*, ¶2, sentence 1; or *politician*, ¶3, sentence 1, and *industrious*, sentence 2.

¶6. Paraphrase sentence 2. Sentence 3.

## 30. THE ADVANTAGES OF TRUTH

From *The Spectator*. No. 352.

<sup>1</sup> Truth and reality have all the advantages of appearance, and many more. <sup>2</sup> If the show of anything be good for anything, I am sure sincerity is better; for why does any man dissemble, or seem to be that  
<sup>5</sup> which he is not, but because he thinks it is good to have such a quality as he pretends to? for to counterfeit and dissemble is to put on the appearance of some real excellency. <sup>3</sup> Now, the best way in the world for a man to seem to be anything, is really to be what he would  
<sup>10</sup> seem to be. <sup>4</sup> Besides, it is many times as troublesome to make good the pretence of a good quality, as to have it; and if a man have it not, it is ten to one but he is discovered to want it, and then all his pains and labor to seem to have it is lost.

<sup>15</sup> <sup>1</sup> It is hard to personate and act a part long; for

Explain *absolute power*; *despotic trust*; *monarchic soldiers* and *civilians*; *trampled on their offer*.

Why an *awful trust*? Etc.

30. Illustration of efforts to strengthen the idea by the use of synonymous expressions.

*Counterfeit* and *dissemble*; to *personate* and to *act a part*; *dissimulation* and *deceit*; *plainer* and *easier*; *safer* and *more secure way*; *trouble* and *difficulty*; *entanglement* and *perplexity*; *danger* and *hazard*; *shortest* and *nearest*; *the shortest and nearest way to our end, carrying us thither in a straight line*; *hold out* and *last*.

¶ I. SENTENCE 1. How many *advantages*?

What balances *truth* and *reality*? *All*?

SENTENCE 2. Which idea balances *show*? *Ans. Sincerity*. Good for anything? *Ans. Better*.

where truth is not at the bottom, nature will always be endeavoring to return, and will peep out and betray herself one time or other. <sup>2</sup>Therefore if any man think it convenient to seem good, let him be so indeed, and  
 20 then his goodness will appear to everybody's satisfaction; so that, upon all accounts, sincerity is true wisdom. <sup>3</sup>Particularly as to the affairs of this world, integrity has many advantages over all the fine and artificial ways of dissimulation and deceit; it is much  
 25 the plainer and easier, much the safer and more secure way of dealing in the world; it has less of trouble and difficulty, of entanglement and perplexity, of danger and hazard in it; it is the shortest and nearest way to our end, carrying us thither in a straight line, and  
 30 will hold out and last longest.

SIR RICHARD STEELE.

*For why.* — Because of the reason that is to follow.  
*Dissemble, or seem to be that which he is not.* — The “show” of something (line 2).

*But because.* — Unless; for the cause that is explained in the next proposition, which is, *he thinks it is good to have such a quality as he pretends to (have).*

*For (line 6).* — Because.

*Appearance (line 7).* — See sentence 1.

SENTENCE 3. *Seem to be.* — See *seem to be*, line 4. *Is really TO BE what he would seem to be.*

SENTENCE 4. What new quality is brought into the argument? *Ans.* See *troublesome*.

What balances to make good the pretence? *Ans.* *To have it.* *Pretence*, — “appearance” (line 1); “show” (line 2); etc.

¶2. SENTENCE 2. **Convenient**, becoming; proper.

Which is the argumentative word?

SENTENCE 3. What is the author writing about in

## 31. COMPLAINT AND REPROOF

“ How seldom, Friend, a good great man inherits  
 Honor or wealth with all his worth and pains !  
 It sounds like stories from the land of spirits,  
 If any man obtains that which he merits,  
 5 Or any merit that which he obtains.”

For shame, dear Friend ! renounce this canting strain !  
 What wouldst thou have a good great man obtain ?  
 Place — titles — salary — a gilded chain —  
 Or throne of corses which his sword hath slain ?  
 10 Greatness and goodness are not means, but ends !  
 Hath he not always treasures, always friends,  
 The good great man ? — three treasures, love, and light  
 And calm thoughts regular as infant's breath ;  
 And three firm friends more sure than day and night —  
 15 Himself, his Maker, and the angel Death.

SAMUEL TAYLOR COLERIDGE.

this sentence ? Define *integrity*, *dissimulation*, etc.

Trace the semicolons. Let them aid you in recognizing thought divisions. How many divisions do they here indicate ? Some authors would punctuate these portions as separate sentences. Would such a change materially affect the reading in this particular case ?

31. The poet is replying to the pessimistic remark of a friend. The remark is given in stanza 1.

Study the combination *good great* (line 1).

*Stories from the land of spirits* sound unbelievable.

**Canting** (line 6), complaining.

Explain the significance of the individual queries in line 8. Explain the meaning of line 10.

## 32. BRUTUS IN THE FORUM AFTER THE MURDER OF CÆSAR

From *Julius Cæsar*. Act III. Scene II.

<sup>1</sup> Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear; believe me for mine honor, and have respect to mine honor, that you may believe; censure me in your wisdom, and awake your senses, that you may the better judge.

<sup>2</sup> If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus' love to Cæsar was no less than his. <sup>3</sup> If then that friend demand why Brutus rose against Cæsar, this is my answer, — Not that I loved Cæsar less, but that I loved Rome more.

<sup>4</sup> Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen? <sup>5</sup> As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honor him; but as he was ambitious, I slew him. <sup>6</sup> There is tears for his love, joy for his fortune, honor for his valor, and death for his ambition. <sup>7</sup> Who is here so base that would be a bondman? <sup>8</sup> If any, speak, for him have I offended.

<sup>9</sup> Who is here so rude that would not be a Roman? <sup>10</sup> If any, speak, for him have I offended. <sup>11</sup> Who is here so vile that will not love his country? <sup>12</sup> If any, speak, for him have I offended. <sup>13</sup> I pause for a reply.

*All.* None, Brutus, none.

*Brutus.* <sup>1</sup> Then none have I offended. <sup>2</sup> I have done no more to Cæsar than you shall do to Brutus. <sup>3</sup> The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforc'd, for which he suffered death.

WILLIAM SHAKESPEARE.

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32. A tactful, logical, argumentative speech in which every sentence is carefully moulded.

The effect upon the people was such that, at its close, they



wished to carry the assassin home in triumph: "Give him a statue with his ancestors," and "Let him be Cæsar." But another tactful, logical, argumentative speech followed by Antony, the friend of Cæsar, and they were swayed to the opposite extreme and clamored for the death of the traitors.

**Lovers**, those held in affection; friends.

Study the parts in the first sentence that are divided by semicolons. How do they differ as to thought?

*Ans.* The first deals with hearing, the second with believing, and the third with censuring.

Compare the balanced arrangement of the parts in the three divisions:

hear me for my cause || and be silent | that you may hear  
believe me for mine honor || and have respect to mine  
honor | that you may believe

censure me in your wisdom || and awake your senses | that  
you may the better judge.

Why is the relation between the second and third portions closer than between the first and what follows? Sometimes we find the sentence printed with semicolons after *cause*, *honor*, and *wisdom*, which means, of course, that the main divisions will be separated by colons.

**Censure me**, judge me; decide for or against me.

Trace the balanced portions in sentence 4.

Note not only the balance preserved between the parts of sentence 5, but also the contrast in thought between the last part and those that preceded it.

Locate the contrast in sentence 6.

Note the method by which the speaker leads his hearers up to a decision in his favor, and the finality with which he states it for them.

## SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

**Note.** The written reviews are not meant to take the place of oral examinations. The test of oral reading must always be oral reading; but the advantage of securing a definite reply from every pupil to such questions as the following will be readily appreciated.

1. How many and what ideas do you wish to impress upon your hearers in No. 1?
2. Outline the balancing of ideas in sentence 2, No. 5.
3. (No. 6.) What is the author discussing? What relation does sentence 2 bear to sentence 1?
4. Paraphrase No. 8.\*
5. Explain the truth of No. 10.
6. (No. 14.) How do you know that the Emperor's powers of endurance were recognized? That they were recognized by many? That they had been tested? That they had been tested many times?
7. (No. 23.) What object had Bozzaris in making this plea? Wherein lies its greatest power to attain this object?
8. (No. 28.) Who was Zenobia? What word is understood in ¶2, sentence 4?
9. Give the meaning of the following words in No. 30: *sincerity, dissemble, counterfeit, pains, personate.*
10. (No. 32.) What object had Brutus in making the speech? Name two ways in which he shows argumentative tact. Quote a sentence to illustrate each.

Follow the written examination with a test in reading difficult passages aloud, — both old and new matter, — remembering that the **final test in reading is not how much one can tell about the thought, but how truthfully he can express it.**

\* Such questions are not introduced with the idea of correlating composition and reading. Paraphrasing is to be regarded as a definite part of reading work, and here as the written test of the pupil's comprehension of the thought.

## CHAPTER II

### STUDIES IN GROUPING

The second problem of expression is the problem of grouping.

Material has been selected that offers special practice in this field, and eliminates, so far as possible, the expressive and constructive problems of succeeding chapters.

Gradation from the easy to the difficult is the natural order of procedure.

#### PEDAGOGICAL INTRODUCTION

The process of grouping, through constant habit, is instinctive. We find it in its simplest form in the pronunciation of all words of more than one syllable. Such words are made up of groups of syllable sounds, as *pre-ma-ture*. Separated (*pre ma ture*), these syllables mean nothing; spoken correctly together, they stand for an idea. To speak them correctly, we must not only sound each syllable distinctly, but we must recognize the leading syllable.

A child learning to talk begins with a single sound or syllable. Gradually through imitation he uses words of two syllables, as *papa, mama*. Then we find him grouping two words: *Baby — drink; Water — more*. These first groups are always made up of strongly

significant words. It is a long time before he begins to deal with subordinate words, — before he says, “A drink;” “The baby.” He will say, “Mama — bird — pretty,” long before he will say, “The pretty bird.” But, some day, he will come running with eager feet and call, “Mama, come and see the pretty bird.” It will slip “trippingly” from the tongue, — every significant word in its true degree of prominence and the subordinate words passed over with easy lightness. An idea entered his mind and spontaneously he expressed it.

He enters school. One by one strange word signs are placed before him. Eagerly he strives to give each one its proper name: *hat, rat, cat — the cat*. Patiently the teacher urges him to say “the CAT”; but she has presented a new word sign which stands new and strange beside the one already learned. For many months he has said theCAT, theMOUSE, theHORSE. He said it instinctively and *the* meant nothing to him. Now it means a strange new sign, and small wonder that he utters it with the prominent separateness which it has suddenly assumed in his mind. “The CAT,” urges the teacher, but “THE CAT” it often long remains with stubborn persistence, — and the first seed of unnatural expression is sown.

The study of grouping is a study of thought units in whatever form they may occur, — words, phrases, clauses, or entire short sentences; as,

The beautiful child --- who had -- all this time --- been waiting by the palace gate -- turned - sadly - away.

Will you do it? I will.

It involves not only the separation of the sentence

into the thought units, but an appreciation of the relative degrees of importance of the words in the thought units themselves; as,

· Out of SIGHT - - out of MIND.

Punctuation only assists the reader in grouping. To indicate all thought groups with punctuation marks would be to spatter the printed page unnecessarily and to confusion. The author takes for granted that the people who will read his words are intelligent and able to do much of the grouping for themselves. So he indicates the main groups according to established grammatical rules, which themselves are based on the thought, and leaves his readers to make the others. Notice how the grammatical groups subdivide in the following :

Ten guineas, added to about two - - which I had remaining from my pocket money, seemed - - to me - - sufficient for an indefinite length of time.

Opinions may differ regarding divisions, because two people may not be equally impressed with the importance of a certain phrase or clause, but the underlying principle of unity remains unchanged.

A thought group occasionally combines two grammatical groups :

“ O, young Lochinvar has come out of the west.”

“ Why, Sir, I was so astonished that I could hardly speak.”

To observe the comma after *O*, as it is sometimes found punctuated, is to detract unnecessarily from the important introduction of the hero of the tale; and,

in natural conversation, the comma after *Why* might, or might not, be observed.

Grammatical grouping and thought grouping very often exactly coincide, as can be seen in selection No. 23.

Occasionally we must consider the punctuation very carefully in order to determine the meaning, and group accordingly :

“Frobisher, the intrepid explorer for the Northwest Passage, accused Admiral Drake of cowardice during the action with the Spanish Armada.”

The *cowardice* was *during the action*, etc.; not the accusation.

Some authors use punctuation marks much more freely than others, as will be seen by a comparison of Nos. 24 and 25.\*

A teacher should refer to the use of punctuation marks, and their usefulness to a reader, and particularly to a sight reader, as often and as long as conditions show that such instruction is needed. Let the office of the colon and the semicolon, in particular, be thoroughly understood. Teach punctuation, not from the grammatical standpoint (that is the business of the grammar class), but from the interpretative standpoint. In the grammar class we may say: What mark of punctuation belongs in that place, and why should it be placed there? In the reading class we say, The mark is there: What does it mean?

\*No effort has been made to reduce the punctuation of the selections in this book to uniformity. Care has been taken only that they shall accord with standard editions. Pupils must be trained to interpret literature as it stands, and to do this requires an understanding of the general laws of punctuation.

## SELECTIONS AND SUGGESTIVE STUDIES

1. Out of sight, out of mind.
2. Whatever is done must be done quickly.
3. I found the passage to which he referred.
4. The place from which the light proceeded was a small chapel.
5. The merchant gave the sailor who rescued him a thousand dollars.

1. With the grouping indicated for us. See Introduction, page 33.

2. What are we talking about? *Ans. Whatever is done.* What is said about it? *Ans. It must be done quickly.*

3. Not, *I found the passage -- to which he referred.* Found what? *Ans. The passage to which he referred,* — a particular passage.

4. Not, *The place -- from which the light proceeded was a small chapel,* but, *The place from which the light proceeded -- was a small chapel.*

5. Who gave a thousand dollars? *Ans. The merchant.*

How much did *the merchant* give? *Ans. A thousand dollars.*

To whom did *the merchant* give a thousand dollars? *Ans. To the sailor who rescued him.*

Keep in mind as you read that you have three ideas

6. Our next care was to bring the booty home without meeting the enemy.

7. She seemed as happy as a wave  
That dances on the sea.

8. The German explorers in the Polar regions built their cabins on ice forty-five feet thick.

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to present: Who gave the money; to whom the money was given; and how much money was given.

Do not be too much concerned if such exact phrasing at this point appears to be "chopping up" the reading too much. The longer paragraphs and longer and more complicated sentences soon to come will correct effectually any such tendency. We cannot hope to teach pupils to see and express the parts of difficult, involved sentences, if we do not first lead them to see and express the parts of shorter, simpler sentences.

6. *Our next care -- was to bring the booty home without meeting the enemy.*

7. Keep the group expressing the comparison continuous. How *happy*?

8. Not, *The German explorers -- in the Polar regions*, but *The German explorers in the Polar regions*, — particular German explorers.

Not, *built their cabins on ice -- forty-five feet thick*, but *on ice forty-five feet thick*. There is something remarkable in the thought as shown by the latter phrasing, but it would not be worth while to read that Polar explorers *built their cabins on ice!*



9. When to give up business and enjoy their wealth is a problem never solved by some.

10. The Sandwich Islander is confident that the strength and valor of his slain enemy pass into himself.

11. Not a habitation nor an inhabitant along the route was spared.

12. At the opening of the thirteenth century, Oxford took and held rank with the greatest schools of Europe.

9. Note that it is a single problem made up of two parts; namely, *When to give up business and enjoy their wealth*. Also, that it is a particularly described problem, — a problem never solved by some.

Appreciation of the thought value of *problem* and *never solved* may introduce pauses of emphasis, but the inflection should show that the reader recognizes the continuousness of the group.

10. A sentence that contains a single thought group, but is too long to be read easily as such, should be separated into parts to show what it is about, and what is said about it.

Be alert for a break after *enemy*. *Is confident* of what?

11. Both the *habitation* and the *inhabitant* must be along the route.

12. *Took and held* what? Not *rank*, but rank with the greatest schools of Europe.

13. There is nothing so *easy* but that it becomes *difficult* when you do it with reluctance.      TERENCE.

14. If a word spoken in its time is worth one piece of money, silence in its time is worth two.      *Talmud*.

15. A lie which is all a lie may be met and fought with outright,  
But a lie which is part a truth is a harder matter to fight.      *The Grandmother* — ALFRED TENNYSON.

16. A tart temper never mellows with age, and a sharp tongue is the only edged tool that grows keener with constant use.      *Rip Van Winkle* — WASHINGTON IRVING.

13. Do not allow the importance of *difficult* and its balanced relation to *easy* to destroy the grouping that tells us that it *becomes difficult* only under a certain condition.

14. What statement forms the basis of the argument ?

If a word spoken <sup>1</sup> in its time --- is worth one <sup>2</sup> piece of money  
silence <sup>3</sup> -- in its time <sup>4</sup> --- is worth <sup>5</sup> two.

Observe the balance between the first and the third and fourth, and between the second and the fifth.

*Talmud*, the book of Hebrew laws, consisting of two parts : one, the written law ; the other, a collection of traditions and comments of Jewish doctors of law, or learned men.

15. What may be met and fought with outright?  
What is a harder matter to fight?

16. Not, the only edged tool, but the only edged tool that grows keener with constant use.

17. They sat them down upon the yellow sand,  
Between the sun and moon upon the shore.

*The Lotos-Eaters* — ALFRED TENNYSON.

18. All that tread  
The globe are but a handful to the tribes  
That slumber in its bosom.

*Thanatopsis* — WILLIAM CULLEN BRYANT.

19. The ship canal across the Isthmus of Suez was dug in order that European vessels need not sail around the Cape of Good Hope to reach the Orient.

17. Do not group the *sun* and *moon* upon the shore.

18. Express the thought in your own words. *Example*: The living are but a handful in number when compared with the dead.

Observe that *tread* and *slumber* are but parts of figurative expressions.

Notice that the pupil who phrases, *All that tread the globe are but a handful -- to the tribes that slumber in its bosom*, momentarily states an untruth.

Distinguish carefully between pauses following thought-filled words and pauses that mark thought groups. A pause of the former type may occur after *handful*, and the continuousness of grouping be still maintained through inflection.

19. What *was dug*? Not, *The ship canal -- across the Isthmus of Suez*, but *The ship canal across the Isthmus of Suez*.

Keep the group expressing the purpose continuous, and, at the same time, do not undervalue the words that have special meaning. *Was dug*—why?

20. Were it not for the warm waters of the Gulf Stream, the harbors and the rivers of Britain would be blocked with ice for a large part of the year.

21. Though the atmosphere presses on us with a load of fifteen pounds to every square inch of surface, still we do not feel its weight.

22. The principal nobles were delivered up as hostages and were thrown into prison, although honorable treatment had been promised them.

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20, 21. Inverted forms need to be carefully grouped to avoid confusion in the mind of the hearer, and to enable him to adjust the various parts as they are successively presented.

20. Keep the effect of the main clause continuous, but do not obscure the words that are of special importance.

21. Keep the clause of concession complete.

22. With how many thoughts does the sentence deal?  
*Ans.* Two. — The delivering up of the principal nobles as hostages, and the treatment accorded them in opposition to the promise. The recognition of this division will correct the grouping that causes the last clause to stand in opposition to both delivering them up as hostages and throwing them into prison. The position of the single comma may be misleading.

**Hostage**, a person given as a pledge or security for the performance of the conditions of a treaty, on the performance of which the person is to be released.

**Although**, originally, was more emphatic than **though**.

23. I would do what I pleased, and doing what I pleased, I should have my will; and having my will, I should be contented; and when one is contented, there is no more to be desired; and when there is no more to be desired, there is an end to it.

*Don Quixote* — MIGUEL CERVANTES.

24. When we have practiced good actions awhile, they become easy; and, when they are easy, we begin to take pleasure in them; and, when they please us, we do them frequently; and, by frequency of acts, they grow into a habit.

JOHN TILLOTSON.

25. A ruler who appoints any man to an office when there is in his dominions another man better qualified for it sins against God and against the state. *Koran.*

26. The progress of mankind towards the holy city of God is like that of some penitents, who on their pilgrimage to Jerusalem always take three steps forward and one backward.

JEAN PAUL RICHTER.

23. The grammatical grouping and the thought grouping exactly coincide.

24. The punctuation is absolutely correct. Read, observing all the commas. What is the effect?

Which grammatical groups may be phrased together?

25. Compare with No. 24.

*Koran*, the sacred book of the Mohammedans and the textbook in all Mohammedan schools.

26. Judge whether the pupil's pause after *penitents* is one of completeness or incompleteness of thought.

What are you reading about?

27. Good breeding is the result of much good sense, some good nature, and a little self-denial for the sake of others, and with a view to obtain the same indulgence from them.

*Letters to His Son* — EARL OF CHESTERFIELD.

28. It has been observed that the height of a man from the crown of the head to the sole of the foot is equal to the distance between the tips of the middle fingers of the two hands when extended in a straight line.

*Natural History* — PLINY THE ELDER.

29. The beautiful child, who had all this time been waiting at the palace gate, turned sadly away.

30. The sun that brief December day  
Rose cheerless over hills of gray,  
And, darkly circled, gave at noon  
A sadder light than waning moon.

*Snow-Bound* — JOHN GREENLEAF WHITTIER.

27. How many parts to the definition? *Ans.* Three. What is the first? The second? What is the third? *Ans.* A little self-denial for the sake of others, and with a view to obtain the same indulgence from them.

Good breeding is the result of what three things? *Ans.* Good sense, good nature, and self-denial. How much good sense? How much good nature? How much self-denial?

Self-denial for what two things? *Ans.* For the sake of others, and with a view to obtain the same for ourselves. Do you see any selfishness in that part of the definition?

28. Study the divisions and subdivisions. First, what has been observed? *Ans.* All that follows. Then,

31. But when the gray dawn stole into his tent,  
 He rose, and clad himself, and girt his sword,  
 And took his horseman's cloak, and left his tent,  
 And went abroad into the cold wet fog,  
 Through the dim camp to Peran-Wisa's tent.

*Sohrab and Rustum* — MATTHEW ARNOLD.

32. He that knows not, and knows not that he knows not, is a fool; avoid him.

He who knows not, and knows that he knows not, is simple; teach him.

He who knows, and knows not that he knows, is asleep; wake him.

But he who knows and knows that he knows, is a wise man; follow him.

*Arabian Proverbs.*

what *is equal to the distance*, etc.? Not, *of the two hands*, but *of the two hands when extended in a straight line*.

29. Answers to such questions as, — How? When? Where? What? — are frequently effective aids to grouping. Note how the separating of such a group brings the idea into prominence. *The beautiful child did what?* *Ans. Turned away.* *How?* *Ans. Sadly.* *What beautiful child?* *Who had been waiting how long?*

30. *The sun* — did what? *Rose* — where? How? When? *Gave* — what? When?

31. *He* (Sohrab) did how many things?

Are some of the groups more closely connected in thought than others? Can you see any reason for the omission of a comma after *camp*?

32. Good reading of this phrasing requires skillful reading of repeated words.

33. For right is right, since God is God,  
 And right the day must win;  
 To doubt would be disloyalty,  
 To falter would be sin.

*The Right Must Win* — FREDERICK WILLIAM FABER.

34. The muffled drum's sad roll has beat  
 The soldier's last tattoo;  
 No more on life's parade shall meet  
 That brave and fallen few.  
 On fame's eternal camping ground  
 Their silent tents are spread,

33. Does the thought grouping agree with the cæsural grouping?

For right is right, || since God is God,  
 And right || the day must win;  
 To doubt || would be disloyalty,  
 To falter || would be sin.

**Cæsura** (sě zū'ra), a metrical pause so introduced as to aid the recital, and to render the versification more melodious, as well as to express more clearly the meaning. It divides a verse or line into equal or unequal parts.

34. Can you, in each case, see a reason for the grouping indicated?

The muffled drum's sad roll || has beat  
 The soldier's last tattoo; ||  
 No more on life's parade || shall meet  
 That brave | and fallen | few. ||  
 On fame's eternal camping ground |  
 Their silent tents are spread, ||  
 And glory | guards, | with solemn round, |  
 The bivouac | of the dead. ||



And glory guards, with solemn round,  
The bivouac of the dead.

No rumor of the foe's advance  
Now swells upon the wind ;  
No troubled thought at midnight haunts  
Of loved ones left behind ;  
No vision of the morrow's strife  
The warrior's dream alarms ;  
No braying horn nor screaming fife  
At dawn shall call to arms.

*The Bivouac of the Dead* — THEODORE O'HARA.

No rumor of the foe's advance |  
Now swells upon the wind ; ||  
No troubled thought | at midnight | haunts |  
Of loved ones left behind ; ||  
No vision of the morrow's strife |  
The warrior's dream | alarms ; ||  
No braying horn | nor screaming fife |  
At dawn | shall call to arms. ||

Note the words that come into prominence through inferred comparison; as, *last tattoo*; *life's parade*; *fame's eternal camping ground*; *silent tents*; *glory guards*; *solemn round*; *bivouac of the dead*.

Is a *muffled* drum always used to beat a *tattoo*?

With what other tattoos does this one contrast (line 2)? With what other *camping ground* (line 5)? Why *eternal*? Why *fame's*? Etc.

When the remains of the Kentucky soldiers who fell at Buena Vista (Feb. 22-23, 1847) were removed to their native state, Mr. O'Hara wrote "The Bivouac of the Dead" in commemoration of his comrades, among whom was the son of Henry Clay. The entire ode was read at the dedication

35. The *covering* of animals is the first thing which presents itself to our observation, and is, in truth, both for its variety and its suitableness to their several natures, as much to be admired as any part of their structure. . . . The covering of birds cannot escape the most vulgar observation. Its lightness, its smoothness, its warmth, the disposition of the feathers, all inclined backward, the down upon their stems, the overlapping of their tips, the variety of their colors, constitute a vestment for the body, so beautiful, and so appropriate to the life which the animal is to lead, that, I think, we have no conception of anything equally perfect.

*Natural Theology* — WILLIAM PALEY.

of the monument at Frankfort. Lines from this poem are found over the gates of many of our national cemeteries and on many monuments.

35. Not, is the first thing, but, is the first thing which presents itself to our observation. Not, both for its variety and its suitableness to their several natures, but, both for its variety -- and its suitableness to their several natures.

How many qualities are named concerning the *vestment* for their *body*? *Ans.* Seven. What are they? How does the fourth differ in form from the others? *Ans.* It has an explanation attached.

Be alert for the grouping, so beautiful -- and so appropriate -- to the life which the animal is to lead. Also for we have no conception of anything -- equally perfect, — another momentary untruth.

36. STANZA I. What is the leading statement? Under what condition need I *not be missed*? *Ans.* Not, if another succeed me (another will succeed me), but, if

## 36. THE EVERLASTING MEMORIAL

I need not be missed if another succeed me  
 To reap down those fields which in spring I have sown ;  
 He who plowed and who sowed is not missed by the  
 reaper,  
 He is only remembered by what he has done.

Not myself, but the truth that in life I have spoken,  
 Not myself, but the seed that in life I have sown,  
 Shall pass on to ages, — all about me forgotten,  
 Save the truth I have spoken, the things I have done.

So let my living be, so be my dying ;  
 So let my name lie, unblazoned, unknown ;  
 Unpraised and unmissed, I shall still be remembered ;  
 Yes, but remembered by what I have done.

HORATIUS BONAR. (Abridged.)

*another succeed me to reap down those fields which in spring I have sown* (to carry on my work). Do not undervalue *plowed, sowed, missed, or reaper*, and be alert for *He is only remembered -- by what he has done*. He is not *missed --* but he is *remembered by what he has done*.

STANZA 2. What balances *not myself* in line 1? In line 2?

How many things shall *pass on to ages*? *Ans. The truth that in life I have spoken and the seed that in life I have sown.*

Do not overlook the force of *me and forgotten* (line 3). Be alert for *Save the truth -- I have spoken, -- the things -- I have done*. *Save* (or *except*) how many things? *Ans. Two: The truth I have spoken and the things I have done.* *Save* must be read in such a way

## 37. THE AUTOMOBILE

From *How Automobiles Work. Stories of Inventors.*

1. Every boy and almost every man has longed to ride on a locomotive, and has dreamed of holding the throttle-lever and of feeling the great machine move under him in answer to his will. Many of us have protested vigorously that we wanted to become grimy, hard-working firemen for the sake of having to do with the "iron horse."

2. It is this joy of control that comes to the driver of an automobile which is one of the motor car's chief attractions: It is the longing of the boy to run a locomotive reproduced in the grown-up.

3. The ponderous, snorting, thundering locomotive, towering high above its steel road, seems far removed from the swift, crouching, almost noiseless motor car, and yet the relationship is very close. In fact, the automobile, which is but a locomotive that runs at will anywhere, is the father of the greater machine.

4. About the beginning of 1800, self-propelled vehicles steamed along the roads of Old England carry-

that it will clearly *except* both.

STANZA 3. Meaning of *so*? To what does *so* refer?

Let my *living* be how? Let my *dying* be how? Let my *name lie* how? *Ans.* In keeping with the thought that a man is *remembered by what he has done.*

Express the meaning of line 3 more fully; of line 4.

What is a memorial? What is "The Everlasting Memorial"?

Observe the deceivingness of the stanzas, in that they appear to rime but do not.

37. ¶I. SENTENCE 1. Every boy and almost every

ing passengers safely, if not swiftly, and, strange to say, continued to run more or less successfully until prohibited by law from using the highways, because of their interference with the horse traffic. Therefore the locomotive and the railroads thrived at the expense of the automobile, and the permanent iron-bound right of way of the railroads left the highways to the horse.

5. The old-time automobiles were cumbersome affairs, with clumsy boilers, and steam engines that required one man's entire attention to keep them going. The concentrated fuels were not known in those days, and heat economizing appliances were not invented.

6. It was the invention by Gottlieb Daimler of the high-speed gasoline engine, in 1885, that really gave an impetus to the building of efficient automobiles of all powers. The success of his explosive gasoline engine was the incentive to inventors to perfect the steam engine for use on self-propelled vehicles.

7. To-day, gigantic motor trucks carrying tons of freight twist in and out through crowded streets, controlled by one man more easily than a driver guides a spirited horse on a country road. Frail motor bicycles dash round the platter-like curves of cycle tracks at railroad speed; and climb hills while the riders sit at ease with feet on coasters. Motor plows, motor ambulances, motor stages, delivery wagons, street-cars without tracks, pleasure vehicles, and even baby carriages, are to be seen everywhere.

8. In 1845, motor vehicles were forbidden the streets for the sake of the horses; to-day the horses are being crowded off by the motor cars. The motor is the more economical — it is the survival of the fittest.

RUSSELL DOUBLEDAY. (Abridged.)

*man* has done how many things? What are they?

*Ans.* Longed, etc., and dreamed, etc.

*Has dreamed* of how many things? *Of feeling* what?

*Ans. Not, the machine, or, the machine move under him, but, the machine move under him in answer to his will.*

SENTENCE 2. *Protested* — how? What? Why?

¶2. *What is one of the motor car's chief attractions? What is reproduced in the grown-up?*

¶5. *Steam engines that required one man's entire attention to keep them going.*

¶6. *That really gave an impetus to the building of efficient automobiles of all powers.*

*The success of his explosive gasoline engine -- was the incentive to inventors to perfect what? Not, the steam engine, but, the steam engine for use on self-propelled vehicles. Be alert to the thought value of individual words. (No attempt has been made to indicate pauses of emphasis.)*

Give the meaning of the following words: *throttle-lever, ponderous, traffic, throve, cumbrous, impetus, efficient, incentive, trucks, frail, coasters, ambulances, vehicles.*

Explain the meaning of the following expressions: *protested vigorously, self-propelled vehicles, permanent iron-bound right of way, concentrated fuels, heat economizing appliances.*

Teachers should insist that all replies be clearly and definitely stated. Do not accept, "I know what it means, but I cannot express it." A pupil can express it if he consults the proper aid, — the Dictionary.

38. According to Greek mythology, Orpheus was the son of Apollo, the god of music. His father presented him with the lyre and taught him to play upon it. This he did to such perfection that not only his fellow mortals but wild beasts stood entranced. Trees crowded closer round him, and rocks lost something of their hardness, softened by his notes.

## 38. ORPHEUS WITH HIS LUTE

From *King Henry the Eighth. Act III. Scene I.*

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

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

WILLIAM SHAKESPEARE.

In the play, when the Queen says to her attendant,

“ My soul grows sad with troubles.  
 Sing and disperse 'em, if thou canst,”

the maiden weaves the old story into the song, which she sings to the accompaniment of her own lute:

STANZA 1. *Orpheus made* how many things *bow themselves?* *Made* them — how? When?

Lines 4-6. *Plants and flowers sprung to his music as (if) sun and showers had made there* (where the music was heard, or where he played) *a lasting Spring.*

*Sprung*, took on newness of life.

STANZA 2. *Billows hung their heads.* — Could one imagine more exquisite praise than that the water would cease in its falling to listen? Could it be true? Why does the extravagant praise not offend you?

*And then lay by, — calmed.*

*Such art (that) killing care (care that kills) and grief of heart fall asleep or listening die.*

**Art**, power through skill.

Compare lines 5 and 6 with the Queen's words.

The semicolon in stanza 1 and the first period in stanza 2 indicate two main divisions to each stanza.

### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. Indicate by dashes of separation your grouping for Nos. 4, 5, 6, 8, and 16.

2. When a sentence appears to be a single group but is too long to read comfortably as such, how, generally, may we best divide it?

3. Why is the following grouping incorrect?

(No. 7.) She seemed as happy as a wave ||  
That dances on the sea.

(No. 11.) Not a habitation -- nor an inhabitant along the route -- was spared.

4. (No. 18.) What incorrect grouping would momentarily tell an untruth?

(No. 22.) Which action is opposed to *honorable treatment*?

5. Quote an illustration in which the grammatical groups and the expression groups coincide. One in which they differ.

6. Indicate your preferred phrasing for No. 34 by parallel lines (||). If the importance of a word causes unusual pause, you may indicate it by a single line (|).

7. (No. 35.) What does Mr. Paley mean by *suitableness to their several natures, vulgar observation, disposition of the feathers, constitute a vestment*?

8. (No. 36.) To what "Everlasting Memorial" does the title refer?

9. Quote the sentence or paragraph that seems to you the finest in Chapter II.



## CHAPTER III

### STUDIES IN CONNECTIVES

Grammar teaches us that coördinate conjunctions connect words, phrases, and clauses of equal rank; in reading, we find that the connected words, phrases, and clauses are of equal thought value.

Conjunctions are "signboards," and each has a message of its own. For instance:

*And* connects words, phrases, and clauses of equal thought value, and therefore tells us that the part to follow is equally important with the part that has gone before. (See illustration No. 1.)

*Or* connects parts of equal thought value, but we may know that between them there is always a choice. (See No. 15.)

*But* bespeaks the presence of a second part; and it tells us that the second will be opposed, in some way, to the first. (No. 23.)

*For* signals that it is followed by an explanation or reason for what precedes, or if the form is inverted, for what follows; and so on through the list of well-known words, whose meanings the Dictionary will unfold.

A preposition is a connective having an object that it connects with some other part of the sentence.

## PEDAGOGICAL INTRODUCTION

Faulty reading of words, phrases, and clauses connected by *and* is one of the most common errors in school reading. What teacher has not wrestled with the tendency of pupils to place undue emphasis on connectives, particularly coördinate conjunctions and prepositions that express naturally inferred relationships? It is one of the most noticeable errors in the reading of poetry, and invariably present in "sing-song." Undue emphasis, however, is not the real fault; it is only the outward manifestation of careless and incorrect thinking.

In the sentence, "The United States has a large home and foreign trade in wheat," pupils will read, *home-and-foreign*, as though the two words stood for one kind of trade, just as they would say *by and by*, meaning *presently*, — regardless of the fact that the ideas conveyed by *home* and *foreign* may be as far apart as the width of the ocean. Or, they may read, *home -- and foreign trade*, as though *home* bore the same relation to the thought as *trade*, and that *trade* was modified by *foreign* only.

To correct this half-thoughtless, half-mechanical sort of reading, pupils should be led one step beyond the recognition and appreciation of individual words or groups of words. They should learn the functions of certain words and know the conditions that confront them when such words appear on the printed page.

The presence of *and*, for instance, means the presence of two words, two phrases, or two clauses of equal importance.

The deer and the bear are still hunted in Pennsylvania.	Name words — nouns.
. They raised him and bore him away.	Action words — verbs.
A well-known and popular leader was the speaker of the day.	Descriptive words — adjectives.
Slowly and sadly we laid him down.	Words that tell how — adverbs.
He searched for his hat along the path and in the house.	Groups of words — phrases.
Summer came and fall passed and the fugitive did not return.	Separate thoughts — clauses.

The *and* is but the pin that fastens the parts together. When the pupil realizes this, and that, as a rule, the meaning of the sentence is in the other words, — when he grasps the full significance of those other words, — correct expression will take care of itself.

He reasons: *And* is a connective. What does it connect? He holds the first portion in mind until he finds the second; performs a quick mental appraisal of the two and expresses each as complete.

*Or*, too, connects, but it allows a choice.

I will sell you the farm land on the hillside or the town lot.

To choose we must compare. To compare we must see the ideas side by side. Therefore the reader must hold the first idea in mind, even as he expresses the second, and present both to his hearers in such a way that they can grasp the relative values.

*But* connects two parts, but the second part is, in some way, opposed to the first, or is an exception to it. Knowing this, even the sight reader is prepared for the character of the second portion, — however long

and involved—the moment he sees the connective.

He was a good talker but a poor listener.

*For* assigns a cause, a reason, or a result, and some such line of thought is sure to follow. And so on through the list of well-known words whose meanings and uses pupils never think of looking up, because they imagine that they know them or that the words do not mean anything in particular, but which are, in reality, preparation signals for the reader: *if, still, yet, because, and, both . . . and, or, either . . . or, nor, neither . . . nor, whether, whether . . . or, though, although, unless, however, nevertheless, therefore, wherefore, since (= because), as (= because), that, then, than, lest, etc.*

A preposition connects its object with some other part of the sentence. The importance of the relation between the two determines its thought value. In the following there is no particular importance in the relation expressed by the preposition *in*:

The pears in that barrel are not as ripe as the pears in this.

Consequently, in conversation we frequently hear people slurring such a word thus:

The pearz'n that barrel are not as ripe as the pearz'n this.

But in such sentences as the following the prepositions have a definite thought value and consequently they are never slurred:

He rested the boards against the casement.

I will purchase all except this one.

Occasionally the preposition becomes the leading word because of expressed or implied contrast; as,

The cat is on the chair; the dog is under it.

## SELECTIONS AND SUGGESTIVE STUDIES

1. I am busy and content.
2. The United States has a large home and foreign trade in wheat.

1. How many ideas are expressed in the sentence? What is the first? What is the second, complete?  
*Ans.* I am *content*. What difference is there in the two ideas? *Suggestive Ans.* Being *busy* refers to occupation; contentment is an attribute of the mind. Try to express both ideas as you read.

What is the use of *and* here? *Ans.* Simply to connect the two ideas.

It is true that certain contexts would throw the connective into prominence; but even that would not detract from the equal value of the connected ideas. When we consider our literature as a whole, we know that such an interpretation is the exception and not the rule.

Mary writes home: "I am busy and content."

"Mary is busy but not content," comments her brother later on.

"She writes that she is busy AND content," corrects the mother.

When the context is not given, there can, of course, be no objection to the latter interpretation, BUT, be very sure that the pupil who reads thus has the corresponding condition in mind. The greater part of such reading, — particularly in poetry, — will be found to be not only thoughtless but incorrect.

2. How many kinds of *trade* has the United States?  
*Ans.* Two.

3. Groans and shrieks filled the air.
  4. The mob came roaring out and thronged the place.
  5. The back of the chair was curiously carved in open work, to represent flowers and fruit and foliage.
- 

The question, "What are they?" — should not be asked next, because it will bring the answer, "Home-and-foreign," which is exactly the interpretation we wish to avoid. To avoid it ask:

What is the first kind of trade mentioned? What do you understand by *home trade*? Illustrate.

What is the second kind of trade mentioned? What do you understand by *foreign trade*? Illustrate.

Is there such a thing as a *home-and-foreign trade*?

*Ans.* No. A country may have a *home trade*, or a *foreign trade*, or both, but it cannot have a *home-and-foreign trade*.

Be careful that you do not convey an impossible idea by your reading.

Be alert for the phrasing, *home - - and foreign trade*. The expression must be so read that *trade* will appear to belong no more closely with *foreign* than it does with *home*.

3. What *filled the air*? Are *groans* and *shrieks* similar? Are they related? Imagine the sounds each word suggests and read so that they will not be confused in the minds of your hearers.

What is the use of *and* here? *Ans.* It simply pins together two thought words.

4. In what important way do the ideas expressed

6. They brought beds, and basins, and earthen vessels, and wheat, and barley, and flour, and parched corn, and beans, and lentils, and parched pulse, and honey, and butter, and sheep, and cheese of kine.

7. Flesh and blood could not endure such hardships.

---

differ? *Ans.* One appeals to the hearing, the other to the sight. The first gives an idea of noise; the second, of number.

Read, keeping the noise and number separate.

Which words convey the idea of large number?

What is the use of the *and*?

5, 6. Even though we touch ever so lightly upon the *ands* notice how their presence separates the ideas and brings each into greater prominence.

The repetition of the conjunction is sometimes used by authors to retard the transition of thought and compel the reader and hearers to dwell for a moment upon each idea separately.

Read No. 5, omitting the first *and*, and notice that a pause does not produce the same effect as the conjunction.

6. An enumeration of the supplies brought by the country people to David (*2 Samuel 17*). The generosity of the people and the variety of their gifts doubtless impressed the writer.

7. Not definite *flesh* and definite *blood*, but a figurative expression meaning the human body. Unlike Nos. 5 and 6.

8. By and by they entered a wood where grapevines here and there twined themselves round shrub and tree.

9. Now and then the whippoorwill calls from the hill and the grove.

10. The people arose, and leaped upon the benches, and shouted and screamed. *Ben Hur* — LEWIS WALLACE.

11. God made the country, and man made the town.  
*The Task. Book I* — WILLIAM COWPER.

12. The old man sat down to rest, and the child ran to the brook to play in the water.

8, 9. *By and by*. — Not separate ideas, but a phrase, denoting "presently." *Here and there*, indefinite location; *now and then*, indefinite time.

Compare *here and there* with *shrub and tree*.

10. Study the picture carefully. Do we have four separate actions, or one great movement made up of four parts?

Why did the author use *ands* to connect and then commas to separate?

What do the *ands* say, and what do the commas say?

11. What does *and* connect? Observe that an understanding of connectives is an aid in grouping.

12. Never miss a good opportunity to teach the construction of sentences, — not from the grammatical standpoint, or in grammatical terms (if it can be avoided), but from the thought standpoint. One of the very best methods of teaching it is through comparison.



13. The winter is over and gone; the warm south wind blowing over the snow banks has melted them and they are now running away, joyous and free, down the hillsides, and through the meadows, singing such a merry song that the birds and flowers are waking up and listening to it.

The day is gaining on the night, and the bright, life-giving rays of the sun shining on the damp ground, have warmed it; the myriad forms of growing root, stem, and leaf feel the warmth, and are already stretching themselves, preparatory to getting up. MARY W. ALLEN.

14. He may study law, or medicine, or divinity, or may enter into business.

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No. 11 and No. 12 would be classed together grammatically, because both are made up of independent clauses. From the thought standpoint they are decidedly different. No. 12 contains two clauses that are entirely independent of each other in thought. No. 11 contains two clauses which, although independently constructed, are closely related to each other through the contrast purposely arranged. Read No. 12, placing the emphasis as you do in No. 11, and this will be better appreciated.

Compare Nos. 12 and 10. — No. 12 tells something concerning each of two subjects; No. 10 concerning but one subject. Read the two sentences with the difference in mind. No. 12 tells us but one thing concerning each subject. No. 10 tells us four things concerning one subject. Read with this difference in mind.

13. Determine the portions connected by each *and*.

14. Among how many callings has he a choice?

15. The sky, or firmament, is above us.

16. Education gives power; hence it is a blessing or a curse, according to how we use it.

17. O! many a shaft at random sent  
Finds mark the archer little meant!  
And many a word at random spoken  
May soothe or wound a heart that's broken!

*The Lord of the Isles. Canto Fifth — SIR WALTER SCOTT.*

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15. An alternative in names.

16. How does *Education give power?* Meaning of *hence?*

Note the strong contrast between the ideas pinned together by *or*.

What is the use in the sentence of *according to how we use it?* *Ans.* It gives the condition.

State some of the ways in which education may be used to become a *blessing*; a *curse*.

17. What does *and* connect? *Ans.* Not *many a shaft* and *many a word*, nor any word or group of words short of the complete thoughts:

Many a shaft at random sent  
Finds mark the archer little meant!  
and  
Many a word at random spoken  
May soothe or wound a heart that's broken!

Between which two ideas in the second sentence is a choice allowed?

What *Finds mark?* What *May soothe or wound?* Preserve the balance, but phrase correctly.

18. Pleasures are like poppies spread,  
 You seize the flow'r, its bloom is shed ;  
 Or like the snow-falls in the river,  
 A moment white — then melts for ever ;  
 5 Or like the borealis race,  
 That flit ere you can point their place ;  
 Or like the rainbow's lovely form  
 Evanishing amid the storm.

*Tam O'Shanter* — ROBERT BURNS.

18. A choice among comparisons.

To how many and what things are *pleasures* compared? *Ans.* Four: *spread poppies* (not *poppies*), *snow-falls in the river* (not *snow-falls*), *borealis race* (not *borealis*), and *rainbow's lovely form evanishing amid the storm* (not *the rainbow*).

What relation does the second line bear to the first? *Ans.* It explains the comparison with *poppies spread*.

What relation does line 4 bear to line 3?

What relation does line 6 bear to line 5? *Ans.* It describes the *borealis race*.

Trace the semicolons. Why do you think a dash was used in line 4, and a comma in lines 2 and 5?

Explain *poppies spread*, *borealis race*, *evanishing amid the storm*.

Memorize.

Robert Burns gives us an entertaining description of his first inspiration to write poetry. It was their country custom to have men and women work together in the labors of the harvest. In his fifteenth year his partner was a "bonnie, sweet, sonsie lass," a year younger than himself, who numbered sweet singing among her love-inspiring qualities. She sang herself into the heart of the overworked, stoop

19. <sup>1</sup>It is excellent discipline for an author to feel that he must say all he has to say in the fewest possible words, or his reader is sure to skip them; and in the plainest possible words, or his reader will certainly misunderstand them. <sup>2</sup>Generally, also, a downright fact may be told in a plain way; and we want downright facts at the present more than anything else.

JOHN RUSKIN.

shouldered country lad, and she sang inspiration and ambition into his head. "I was not so presumptuous," he writes, "as to imagine I could make verses like printed ones, composed by men who read Greek and Latin; but my girl sung a song which was said to be composed by a country laird's son, on one of his father's maids, with whom he was in love; and I saw no reason why I need not rhyme as well as he; for excepting that he could shear sheep and cast peats, he had no more scholar craft than myself." Thus encouraged, he composed his first song, "Handsome Nell," of which the following is the fifth stanza:

She dresses aye sae clean and neat,  
Baith decent and genteel;  
And then there's something in her gait  
Gars ony dress look weel.

#### 19. SENTENCE 1.

It is excellent discipline for an author to feel that he must say all he has to say	in the fewest possible words	or	his reader is sure to skip them;	
	in the plainest possible words	and	his reader will certainly misunderstand them.	

SENTENCE 2. What is the use of *and*? *Ans.* It links the second thought to the first, and indicates to the reader the equal rank of the part to come with the part that he has just read.

20. Trouble knocked at the door, but, hearing a laugh within, hurried away.

21. God sends every bird its food, but he does not throw it into the nest.

CHARLES SPURGEON.

22. I know that I have the body of a weak and feeble woman; but I have the heart of a king, and of a King of England, too.

QUEEN ELIZABETH.

23. Not only is he idle who does nothing, but he is idle who might be better employed.

SOCRATES.

24. Light lay the earth on Willy's breast,  
His chicken heart so tender;  
But build a castle on his head,  
His skull will prop it under.

*On a Noted Coxcomb* — ROBERT BURNS. (Complete.)

Study the thought value of *may*, line 6.

20-22. Opposed ideas.

20. Opposition between what *Trouble* did, and what *Trouble* intended to do.

Try to catch the spirit of the quotation.

21. Paraphrase.

22. Which idea in the second portion balances *body* in the first? What balances *a weak and feeble woman*?

23. Observe the force of the form *not only . . . but*. Omit *not only* and read *and* in place of *but*.

Of whom are we reading in the first half? In the second?

24. What is a *coxcorn*? A *chicken heart*?  
What idea to be inferred from building *a castle*

25. The sea licks your feet, its huge flanks purr very pleasantly for you; but it will crack your bones and eat you for all that.

OLIVER WENDELL HOLMES.

26. You shall hear how Hiawatha  
Prayed and fasted in the forest,  
Not for greater skill in hunting,  
Not for greater craft in fishing,  
Not for triumphs in the battle,  
And renown among the warriors,  
But for profit of the people,  
For advantage of the nations.

*The Song of Hiawatha* — HENRY WADSWORTH LONGFELLOW.

27. Man proposes but God disposes. THOMAS À KEMPIS.

balances the idea in *Light lay the earth*? *Ans.* The difference in weight.

What relation does the second line bear to the first? The fourth to the third?

It is said that though several places claim the honor of Burns' birth or residence, none of them have contested the honor of producing the person on whom these lines were written. Why?

25. Watch the phrasing. *And* connects *crack your bones* and *eat you: for all that* belongs with both.

To what does *that* refer?

26. What opinion would you form of Hiawatha from these lines? Observe that he desired public benefit, not private good.

27. Compare with No. 11. The sentence is sometimes printed with a semicolon after *Man proposes*.

28. He that does good, having the unlimited power to do evil, deserves praise not only for the good which he performs, but for the evil which he forbears.

*Ivanhoe* — SIR WALTER SCOTT.

29. A soft answer turneth away wrath : but grievous words stir up anger.

The tongue of the wise useth knowledge aright : but the mouth of fools poureth out foolishness.

A wholesome tongue is a tree of life : but perverseness therein is a breach in the spirit.

A fool despiseth his father's instruction : but he that regardeth reproof is prudent.

In the house of the righteous is much treasure : but in the revenues of the wicked is trouble.

The lips of the wise disperse knowledge : but the heart of the foolish doeth not so.

The way of the wicked is an abomination unto the

Does the semicolon alter the thought? Should it change the manner of reading?

28. *Deserves praise* for how many things? Observe the contrasting balance in the opposed parts, — *good, evil; performs, forbears*.

To appreciate the force of the construction *not only* and *but*, test the use of *and* instead :

He that does good, having the unlimited power to do evil, deserves praise for the good which he performs and for the evil which he forbears.

The performance of good is likely to be noticed and praised; temptations to do otherwise may not even be known.

29. The presence of *and* in the last proverb of the

Lord: but he loveth him that followeth after righteousness.

Correction is grievous unto him that forsaketh the way: and he that hateth reproof shall die.

*Proverbs 15: 1, 2, 4-7, 10.*

30. Other things may be seized by might or purchased with money, but knowledge is gained only by study.

31. One may live as a conqueror, a king, or a magistrate; but he must die as a man.

DANIEL WEBSTER.

series comes unexpectedly, and affords a nice illustration of the use of the two connectives and the usefulness of understanding them. When the parts of a long series look alike, and eight out of nine of them have been found to be alike, a reader may be inferring that the ninth is also. He reaches the little *and*, and it says, "Look out! It is not an opposed thought that comes after me."

30. *Or* and *but*. In the two-part arrangement of the sentence, which word in the second part balances *other things* in the first? *Ans. Knowledge.* Which ideas balance *only by study*? *Ans. Seized by might or purchased with money.*

Try to realize, as you are phrasing, that one idea balances a choice of two.

31. One idea balancing three. Compare with No. 14 and note the easy growth.

What balances *live*? *Ans. Die.* What balances *a conqueror, a king, or a magistrate*? *Ans. A man.* Meaning and use of *as*?



32. He was never a man to flinch in a scrape, but to dash through thick and thin, trusting by hook or by crook, to make all things straight in the end.

WASHINGTON IRVING.

33. To tell a falsehood is like the cut of a saber; for though the wound may heal, the scar of it will remain.

MUSLIH-UD-SADI.

34.           And out again I curve and flow  
                  To join the brimming river,  
          For men may come and men may go,  
          But I go on forever.

*The Brook* — ALFRED TENNYSON.

32. Note the oppositeness of the thought following *but*, the simple connection by *and*, the choice offered by *or*, and question the importance of the individual words in the expressions *thick and thin* and *by hook or by crook*.

**By hook or by crook**, a phrase deriving its origin from the custom of certain manors whose tenants are authorized to take firebot *by hook or by crook*; that is, so much of the underwood as may be cut with a crook and so much of loose timber as may be collected from the boughs by means of a hook.

*Familiar Quotations* — JOHN BARTLETT.

33. What is the message of *for*?

34.           And out again I curve  $\leftarrow$  |  $\rightarrow$  and flow  
                  To join the brimming river.

While *I* both *curve* and *flow*, *curve* is more closely connected with what precedes it, and *flow* with what follows it. *And* connects not the two verbs, but the thoughts of the two portions.

What is the new thought in the second half of line 3?

35. The brave man is not he who feels no fear,  
 For that were stupid and irrational;  
 But he whose noble soul its fears subdues,  
 And bravely dares the danger nature shrinks from.

*Basil* — JOANNA BAILLIE.

36. Whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock:

And the rain descended, and the floods came, and the winds blew, and beat upon that house; and it fell not: for it was founded upon a rock.

And every one that heareth these sayings of mine,

Try to realize the meaning of *go on forever*. Contrast it with the portion preceding *but*.

Which word in the last line balances *men . . . men* in line 3?

Can you show how the thought following *for* is an explanation or reason? Read, *For*, although *men may*, etc.

35. *For; and; but*. Correctly value *feels* (line 1).  
 How many things does the *soul* do?

**Irrational**, void of reason.

36. Study not only the thought but the punctuation. Notice the period after verse 2 and the colons after verses 1 and 3. Compare the parts in the corresponding verses separated by commas, semicolons, and colons, and note that 3 balances 1, and 4 balances 2.

Note the semicolon instead of a comma after *house*, in verse 2. *It fell not* is not a part of the series; it is the result of the conditions named in the series (together with its being *founded upon a rock*). Compare the parallel portion in verse 4.

and doeth them not, shall be likened unto a foolish man, which built his house upon the sand :

And the rain descended, and the floods came, and the winds blew, and beat upon that house ; and it fell : and great was the fall of it.

*Matthew 7: 24-27.*

37. Both friends and foe applauded.

Study the colon in verse 2. What does it mean ?

*Ans.* It means that what goes before and what comes after are almost separate sentences. Are they ? In what way are they separate ? *Ans.* What goes before deals with the destruction of the house ; what comes after is a remark upon it. Modern punctuation would employ a comma. Would it influence the reading ? Why ? Would the use of a period after verses 1 and 3 influence the reading ?

What do the commas after *mine* in verses 1 and 3 tell us ? *Ans.* That special attention is to be given to the thoughts separately.

What *beat upon* that house (verses 2, 4) ? Phrase accordingly.

Passages constructed like these are very common in Scripture. They are also common in modern writing, although not always so simply expressed or so exactly balanced.

As an exercise in tracing parallel parts, the teacher may read portions from the first and second half, having the pupils "balance" the parts.

37-40. What effect is gained by the use of connectives in pairs ? Test by omitting the first connective in each exercise.

38. Both the time and the occasion were poorly suited to the venture.

39. He is either foolish or insane.

40. A man must be one of two things, either a reed shaken by the wind, or a wind to shake the reed.

41. He was neither angry nor impatient.

42. The stranger neither spoke nor read English.

43. For Romans in Rome's quarrel  
Spared neither land nor gold,  
Nor son nor wife, nor limb nor life,  
In the brave days of old.

*Horatius* — THOMAS BABINGTON MACAULAY.

Observe the increased uniting effect of *both*, and the disjoining effect of *either*. Note also that *either* limits you to a choice.

Paraphrase No. 40.

41. *Neither . . . nor*. Compare their negative character with *either . . . or*. Try omitting *neither*.

42. This is more difficult than No. 41 because of the additional step; it must be read so that *English* will plainly belong to both *spoke* and *read*.

43. Of whom is the poet writing? Is he speaking of the Romans as in peace or in war? What does he say of their conduct? *Ans.* That they *spared*, etc.

How many things did they not spare? How are the six things arranged? *Ans.* They are grouped in twos.

44. In whatever form we find water, whether as solid, or liquid, or gas, it is one of the most beautiful objects in nature. In its liquid state, it is a necessity of life. Without it, there could be no grass, nor trees, nor fish, nor beasts, and in fact neither vegetable nor animal life could exist.

45. If you will be cherished when you be old, be courteous when you be young. *Euphues* — JOHN LYLY.

Can you see any reason for grouping them thus? Is there any similarity in the things grouped?

Teachers may need to question more specifically: The first group refers to which of their possessions? *Ans.* Their worldly possessions. The second? *Ans.* Their loved ones. The third? *Ans.* Themselves. — In short, they spared nothing.

How many expressions do we have in the stanza that answer the question, "When?" *Ans.* Two,—*In the brave days of old and in Rome's quarrel.*

Correct any tendency toward reading *land-nor-gold, son-nor-wife, limb-nor-life* by developing an appreciation of the individuality of the words. *Land* stands for what? *Ans.* Property of all kinds. *Gold* stands for what? *Ans.* Money of any kind. *Limb nor life.*— Which represents the greater sacrifice?

44. Study the meaning and use of *whether* as a connective. Its general use is to indicate that what follows is an alternative, or an offer of two things, one of which must be chosen. It is generally followed by *or*, or by *or whether*, expressed or inferred.

45. Understand the meaning and use of *if*.

46. If one has frequent intercourse with others, either in conversation, or in entertainments, or in any familiar way of living, one must become like them, or bring them over to his own way. For, if a dead coal be applied to a live one, either the first will quench the last, or the last will kindle the first. Since, then, the danger is so great, caution must be used in entering into these familiarities with the vulgar, remembering that it is impossible to touch a chimney sweeper without being soiled with soot.

47. The banner floated over the castle.

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46. Apply your knowledge concerning *if, either . . . or, or, for*.

*For if* combines reason and condition.

What relation does sentence 2 bear to sentence 1?

**Since**, seeing that; because.

**Then**, in that case; in consequence.

Memorize the selection, testing whether an understanding of the meaning and use of connectives is an aid in committing to memory.

47-50. Studies in prepositions as connectives.

Modify undue emphasis by developing, first, the fact that it requires the complete phrase to express the idea; over the castle answers where; with fury answers how; under his deep brows tells where; and with a crash, how. Second, develop the relative thought value of the words in each group. It is important that we know the building over which the banner floated, but are not banners usually placed above buildings? Develop the idea of *fury*; link it with *savages* and *fought*. *Deep brows* gives us a picture. Eyes are always

48. The savages fought with fury.  
 49. His eyes burned like coals under his deep brows.  
 50. The walls fell with a crash.  
 51.       He halts and searches with his eyes  
               Among the scattered rocks.

*Fidelity* — WILLIAM WORDSWORTH.

52. We think with reverence and gratitude of the toils and sacrifices of our forefathers.

*under* brows; the relation is unimportant, since it could not be otherwise than as expressed.

It is undue emphasis of prepositions and conjunctions that causes so much trouble in the teaching of "The Song of the Brook," by Alfred Tennyson.

I chatter *over* stony ways,  
 In little sharps *and* trebles,  
 I bubble *into* eddying bays,  
 I babble *on* the pebbles.

51. Ask *where* he searches before you ask *how*. Then the reasoning will become, — *He searches* where? How?

52. Pupils may be led to see the individual importance of the words connected by *and* through a black-board drill. Write the sentence as follows:

We think with	reverence and gratitude	of the	toils and sacrifices	of our fore- fathers.
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Cover *and sacrifices* with a paper, and have the rest of the sentence read. What were the *toils*?

53. The year's at the spring  
 And day's at the morn;  
 Morning's at seven;  
 The hillside's dew-pearled;  
 The lark's on the wing;  
 The snail's on the thorn:  
 God's in his heaven —  
 All's right with the world!

*Pippa Passes* — ROBERT BROWNING.

54. It is a matter of indifference to a fool whether you laugh with him or at him; so that you do but laugh.

*Ten Thousand a Year* — SAMUEL WARREN.

Cover *toils and*, and have the rest of the sentence read. What were the *sacrifices*?

Repeat, covering *and gratitude*. What does it mean to think with *reverence* of the toils, etc.?

Repeat, covering *reverence and*. Why do we think with *gratitude* of their toils, etc.?

Not until the four words stand for four distinct ideas, and the relationship among them is clear, is a pupil ready to read the sentence as a whole.

53. The song of Pippa, a girl from the silk mills, on the morning of her one holiday in the year.

Explain the meaning of lines 1, 2, and 3.

*The year's* — when? *Ans.* *At the spring.* (Not at the fall, the winter, or the summer.) *The day's* — when? (Not at the noon or the eve.)

*All's right with the world!* — When?

54. The importance of the relation will not be questioned.



55. They are fitted for, and accustomed to, very different modes of life.

56. They lay along the battery's side,  
 Below the smoking cannon:  
 Brave hearts from Severn and from Clyde,  
 And from the banks of Shannon.

They sang of love, and not of fame;  
 Forgot was Britain's glory:  
 Each heart recalled a different name,  
 But all sang "Annie Laurie."

*The Song of the Camp* — BAYARD TAYLOR.

55. *They are fitted for what? They are accustomed to what?* The thought must be broken at *for* in such a way that the hearer will know that it is left incomplete and will be taken up again; and it must be broken at *to* and taken up with *very* in such a way that the hearer not only links the last group with the second, but also with the first. If the pupil sees the relation of the various parts, he will read it thus, and, correspondingly, the teacher must judge by the pupil's interpretation whether or not he sees the relation.

The habit of "splitting particles" as illustrated in this exercise is not a commendable one, but such sentences are quite common.

56. An example of stanzas in which undue emphasis of prepositions and conjunctions promotes "singsong."

STANZA I. Frame your questions to draw attention, first, to the grouping, and then, if necessary, to the value of certain words in the groups.

Soldiers from what places are mentioned as lying *along the battery's side, Below the smoking cannon?* Note the connection (and also the separation) of the places by *and*. Do you see any reason why the last two should be separated by a comma and the first two not?

Call attention to the fact that the united patriotism of Great Britain is represented by the three rivers: England and Wales by the Severn, Scotland by the Clyde, and Ireland by the Shannon. Consideration of this fact should bring the locations into sufficient prominence and correspondingly obscure the less important words.

What figurative term is used to characterize the soldiers? *Ans. Brave hearts.* Lead to an appreciation of both words. Why *hearts* instead of heads, or hands? (It is in the *heart* that patriotism beats.)

Those same brave *hearts* grew very tender as they sang of love and "Annie Laurie." We like to *feel* that they were brave as well as loving.

*They* — who? *They lay* — where?

What picture does the first line suggest?

What does *the smoking cannon* tell you?

What do you think of the bravery of the men who could sing under those conditions?

STANZA 2. *Forgot was Britain's glory.* — It was loyalty to Britain's glory that united them as soldiers.

Contrast in your mind the swelling enthusiasm of patriotic strains and the gentle sentiment of, "And for bonnie Annie Laurie I'd lay me down and dee."

Do not overlook the use of *but*, nor fail to draw attention to the simple connective use of the *ands*.

57. As the sun does not wait for prayers and incantations to be prevailed on to rise, but immediately shines forth, and is received with universal salutation, so neither do you wait for applause, and shouts, and praises, in order to do good, but be a voluntary benefactor, and you will be beloved like the sun.

EPICETUS.

58. 'Tis hard to say, if greater want of skill  
 Appear in writing or in judging ill;  
 But of the two, less dang'rous is th' offence  
 To tire our patience, than mislead our sense.  
 5 Some few in that, but numbers err in this;  
 Ten censure wrong for one who writes amiss.

*Essay on Criticism* — ALEXANDER POPE.

57: Trace the related portions :

As the sun does not wait for prayers and incanta- tions to be prevailed on to rise but immediately shines forth and is received with univer- sal salutation	so neither do you wait for applause, and shouts, and praises in order to do good but be a voluntary benefactor and you will be beloved like the sun
---	---

*Neither* connects negative ideas. Meaning of *so*?  
 Memorize.

58. Between what two ideas does *or* offer a choice?  
 Which of the *two* tires *our patience*? How?  
 Which misleads *our sense*? How?  
 To what does *that* refer (line 5)? *This*?

59. THE ADVICE OF POLONIUS TO HIS SON LAERTES,  
WHO IS GOING TO FRANCE

From *Hamlet. Act I. Scene III.*

- <sup>1</sup> These few precepts in thy memory  
See thou character. <sup>2</sup> Give thy thoughts no tongue,  
Nor any unproportion'd thought his act.  
<sup>3</sup> Be thou familiar, but by no means vulgar.  
<sup>4</sup> Those friends thou hast, and their adoption tried,  
Grapple them to thy soul with hoops of steel;  
But do not dull thy palm with entertainment  
Of each new-hatch'd, unfledg'd comrade. <sup>5</sup> Beware  
Of entrance to a quarrel, but, being in,  
Bear't that the opposed may beware of thee.  
<sup>6</sup> Give every man thy ear, but few thy voice;  
Take each man's censure, but reserve thy judgment.  
<sup>7</sup> Costly thy habit as thy purse can buy,  
But not express'd in fancy; rich, not gaudy;  
For the apparel oft proclaims the man,  
And they in France of the best rank and station  
Are most select and generous, chief in that.  
<sup>8</sup> Neither a borrower nor a lender be;  
For loan oft loses both itself and friend,  
And borrowing dulls the edge of husbandry.  
<sup>9</sup> This above all: to thine own self be true,  
And it must follow, as the night the day,  
Thou canst not then be false to any man.

WILLIAM SHAKESPEARE.

Give the opposed thoughts in full (line 5).

Is the last line a contradiction of the first two ?

59. A series of maxims that form an excellent illustration of the use of *but*.

Explain briefly the meaning of each maxim. (If the pupils are slow, and it "takes time," there is all the more reason for doing the work.)

SENTENCE 1. *See thou character* (write; inscribe) — where? What?

SENTENCE 2. What is the first thought? The second? Express each in your own words.

Unproportion'd, disorderly; unsuitable.

SENTENCE 3. What are the opposed ideas?

Vulgar, the extreme of familiar.

SENTENCE 4. Why *steel*? Why *hoops*?

Adoption, admission to a more intimate relation.

Explain the oppositeness in the thoughts connected by *but*. The meaning of *new-hatch'd, unfledg'd comrade*.

What balances *new-hatch'd, unfledg'd comrade*? *Ans. Them*. To whom does *them* refer?

Do not dull, etc. "Do not make thy palm callous by shaking every man by the hand." (Johnson.)

SENTENCE 6. Trace the balancing of the parts.

It shall be thrice better to hear what they say, than to speak what thou thinkest. *Euphues*.

Censure, opinion.

SENTENCE 7. Express'd in fancy, "marked or singular in device" (Moberly); in modern slang, "loud." (Rolfe.)

Generous, liberal. Chief, chiefly; especially.

SENTENCE 8. *Neither . . . nor; for; and; and*.

How might *loan* lose itself? *Friend*?

How does *borrowing dull the edge of husbandry* (thrift; economy)?

SENTENCE 9. What does the author mean by being *true to thine own self*? Notice the possessive.

Why must the truth of the last line *follow*?

Memorize.

Reread (if needful), applying your understanding of Connectives, the following:

CHAP. I. Nos. 7, 14, 16, 18, 21, 23, 26, 27, 28, 32.

CHAP. II. Nos. 9, 10, 12, 15, 20, 23, 30, 31, 32, 33.

The ability and the size of the class will determine the number of exercises that the teacher will need to use. Such reviews are beneficial because they show the pupils how each succeeding chapter enables them to see plainly things that they had passed over without noticing before.

### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. Explain the difference in the uses of *and*, *or*, and *but*, as connectives, and illustrate each.
2. (a) How is *and* useful in Nos. 5 and 6?  
(b) (No. 8.) Explain the difference between such expressions as *here and there* and *shrub and tree*.
3. Between what comparisons does *or* offer a choice in No. 18?
4. What choice is given an author in No. 19?
5. What effect is gained by the use of the double connective in No. 37? In No. 39?
6. Paraphrase No. 40.
7. State briefly the moral lesson that No. 46 teaches.
8. What thoughts does *but* place in opposition in No. 56? In No. 57?
9. (No. 59.) (a) Explain the meaning of *unproportion'd* (sentence 2); *vulgar* (3); *dull thy palm*, and *unfledg'd comrade* (4); *censure* (6); *dulls the edge* (8).  
(b) Express in your own words the advice concerning clothes.
10. Select, and give the number of the exercise that appeals to you most strongly (a) because of its truth; (b) because of its beauty.

## CHAPTER IV

### STUDIES IN THE RELATIVE THOUGHT VALUES OF MODIFIED WORDS AND MODIFIERS

A common fault in reading is failure to show appreciation of the comparative thought values of modified words and modifiers. Given No. 20, one person will read, "A *little* learning;" another will read, "A *little learning*." One will read, "a *dangerous* thing;" another will read, "a *dangerous thing*." It is the exceptional pupil who reads, "A *little learning* is a *dangerous thing*," recognizing that the introduction of the subject lies in the idea *learning*, but that it is a modified subject,—not *learning* in general, but a *little learning*, and that the idea expressed concerning it lies in both *dangerous* and *thing*.

Chapter IV aims to furnish material suitable for practice along this particular line, omitting, so far as possible, the problems treated in succeeding chapters.

#### PEDAGOGICAL INTRODUCTION

Failure to notice the relative thought values of modified words and modifiers contributes generously to "singsong," "jingly," and "choppy" reading of poetry. It also affects seriously the reading of prose.

In taking up this subject, pupils should have a clear understanding of the word *modify*. The teacher of

reading should lead them to think of it not as a technical grammatical term, but in its literary sense. An author changes or modifies his meaning at pleasure by prefixing, inserting, or adding words and groups of words. So many shades of meaning can be expressed thus that the modifying ideas often trail the reader far from the simple statement found in the grammatical subject and predicate. For example :

THERE'S A fierce gray BIRD, with a bending beak,  
With an angry eye, and a startling shriek,  
That nurses her brood where the cliff flowers blow,  
On the precipice top, in perpetual snow.

We begin the treatment of this subject with adjectives and nouns, as the simplest illustrations of altering the meaning of a word. The alteration may be of less importance than the original idea, it may be equally important, or it may be more important. Only a study of the thought itself can determine which. Opinions may differ, but every pupil should have an opinion. It is the office of the teacher to judge, and to approve or correct.

In studying the importance of individual words, the teacher must always remember to note whether the phrasing is correct, otherwise emphasis may be overdone. The thought value of a word is always relative. A word may be important, but close to it may be another equally or more important. In our study of details, we must never forget that they are parts of a whole. The parts must be noted and clearly and fully appreciated, but the consciousness of the whole structure should never be lost.



## SELECTIONS AND SUGGESTIVE STUDIES

1. King Malcolm proved a brave and wise leader for his people.
2. Dr. Rush was a skillful and experienced physician.
3. To scale the wall was a task of great difficulty.
4. The landscape was a forest wide and bare.
5. I fear three newspapers more than a hundred thousand bayonets.

NAPOLEON.

1. *King Malcolm proved a leader for his people.* To the idea of his being a *leader*, we have added the information that he was a *brave* leader, and then that he was a *wise* leader. Read, expressing the rich addition that each word makes to the description of the man.

2. The professional title of the man prepared us somewhat for the last word, and allows the new ideas presented in *skillful* and *experienced* to stand in greater prominence.

3. The leading word of the modified portion is, no doubt, *difficulty*, but to be modified by such a word as *great* is to be modified importantly.

4. Inverting the natural order of the modified word and modifier tends to throw both into greater prominence.

5-7. Napoleon in expressing his fear of *newspapers* uses *bayonets* for comparison, and places them in the noteworthy relation of *three* to a *hundred thousand*.

6. There are few voices in the world, but many echoes.
7. Intelligence and courtesy not always are combined ;  
Often in a wooden house a golden room we find.  
*Art and Tact.* (Complete.) HENRY W. LONGFELLOW.
8. He is an honest man and an honest writer.
9. Striking manners are bad manners.

ROBERT HALL.

*Voices* and *echoes* (6) are the leading ideas, but they are importantly modified by the presence of *few* and *many*. The balanced arrangement of the sentence, which throws the four words into contrasting pairs, gives added individual importance to each.

Explain the meaning of No. 7.

8-12. Determine the relative value of the repeated words.

*Honest* (8) modifies *writer* as much as it modifies *man*, but in presenting it the second time, we are presenting an idea already considered and still fresh in the mind of the hearer, while *writer* must be grasped as something entirely new.

No. 9 is the opposite of No. 8. Omitting the repeated word will often make clear the reason for its use. *Striking manners are bad*, does not express quite the same thought as the original.

10. A repeated word may retain its prominence.

11. What are we reading about? *Ans.* The effect of reading, conference, and writing upon a man.

What is the most noticeable feature in the arrange-

10. The public offices are a public trust.

DORMAN BRIDGMAN EATON.

11. Reading maketh a full man, conference a ready man, and writing an exact man.

SIR FRANCIS BACON.

12. Knowledge humbleth the great man, astonisheth the common man, and puffeth up the little man.

SIR FRANCIS BACON.

ment of the sentence? *Ans.* The balance maintained between the parts of the sentence. This balance necessitates the repetition of what word? *Ans.* *Man*. What effect is gained by it? *Suggestive Ans.* Clearness, emphasis, easy comparison, etc.

**Conference**, formerly conversation or discourse, in general.

**Ready**, not slow or hesitating; quick in perception.

12. Compare with No. 11. They appear alike. — Is there a difference? *Ans.* No. 11 gives the effect of three things upon man; No. 12 tells how one thing affects three different kinds of men. The balancing of the parts rests upon which words? *Ans.* *Humbleth -- astonisheth -- puffeth up; great -- common -- little; man -- man -- man.*

Why is the word *man* repeated? *Ans.* It could not well be avoided. Does it gain any new significance the second or third time it is used? *Ans.* No.

Practice articulation exercises for *th* at both the end and the beginning of words; as,

length — th — th — th — think  
 growth — th — th — th — thin

13. We have great cities, great manufactures, great commerce, great wealth, great luxury and splendor.

*Oration Delivered July 4, 1876* — RICHARD O'GORMAN.

14. How beautiful the long, mild twilight, which, like a silver clasp, unites to-day with yesterday.

15. Bacon's Essay on Study contains more closely-packed thought than any other English composition.

13. Such frequent repetition, in itself, gives to a word a prominence that requires careful handling to keep it from obscuring the word that it describes. Lead the pupil who reads too fast to grasp, first, the largeness of the thought expressed in *cities, manufactures, commerce, wealth, luxury, and splendor*, and second, the widely different mental pictures that each word suggests.

Be alert for the compounding of *luxury* and *splendor*.

14. How must the general term *twilight* be limited in order to merit the expression, *How beautiful?* Is every twilight so beautiful?

15. Oftentimes the modifying word can hardly be separated from the leading word in a group, for very often the idea lies in the words combined. In this sentence the author is referring to *closely-packed thought*, and the parts contribute about equally to the idea.

Be alert for the incorrect grouping, *more closely-packed thought*. *More* does not group with *closely* or *closely-packed*, it modifies *closely-packed thought*, and the phrasing is *more* *closely-packed thought*.

16. Blue wreaths of smoke rise among the trees, betraying the half-hidden cottage; the eye contemplates well-thatched ricks and barns bursting with plenty.

17. Of all the horrid, hideous notes of woe,  
Sadder than owl-songs or the midnight blast,  
Is that portentous phrase, "I told you so."

*Don Juan. Canto XIV* — LORD BYRON.

Determine the relations existing among the last four words. Do *any*, *other*, and *English* modify *composition*, or does *any* refer to *other*, and *other* to *English*, and *English* to *composition*, or does *other* refer to *English composition*?

Opinions will differ, but be certain that the reader has an opinion, and is expressing his own opinion as he reads.

This work is no more technical than that carried on in the grammar class, and surely it is quite as important that we be able to express the relationships existing in a sentence, as it is that we be able to indicate them on paper.

16. The *smoke* rises in what form? What color?

The *wreaths of smoke* betray the presence of what? Why might it otherwise not have been noticed?

Which words does *and* connect? Through the insertion and addition of which words does the author convey to us the idea of a prosperous farmer?

17. *Notes of woe* may be the leading idea but *horrid* and *hideous* show the author's disgust in the *phrase*. *Songs* and *blast* may be leading words but *owl* and

18. What cold-blooded cruelty did Nero manifest! what disgusting sensuality! what black ingratitude! what concentrated selfishness! what utter disregard of his duties, as a monarch and as a man!

19. The right honorable gentleman has called me "an unimpeached traitor." I ask, why not "traitor," unqualified by any epithet? I will tell him; it was because he dare not! It was the act of a coward, who raises his arm to strike, but has not courage to give the blow.

*Reply to Mr. Corry* — HENRY GRATTAN.

20. A little learning is a dangerous thing!  
 . Drink deep, or taste not the Pierian spring;

*midnight* suggest the sadness of the comparison.

What is the meaning of *portentous*? In what way is it a *portentous phrase*? (Pupils can frequently give the dictionary meaning of a word when they cannot explain its use in the sentence.)

18. To the strongest kind of leading words, the author has added the strongest modifiers that language could supply. Notice how such modifiers emphasize the meaning rather than limit it.

19. An illustration of the weakening power that can be found among modifiers. Why does he dare say, *an unimpeached traitor*, but not, *a traitor*?

20. How may the different parts of the stanza be described? *Ans.* The first part is the leading statement; the second is some advice that it calls forth; the third gives the reason underneath the advice.

There shallow draughts intoxicate the brain,  
And drinking largely sobers us again.

*Essay on Criticism* — ALEXANDER POPE.

21. The composition of man is threefold: physical, intellectual, and moral. It is the justly proportioned composition of these three that constitutes the real excellence of perfect manhood.

*The Character of Washington* — ZEBULON B. VANCE.

Define *Pierian* (pī ē' rī ān); understand also *Muses*.

Where do *shallow draughts* (drāfts) *intoxicate the brain*, and *drinking largely sober us again*? *Ans. There. There.* — Where? What intoxicates the brain *there*?

What kind of *drinking sobers us again*?

What are *shallow draughts* of learning? How do they *intoxicate*?

Memorize.

21. SENTENCE 1. How many main divisions are indicated by the punctuation? What relation does the second part bear to the first?

Define *threefold*. Explain the use of — *fold*.

What is meant by his *physical* composition? His *intellectual*? His *moral*? (Briefly.)

The question, "Which animal, only, possesses a physical, intellectual, and moral composition?" — will call attention to *man*.

SENTENCE 2. See that *justly* modifies *proportioned* and that *justly proportioned* together modify *composition*.

What phase of *excellence* are we discussing? Of *manhood*? Meaning of *justly*?

22. Oh, a dainty plant is the Ivy green,  
 That creepeth o'er ruins old!  
 Of right choice food are his meals I ween,  
 In his cell so lone and cold.
- 5 The walls must be crumbled, the stone decayed,  
 To pleasure his dainty whim:  
 And the mouldering dust that years have made,  
 1 Is a merry meal for him.  
 Creeping where no life is seen,
- 10 A rare old plant is the Ivy green.

*The Ivy Green. Pickwick Papers* — CHARLES DICKENS.

23. Viewed with reference to these facts, George Washington may be justly considered one of the greatest men whom the world has produced. Greater soldiers, more intellectual statesmen, and profounder sages have doubtless existed in the history of the English race —

Read the sentence, omitting, in turn, *justly proportioned, real, and perfect.*

Read the sentence complete.

Read the paragraph complete.

22. *Ivy green; ruins old; cell so lone and cold.* — Determine whether your pupil's correct emphasis is caused by the inversion, by the impulse of the meter, or by true appreciation of the thought.

**Right, very; extremely.**

**Ween, imagine; suppose; think (very old meaning).**

Explain *his cell*, and the idea of the *food and meals in his cell*; also *mouldering dust*.

What words are omitted from line 5?

23. Weigh carefully the parts of every modified expression and do not allow the undervaluation of a



perhaps in our own country — but not one who to great excellence in each of these fields has added such exalted integrity, such unaffected piety, such unsullied purity of soul, and such wondrous control of his own spirit.

*The Character of Washington* — ZEBULON B. VANCE.

24. How beautiful this night ! The balmiest sigh  
Which vernal Zephyrs breathe in Evening's ear,  
Were discord to the speaking quietude  
That wraps this moveless scene.

*Queen Mab* — PERCY BYSSHE SHELLEY.

25. The melancholy days are come, the saddest of  
the year,  
Of wailing winds, and naked woods, and meadows  
brown and sere ;

single one : *these facts ; justly considered ; one of the greatest men — greatest men ; greater soldiers ; more intellectual statesmen ; profounder sages ; have doubtless existed ; English race ; our own country ; great excellence ; each of these fields — these fields ; such exalted integrity ; such unaffected piety ; such unsullied purity of soul ; such wondrous control of his own spirit — his own spirit.*

24. Be very certain that the ideas suggested in these modified forms are clearly understood : *sigh — balmiest sigh ; Zephyrs — vernal Zephyrs ; Evening's ear ; quietude — speaking quietude ; moveless scene.*

**Discord**, absence of unity or harmony.

Have you ever felt a night like this ?

25. A selection in which failure to recognize the

Heaped in the hollows of the grove, the autumn  
 leaves lie dead ;  
 They rustle to the eddying gust, and to the  
 rabbit's tread ;  
 The robin and the wren are flown, and from the  
 shrubs the jay,  
 And from the wood-top calls the crow through all  
 the gloomy day.

*The Death of the Flowers* — WILLIAM CULLEN BRYANT.

26. <sup>1</sup>The intruder was an old man with a flowing white beard. <sup>2</sup>The three wallets slung across his shoulders, his large slouch hat, and tall staff marked

value of modified words and modifiers will cause "singsong."

Observe the grouping in lines 1 and 2. First we have a statement; then we have a modifying group of words (*The saddest what?*); then we have three modifying groups, pinned together (and kept apart) by *and*, — *wailing winds, naked woods, brown and sere meadows*, — each made up of two or more ideas. *Brown and sere* should not be compounded.

**Sere**; sear, dry; withered.

*Heaped* — where? What are the *hollows*?

They *rustle* to what? What is an *eddying gust*?

The *wren* nests about houses, walls, etc., throughout the United States, migrating south in the winter.

Where was the *jay*? The *crow*?

26. SENTENCE 1. A *beard*; a *white beard*; a *flowing white beard*.

him a beggar by profession, while his long blue gown and the pewter badge on his right arm, told that he belonged to that privileged class called the King's Bedesmen, or Blue-gowns. <sup>3</sup> On the King's birthday, every Blue-gown received a new gown and as many shillings as the King was years old. <sup>4</sup> The life of a Scotch beggar in the eighteenth century was really a romantic one; and if he chanced to be a Blue-gown, he belonged to the aristocracy of his order, and was a person of great importance. <sup>5</sup> He had the privilege of asking alms through all Scotland, every law against mendicity being suspended in his favor.

*The Antiquary* — SIR WALTER SCOTT. (Adapted.)

SENTENCE 2. **While**, (conjunction) at the same time that.

How many things marked him *a beggar by profession*?

How must the idea of *wallets* be modified to indicate *a beggar by profession*? The idea of his *hat*? Of his *staff*?

Read, in a manner that will call attention to every one of these necessary details.

How many things told that he belonged to the King's Bedesmen?

**Bedesmen**, licensed beggars in Scotland.

How must the idea of his *gown* be modified to indicate one of the King's Bedesmen? The idea of a *badge*?

SENTENCE 4. Why do you think the author inserted *really*? (This question calls attention to the significance of *romantic*.)

**Romantic**, suited to romance; suggestive of adventure.

## 27. THE SPACIOUS FIRMAMENT

The spacious firmament on high,  
 With all the blue ethereal sky,  
 And spangled heavens, a shining frame,  
 Their great Original proclaim.  
 The unwearied sun, from day to day,  
 Does his Creator's power display,  
 And publishes to every land  
 The work of an Almighty hand.

Soon as the evening shades prevail,  
 The Moon takes up the wondrous tale,  
 And nightly to the listening earth,  
 Repeats the story of her birth :  
 Whilst all the stars that round her burn,  
 And all the planets in their turn,  
 Confirm the tidings as they roll  
 And spread the truth from pole to pole.

What though, in solemn silence, all  
 Move round the dark terrestrial ball ?  
 What though no real voice nor sound  
 Amid these radiant orbs be found ?  
 In Reason's ear they all rejoice,  
 And utter forth a glorious voice,  
 Forever singing as they shine,  
 "The Hand that made us is divine."

JOSEPH ADDISON.

27. **Firmament.** The Hebrew word denotes an "expanse" and was in Scripture applied to the great arch or expanse over our heads in which the clouds and stars appear.

"The earth was regarded (by the ancient Hebrews) as a flat surface, bounded upon all sides by the watery deep. Above, the heavens formed a hollow vault. . . . This vault was thought to be solid and was spoken of as a *firmament*." (*Webs.*)

STANZA 1. *Firmament, sky, and heavens* are used interchangeably but the Dictionary also defines each in a way that corresponds with the poet's use.

**Sky**, the upper atmosphere; the apparent arch, or vault, of heaven, which on a clear day is of a blue color.

**Heavens**, the place where the sun, moon, and stars appear.  
**Spacious**, vast in extent.

**Ethereal** (ē thĕrĕ'ăĭl), formed of ether; containing or filled with ether.

**Spangled**, adorned with things sparkling and brilliant.

**Frame**, anything composed of parts fitted or united together; especially the constructional system, whether of timber or metal, that gives to a building, vessel, etc., its model and strength. (*Webster.*)

**Original**, originator; the one who caused them to be.

STANZA 2. **Prevail**, gain or hold superior power.

What *tale*?

What is *the story of her birth*? Who only hears it?

What *tidings*? What *truth*?

STANZA 3. *What though*. — Note how largely, in this stanza, correct expression depends upon an understanding of these words.

**What though**, what does it matter that; suppose it be true that.

Name the things included in *all*.

**Terrestrial**, earthly; the opposite of *celestial* (heavenly).  
**Orbs**, celestial bodies.

**Radiant**, beaming with brightness; emitting light.

How do *they* speak in *Reason's ear*?

What contrast do you see in stanza 3?

Can you suggest another title for the poem?

## 28. DESTRUCTION OF POMPEII

From *The Last Days of Pompeii*.

The cloud, which had scattered so deep a murkiness over the day, had now settled into a solid and impenetrable mass. It resembled less even the thickest gloom of a night in the open air than the close and  
5 blind darkness of some narrow room. But in proportion as the blackness gathered, did the lightnings around Vesuvius increase in their vivid and scorching glare.

Nor was their horrible beauty confined to the usual  
10 hues of fire; no rainbow ever rivalled their varying and prodigal dyes. Now brightly blue as the most azure depth of a southern sky; — now of a livid and snake-like green, darting restlessly to and fro as the folds of an enormous serpent; — now of a lurid and in-  
15 tolerable crimson, gushing forth through the columns of smoke, far and wide, and lighting up the whole city from arch to arch, — then suddenly dying into a sickly paleness, like the ghost of their own life!

In the pauses of the showers, you heard the rum-  
20 bling of the earth beneath, and the groaning waves of the tortured sea; or, lower still and audible but to the watch of intensest fear, the grinding and hissing murmur of the escaping gases through the chasms of the distant mountains.

Sometimes the cloud appeared to break from its  
25 solid mass, and, by the lightning, to assume quaint and vast mimicries of human or of monster shapes, striding across the gloom, hurtling one upon the other, and vanishing swiftly into the turbulent abyss of  
30 shade; so that, to the eyes and fancies of the affrighted wanderers, the unsubstantial vapors were as the bodily forms of gigantic foes, — the agents of terror and of death.

The ashes in many places were already knee-deep;  
35 and the boiling showers which came from the steaming

breath of the volcano forced their way into the houses, bearing with them a strong and suffocating vapor. In some places, immense fragments of rock, hurled upon the house roofs, bore down along the streets  
40 masses of confused ruin, which yet more and more, with every hour, obstructed the way; and, as the day advanced, the motion of the earth was more sensibly felt, — the footing seemed to slide and creep, — nor could chariot or litter be kept steady, even on the  
45 most level ground.

Sometimes, the huger stones striking against each other as they fell, broke into countless fragments, emitting sparks of fire, which caught whatever was combustible within their reach; and along the plains  
50 beyond the city the darkness was now terribly relieved; for several houses, and even vineyards, had been set on flames; and at various intervals the fires rose sullenly and fiercely against the solid gloom.

To add to this partial relief of the darkness, the  
55 citizens had, here and there, in the more public places, such as the porticoes of temples and the entrances to the forum, endeavored to place rows of torches; but these rarely continued long; the showers and the winds extinguished them, and the sudden darkness  
60 into which their sudden birth was converted had something in it doubly terrible and doubly impressive on the impotence of human hopes, the lesson of despair.

Frequently, by the momentary light of these torches, parties of fugitives encountered each other,  
65 some hurrying toward the sea, others flying from the sea back to the land; for the ocean had retreated rapidly from the shore; — an utter darkness lay over it, and, upon its groaning and tossing waves, the storm of cinders and rocks fell without the protection which  
70 the streets and roofs afforded to the land.

Wild — haggard — ghastly with supernatural fears, these groups encountered each other, but without the leisure to speak, to consult, to advise; for the showers

fell now frequently, though not continuously, extinguishing the lights, which showed to each band the death-like faces of the other, and hurrying all to seek refuge beneath the nearest shelter.

The whole elements of civilization were broken up. Ever and anon, by the flickering lights, you saw the thief hastening by the most solemn authorities of the law, laden with, and fearfully chuckling over, the produce of his sudden gains. If, in the darkness, wife was separated from husband, or parent from child, vain was the hope of reunion. Each hurried blindly and confusedly on. Nothing in all the various and complicated machinery of social life was left save the primal law of self-preservation!

SIR EDWARD BULWER-LYTTON.

28. **Pompeii**, an ancient city of southern Italy, twelve miles from Naples. It was overwhelmed and completely destroyed by the eruption of Vesuvius, A.D. 79.

What is the difference in the meaning of:

<i>solid</i>	and <i>impenetrable</i> <sup>2</sup>	<i>strong</i>	and <i>suffocating</i> <sup>37</sup>
<i>vivid</i>	and <i>scorching</i> <sup>7</sup>	<i>sullenly</i>	and <i>fiercely</i> <sup>53</sup>
<i>varying</i>	and <i>prodigal</i> <sup>10</sup>	<i>terrible</i>	and <i>impressive</i> <sup>61</sup>
<i>livid</i>	and <i>snake-like</i> <sup>12</sup>	<i>groaning</i>	and <i>tossing</i> <sup>68</sup>
<i>lurid</i>	and <i>intolerable</i> <sup>14</sup>	<i>wild — haggard — ghastly</i> <sup>71</sup>	
<i>grinding</i>	and <i>hissing</i> <sup>22</sup>	<i>frequently</i>	and <i>continuously</i> <sup>74</sup>
<i>quaint</i>	and <i>vast</i> <sup>26</sup>	<i>blindly</i>	and <i>confusedly</i> <sup>84</sup>
<i>human</i>	or <i>monster</i> <sup>27</sup>	<i>various</i>	and <i>complicated</i> <sup>86</sup>

The above list is an excellent illustration of the value of modifying words. Note how importantly each word contributes to the thought.

(See appended glossary for the meaning of all unusual words.)



One of the objects of the reading class is to increase the pupil's vocabulary. An increased vocabulary should be a working vocabulary. Too often it is only a pronouncing one.

Too much attention is given to the meaning of expressions, and too little to the meaning of single words. Some expressions may properly be studied as wholes. Of such are the following:

*in proportion*<sup>5</sup>      *at intervals*<sup>52</sup>      *ever and anon*<sup>79</sup>

They are recognized "expressions," and the dictionary treats them as such. *The tortured sea* (line 21) is an example of figurative expressions, and its significance must be gleaned through the imagination and the meaning of *tortured*. Many expressions that appear to be figurative will be found, on consulting a dictionary, to be illustrations of literal uses of words. *From arch to arch* (line 17) is an example of expressions that require special explanation because they have a special meaning in the selection. But the meaning of far the larger proportion of expressions should be sought first in the significant words.

Lines 25-33. *Sometimes the cloud* (Which cloud?) *appeared to break from its solid mass* (What did *solid and impenetrable mass* mean in line 2?), *and, by the lightning* (What lightning?), *to assume . . . mimicries of human or of monster shapes*.

Do not ask, "What are *mimicries of human or monster shapes*?" The pupil would probably reply, "Imitations," and but a fractional part of the meaning would be grasped.

**Mimicries**, ludicrous imitations (ludicrous, comic; sportive; ridiculous).

**Monster**, huge; of enormous or extraordinary size.

*Quaint and vast mimicries:*

**Quaint**, fanciful; singular; curious.

**Vast**, boundless; of great extent.

Can you imagine *quaint and vast mimicries of human or of monster shapes* in clouds?

Do not ask, "What does *striding across the gloom* mean?"

**Striding**, walking with long and measured steps.

**Gloom**, partial or total darkness.

Expressed in the terms of the definitions, it becomes: "walking with long and measured steps across the partial or total darkness." Observe that while the definitions throw light upon the expression, the author has chosen the neater way of expressing the thought.

Can you imagine *quaint and vast mimicries of human or of monster shapes --- striding across the gloom?* If you cannot, the author's work, for you, has been in vain.

Do not ask, "What does *hurtling one upon the other* mean?" unless you are sure that *hurtling* (pushing forcibly; rushing with rapidity and violence) is understood.

Can you imagine *quaint and vast mimicries of human or of monster shapes --- striding across the gloom, and hurtling one upon the other?*

Be circumspect in such requirements as, "What is meant by *turbulent abyss of shade?* — Express the meaning in your own words." It is difficult to express concisely, in other words, the meaning of many expressions, and "talking around them" is not a great help. The author has usually used an admirable form, and a

better one than the pupil can invent; therefore study the author's meaning so that his form can be understood and appreciated.

The expression, "Explain *turbulent abyss of shade*," requires the following analysis:

**Shade**, darkness; obscurity.

**Abyss**, any deep, immeasurable space.

**Turbulent**, violently agitated.

A *turbulent abyss of shade* is, therefore, a violently agitated deep, immeasurable space of darkness or obscurity. How many pupils would express that "in their own words"?

To what *turbulent abyss of shade* does the author refer?

When the definitions of the words are clear, the teacher may read a passage slowly, having the pupils fill in the meanings, thus: *the turbulent* — (violently agitated) — *abyss* — (deep, immeasurable space) — *of shade* — (of darkness or obscurity).

Now, can you imagine *quaint and vast mimicries of human or of monster shapes --- striding across the gloom --- hurtling one upon the other --- and vanishing swiftly into the turbulent abyss of shade?*

A close study of the English language is no harder for our pupils than the study of foreign languages later required of them, and it is a matter for serious consideration that the average high school graduate's working vocabulary is not broader after twelve years' study of the English language.

The study of words is important not only that pupils may develop a vocabulary, but that they may be able

to appreciate the diction of a good author and correctly value the limited efforts of a poor one. Not only the difficult new words should be defined, but plenty of practice should also be given in expressing clearly and concisely the meanings of words that are in more common use.

The following word study may be carried on in connection with this selection, and the glossary is appended for the purpose.

## Page 98.

murkiness	hues	gushing	chasms
increase	rivalled	pauses	affrighted
glare	azure	audible	bodily
confined	crimson	intensest	gigantic

## Page 99.

hurled	emitting	despair	protection
obstructed	combustible	frequently	supernatural
sensibly	relieved	momentary	encountered
footing	forum	fugitives	leisure
chariot	converted	retreated	consult
litter	impotence	cinders	

## Page 100.

refuge	flickering	chuckling	primal
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## Explain :

unsubstantial vapors <sup>31</sup>	partial relief <sup>54</sup>
agents of terror <sup>32</sup>	porticoes of temples <sup>56</sup>

The manner of conducting the word studies should vary from day to day, and definitions should be made as interesting as possible.

## GLOSSARY

**Affrighted**, terrified.

**Agents**, active powers or causes.

**Audible**, capable of being heard.

**Azure**, resembling the color of the clear blue sky; cloudless.

**Blindly**, without reason or understanding.

**Bodily**, real; actual.

**Chariot**, in ancient times, a two-wheeled car or vehicle for war, racing, state processions, etc.

**Chasm** (kǎz'm), a deep opening made by disruption (bursting and separating), as a breach in the earth or a rock.

**Chuckling**, laughing in a suppressed, broken manner; expressing inward triumph, satisfaction, or exultation.

**Cinders**, hot coals, or the like, without flame.

**Civilization**, an advanced state of material and social well-being, as applied to human society.

**Combustible**, capable of catching fire.

**Complicated**, consisting of parts closely combined or associated; complex.

**Confined**, restrained within limits; limited.

**Confusedly**, in a disordered, perplexed manner.

**Consult**, seek the opinion or advice of; take counsel together.

**Continuously**, without interruption.

**Converted**, changed or altered from one state to another.

**Crimson**, a deep red color, tinged with blue.

**Despair**, utter hopelessness; discouragement.

**Element**, one of the simplest parts or principles of which anything consists, or into which it may be analyzed.

**Emitting**, sending forth; throwing out.

**Encountered**, met face to face; met suddenly and accidentally.

**Ever, ever and anon**, now and then; indicates indefinite repetition or continuation.

**Flickering**, wavering or twinkling; wavering unsteadily, as a flame in a current of air.

**Foes**, enemies.

**Folds**, coils, or series of rings (of a serpent).

**Footing**, the foundation to stand on.

**Forum** (*Roman Antiquities*), the public or market place of a city, which was the center of judicial and other public business, and formed a natural place of public assembly.

**Frequently**, at short intervals; often.

**Fugitives**, persons fleeing from danger, etc.

**Ghastly**, deathlike; pallid.

**Gigantic**, immense; huge; of extraordinary size.

**Glare**, bright, dazzling light.

**Groaning**, uttering deep, low-toned, moaning sounds.

**Gushing**, rushing or issuing with violence and rapidity.

**Haggard**, having the look of one wasted by want, anxiety, or suffering.

**Hissing**, a noise like that made by escaping steam or water touched by hot metal.

**Hues**, shades of color.

**Hurled**, thrown with violence; driven with great force.

**Impenetrable**, incapable of being penetrated or pierced.

**Impotence** (im'), weakness; want of strength or power.

**Impressive**, having power to affect forcibly or deeply.

**Increase**, expand; swell; enlarge.

**Intense**, extreme in degree.

**Intervals** *at*, from time to time; now and then.

**Intolerable**, not to be endured.

**Leisure**, time at one's disposal.

**Litter**, a bed or stretcher so arranged with poles at the

sides, that a sick or wounded person may be carried in or on it by men or beasts.

**Livid**, black and blue; of a lead color.

**Lurid**, ghastly pale; pale yellow.

**Momentary**, continuing only a moment.

**Murkiness**, darkness; obscurity; gloom.

**Obstructed**, blocked up; stopped up or closed, as a passage.

**Partial**, not total or entire.

**Pauses**, temporary stops.

**Portico**, an open space covered by a roof supported on columns; a kind of porch before the entrance of a building fronted by columns.

**Primal**, first; original.

**Prodigal**, profuse; very liberal.

**Proportion** *in*, in the degree or measure that; according.

**Protection**, shelter.

**Refuge**, shelter or protection from danger.

**Relief**, the removal, or partial removal, of anything oppressive or burdensome.

**Relieved**, set off by contrast.

**Retreated**, receded; withdrawn.

**Rivalled**, stood in competition with.

**Scorching**, parching or burning the surface.

**Sensibly**, capable of being recognized by the senses.

**Suffocating**, choking; stifling.

**Sullen**, gloomily angry and silent.

**Supernatural**, relating to that which is beyond nature.

**Temple**, an edifice dedicated to the worship of a deity, and in ancient times, usually regarded as a residing place of the deity, whose presence was symbolized by a statue, or other sacred token.

**Terror**, violent dread; extreme fear; fear that agitates body and mind.

**Tortured**, put to torture; tormented; distorted.

**Unsubstantial**, not real; not solid.

**Vain**, useless.

**Vapor**, any visible substance floating in the air, and impairing its transparency.

**Varying**, changing; altering.

**Vivid**, intense; bright; brilliant.

Reread, applying your understanding of Modified Words and Modifiers:

Chap. I, Nos. 23, 25, 26, 31.

Chap. II, Nos. 22, 25, 27, 30, 31, 34.

Suitable questions for a written lesson may be chosen from those already asked.



## CHAPTER V

### STUDIES IN SERIES

The subject of Series is presented not only from the viewpoint of construction, from which we see series of words, phrases, clauses, short sentences, or paragraphs; but also from the viewpoint of literary application, from which we see series of arguments, illustrations, comparisons, and other literary forms.

Beginning with the simplest problems in series, the Studies lead by rational progression into long and involved illustrations, and conclude with titled selections suited to the teaching of the subject in hand.

#### PEDAGOGICAL INTRODUCTION

The aim of this chapter is to familiarize pupils with one of the most common forms in composition, and to enable them to recognize such a form at sight. The reading of short series, and series made up of short, regularly formed parts is soon taught, but the reading of long and involved series is a more difficult matter. Pupils as a rule have not been taught to grasp nor trained to hold involved ideas of any length, and much careful analytical work and oral practice are needed along this line.

Something more than this, however, is needed. In the reading class we are training pupils to be intelligent sight readers as well as skillful interpreters of studied

selections, and this phase of the work requires some knowledge of the principles underlying correct expression.

To teach a principle first, and then to deal with thought according to the principle, is a method most certainly to be condemned; but to develop correct expression through easy gradations of thought and then to take note of the manner in which expression has manifested itself, — bringing to bear upon the experience any helpful ideas that can be gleaned from other minds, — is a reasonable and rational proceeding. To do a thing over and over, and never take note of how it is done, is a proceeding as much to be condemned in the reading class as in any other. We learn to “read by reading” somewhat as we learn “to do by doing,” presupposing in each case that some notice is taken of the method of action and its effect.

The shorter, easier selections are studied first, in order that pupils may be led open-eyed into the longer and more difficult ones. The “leading” should be done in such a way that they will not only be able to read long and involved sentences correctly after study, but also at sight.

This latter preparation necessitates, *first*, such a degree of familiarity with sentence forms that, given the first part of an ordinary sentence or clause, the reader can be reasonably certain of the general character of the part or parts to follow; and, *second*, such a thorough understanding of the inflections naturally used under given conditions, that he can apply them promptly and correctly according to principle, when it is impossible for him to wait for the guidance of the thought.

There are wide differences among pupils as to ability

to express thought or feeling through the voice; differences due to individual conditions, associations, and temperaments. The teacher is obliged to recognize these differences. They force themselves upon her attention. One pupil has a voice full of music, with easy waves and slides, — graceful and refined; another comes with a croak of natural hoarseness, a movement unvaryingly stiff and straight, or awkwardly zigzag, or monotonous, and the teacher must needs bring to bear the best of every possible method in her effort to overcome in the shortest possible time the effects of heredity, environment, or disposition.

One wave that needs to be understood and mastered for use in long, involved sentences, is the wave that may be indicated thus  $\vee$  or  $\lambda$ . In general, the rising inflection,  $/$  or  $\swarrow$ , denotes incompleteness; the falling,  $\backslash$  or  $\searrow$ , completeness. As long as the voice falls,  $\backslash$ , it says to the hearers, "You may hold this thought in mind by itself;" when it rises, it says, "There is more to come." Therefore the above compound slide speaks two messages to the hearer. The first,  $\backslash\swarrow$ , says, "This is all of this part of the thought; consider it," — and the hearer will consider it as long as the inflection continues. The moment an upward turn is given  $\swarrow\swarrow$ , no matter how small it may be in proportion to the downward one, it says, "There is more to come," and the hearer will wait. The downward part will be long or short in proportion to the completeness and the separate importance of the idea.

The voices of many pupils are awkward and unused to compound waves, and their minds are correspondingly awkward and unused to continuous thinking.

The conversation of pupils is, for the most part, made up of short sentences, simple in construction. The consequent lack of practice in long sentences that require continuous thinking and continuous inflections other than the simple rising or falling of the voice, partly accounts for the tendency to express thoughts as complete before they are completed, and to break up long sentences into many disconnected parts.

Pupils need to be taught to recognize the leading forms of sentences in which continuousness of thought manifests itself. Through a study of the thought of each division of such sentences, and of the relations of the various divisions, and through a steadily increasing ability to hold more than one thought in the mind at a time, they may be led to natural expression. Following this, they may take note of the action of the voice under given conditions, and apply the same, according to principle, to similar passages in sight reading.\*

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\*The following simple exercises are beneficial in promoting flexibility of voice :



The exercises may be practiced with the syllable *do* first, and later, with the vowels in regular order.

The speaking voice should have an octave range, but the voices of pupils should never be forced to a straining point.

Voices can often be coaxed into an easier upward slide by combining singing and speaking, thus :



## SELECTIONS AND SUGGESTIVE STUDIES

1. Corn, wheat, oats, potatoes, hay, tobacco, wool, and butter are the principal agricultural productions throughout the Central States.
  2. The principal agricultural productions throughout the Central States are corn, wheat, oats, potatoes, hay, tobacco, wool, and butter.
  3. A deep, intense, ominous silence pervaded the dangerous assembly.
  4. Extraordinary energy, skill, and perseverance were shown in the work.
- 

1. An enumeration of unmodified words about which the same thing is said. The monotonous length of the series will tempt many to vary the truthful rising inflection that says: "These words present the parts of a whole idea and each stands in exactly the same relation to something that is to follow." To introduce an occasional falling inflection is to deceive your hearers into a momentary belief that the series is complete when it is not, and to place upon them the necessity of "piecing two and two together" as you read further.

2. Differs from No. 1 in that the position of the series at the end of the sentence causes the concluding word of the series to be the completion of the thought, and the inflection on it will therefore truthfully be falling instead of incomplete as in No. 1.

3. A series of modifiers, each bearing the same relation to the leading word.

4. One modifier, bearing the same relation to each of a series of words.

5. The long voyage, the tedious overland route, and the beautiful trip down the Mississippi would form the background of her story.

6. The great burdens he had borne, the terrible anxieties and perplexities that had poisoned his life, the peaceful scenes he had forever left behind, swept across his memory.

7. The sea carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

8. The whole substance of the winds is drenched and bathed and washed and winnowed and sifted through and through by this baptism in the sea.

9. Richelieu exiled the mother, oppressed the wife, degraded the brother, and banished the confessor, of the king.

5. A series of subjects, each differently modified.  
Read, first, omitting the modifiers.

6. No. 5 expressed an idea about a series of modified words; No. 6 expresses an idea about a series of clauses.

7. A series in which the last unit climactically includes those that precede it. Each unit of the series is equally related to both what goes before and what comes after. (*The sea carried . . . into the boiling surge.*)

8. A series of action words that are related with equal importance both to what goes before and what comes after. The presence of the connecting word lends individual importance to each.

9. A series of action words, each of which has its

10. He that loveth a good book will never want a faithful friend, a wholesome counselor, a cheerful companion, an effectual comforter.

ISAAC BARROW.

11. Having decided upon her course of action, she chose the articles with feverish haste — dolls, tops, wagons, carts, books, balls, marbles, toys of every description, until she was sure there would be plenty and to spare.

12. The one with yawning made reply :  
 "What have we seen ? Not much have I !  
 Trees, meadows, mountains, groves, and streams,  
 Blue sky, and clouds, and sunny gleams."

The other, smiling, said the same ;  
 But, with face transfigured and eye of flame :  
 "Trees, meadows, mountains, groves, and streams,  
 Blue sky and clouds and sunny gleams !"

own object, and the objects having a common modifier (*of the king*). The coming of the common modifier needs to be kept in mind when reading *mother, wife, and brother*, as well as when reading *confessor*.

**Richelieu** (rē shēlyû'), a distinguished French Cardinal (1585-1642).

10. A series of objects, each of which has its own modifiers.

*Never want* how many things ? Read, first, omitting the modifiers. Memorize.

11. Unimportant enumeration of details.

12. Both unimportant and important enumeration of details. The mind's measure of the parts of a series

13. Whither are the Cherokees to go? What are the benefits of the change? What system has matured for their security? What laws for their government?

---

may be so large that each may momentarily stand alone, and a falling inflection on each be the result. Carelessly the one says:

“Trées, méadows, móuntains, gróves, and stréams,  
Blue ský, and clóuds, and sunny gléams,”

while the other, recalling each beauty with intense appreciation, that for a moment shuts out all other scenes, employs the falling inflection, showing completeness. The hearer, however, is not deceived, for the emotional spell holds him, and before it is broken, a new idea has taken the place of the old. Thus we have:

“Trèes, mèadows, mòuntains, gròves, and strèams,  
Blue ský and clòuds and sunny glèams!”

Are the parts of any of the preceding series important enough to warrant such separation?

13. Even a series of questions may take the falling inflection when each question is equivalent to a statement of an opposite character.

Read the series of questions first as simple inquiries, and then read again with the following interpretations:

Whither are the Cherokees to go? (There is no place to which they can go.)

What are the benefits of the change? (There are no benefits.)



14. The tourist traveled in Spain, Greece, Egypt, and Palestine.

15. Questions of right and wrong should be settled without respect to high or low, male or female, friend or foe.

16. Anarchy and confusion, poverty and distress, desolation and ruin are the consequences of civil war.

17. No pain, no palm; no thorns, no throne; no gall, no glory; no cross, no crown.

WILLIAM PENN.

What system has matured for their security? (No system has matured for their security.)

What laws for their government? (No laws [have matured] for their government.)

Give each question the force of a convincing contrary statement.

14. A series of leading words in a phrase.

Read, expressing the *and*. What is the effect?

15. A series of contrasting words arranged in pairs.

Express the meaning of the sentence more briefly.

Compare with No. 14. Note growth in difficulty.

16. A series of pairs of words of similar meaning.

17. A series of balanced ideas.

The semicolons indicate how many divisions?

How many parts to each division? Did the author use any method in grouping them? Note the arrangement of condition and effect.

Do you suppose the alliteration was accidental?

Paraphrase.

18. The manufactures of the Central States are chiefly agricultural implements, iron castings, steam engines, and other machinery; flour and meal and spirituous and malt liquors; leather, boots and shoes; and lumber, carriages and wagons.

19. If we think of glory in the field; of wisdom in the cabinet; of the purest patriotism; of morals without a stain, the august figure of Washington presents itself as the personation of all these ideas.

20. Without these three things, — the prison, the schools, and the hearth, — social order could not be maintained a twelvemonth.

21. The prospect before him is a sad one, — misery, pain, and death.

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18. An example of a long series and a forced attempt at grouping.

The sentence is taken from a geography. The items are probably grouped to make them easier to remember.

19–21. These exercises illustrate the position that a series may occupy.

19. A conditional series, the leading idea of each part being materially modified, and the concluding thought of the sentence referring equally to each part. What do the semicolons say?

20. An inserted appositional series.

21. A concluding series.

22. A series of independent clauses.

22. There is a pleasure in the pathless woods,  
 There is a rapture on the lonely shore,  
 There is society where none intrudes  
 By the deep sea, and music in its roar.

*Childe Harold's Pilgrimage* — LORD BYRON.

23. First in war, first in peace, and first in the hearts of his countrymen, he was second to none in the humble and endearing scenes of private life. Pious, just, humane, temperate, sincere; uniform, dignified, and commanding, his example was as edifying to all around him as were the effects of that example lasting.

*Eulogy on Washington* — GENERAL HENRY LEE.

24. <sup>1</sup> Every young man is now a sower of seed on the field of life. <sup>2</sup> The bright days of youth are the

*There is* (repeated). — How many things? *Ans.* Four: *pleasure, rapture, society, and music.* — Where?

What apparent contradiction do we have in line 3?

From the beautiful apostrophe to the ocean, which Byron viewed from Alban Mount in Italy.

23. A series containing repeated words.

What is the difference between being *first*, and being *second to none*?

What is the meaning of *edifying*? Understand the use of *as . . . as*.

Long series are never monotonous when with each succeeding part a new idea is presented. How different is the meaning of *dignified* from *sincere*, and of *commanding* from *pious*!

24. SENTENCE 3. Do not overlook the force of the

seedtime. <sup>3</sup> Every thought of your intellect, every emotion of your heart, every word of your tongue, every principle you adopt, every act you perform, is a seed whose good or evil fruit will be the bliss or bane of your after life.

25. Beauty is but a vain and doubtful good ;  
 A shining gloss that fadeth suddenly ;  
 A flower that dies when first it 'gins to bud ;  
 A brittle glass that's broken presently,—  
 5 A doubtful good, a gloss, a glass, a flower,  
 Lost, faded, broken, dead within the hour.

*The Passionate Pilgrim* — WILLIAM SHAKESPEARE.

comparison in the singular number (*is a seed*).

Memorize. As an aid, note :

(a) The subject with which each part of the series deals (thoughts; emotions; words; principles; acts), and the natural relations expressed (*thought, intellect; emotion, heart; etc.*).

(b) The ideas between which each *or* offers a choice.

25. Compare with sentence 3, No. 24. No. 24 says that a number of things are one thing; No. 25 says that one thing is a number of things.

Trace the series in No. 25. What does the comma and dash after *presently* say?

Find the ideas of line 5 in lines 1-4. The ideas of line 6 in lines 1-4.

Trace the related parts in lines 5 and 6.

*Within the hour* is a repetition of what ideas in lines 2-4?

Do you agree that *beauty is a doubtful good*?

26. I say nothing of the notorious profligacy of his character; nothing of the reckless extravagance with which he wasted an ample fortune; nothing of the disgusting intemperance which has sometimes caused him to reel in our streets; — but I aver that he has exhibited neither probity nor ability in the important office which he holds.

27. I have done my duty; I stand acquitted to my conscience and my country; I have opposed this measure throughout; and I now protest against it, as harsh, oppressive, uncalled for, unjust; as establishing an infamous precedent, by retaliating crime against crime; as tyrannous, — cruelly and vindictively tyrannous.

*Speech on the Irish-Disturbance Bill* — DANIEL O'CONNELL.

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26. An emphatic general statement (*I aver that he has exhibited*, etc.) made to balance a series of details in which the speaker pretends to suppress what he is at the very time mentioning. — *I say nothing . . . but I aver*. Meaning of *aver*?

Determine the relative value of the repeated words; the comparative value of each modifier and modified word; and notice how *neither* and *nor* point to *probity* and *ability*.

27. A good example of a series of emphatic statements.

Trace the semicolons and compare the parts. Are there six divisions in the entire thought or four divisions with the fourth, in turn, made up of three?

Note the force of the descriptive words.

Such words as *infamous* (in'fä mŭs), *precedent*

28. If we work upon marble, it will perish; if we work upon brass, time will efface it; if we rear temples, they will crumble into dust; but if we work upon immortal minds, if we imbue them with right principles, with the just fear of God and love of our fellow-men, we engrave on those tablets something which will brighten to all eternity.

DANIEL WEBSTER.

(prěs'ěděnt), *retaliating* (rětălĩ ātĩng), *cruelly* (krōō'ěl ĭ), *vindictively* (vĩn dik'tiv ĩ), and *tyrannous* (tĩr'ă nũs) make good exercises in pronunciation and articulation. When placing lists upon the blackboard for practice, the various forms of the words may be included; as *infamize*, *infamous*, *infamously*, *infamousness*, *infamy*, *infamies*. It lends variety and usefulness to the exercise. Pupils will frequently pronounce one form of a word and stumble upon another. Each form may be used in a sentence.

**Daniel O'Connell**, a famous Irish patriot.

The Irish-Disturbance Bill was an act introduced in the British Parliament for the purpose of securing better order in Ireland.

28. Outlined, the balancing of the parts stands thus:

If we work upon marble	it will perish
if we work upon brass	time will efface it
if we rear temples	they will crumble into dust

but

if we work upon immortal minds	we engrave on those tablets some-
	thing which will brighten to all
	eternity
if we imbue them	
	with right prin-
	ciples
	with the just fear
	of God
	and
	[with] love of our
	fellow-men

29. Blessings on him who invented sleep, — the mantle that covers all human thoughts, the food that appeases hunger, the drink that quenches thirst, the fire that warms cold, the cold that moderates heat, and, lastly, the general coin that purchases all things, the balance and weight that equals the shepherd with the king, and the simple with the wise.

*Don Quixote* — MIGUEL CERVANTES.

30. <sup>1</sup> Webster could awe a senate; Everett could charm a college; Choate could delude a jury; Clay could magnetize a senate, and Tom Corwin could hold

Note not only the series of conditional clauses, but also the series of phrases.

Memorize.

29. A long appositional series, which is saved from monotony by the introduction of *lastly* and the dual character of the last part. Let the teacher read the leading ideas, — *the mantle, food, drink, fire, cold, coin, balance and weight*, — and the pupils supply the modifying ideas.

Note that when the leading idea of the last part is doubled (*balance and weight*), the modifying idea of the clause is also doubled. (*that equals the shepherd with the king, and the simple with the wise*). Note the contrasting words.

Paraphrase each part of the series.

30. Containing two series, the second of which is dependent upon the first for clearness and force.

SENTENCE I. A series of independent clauses, followed by one opposed statement. Compare with No. 26.

a mob in his right hand ; but no one of these men could do more than this one thing. <sup>2</sup> The wonder about O'Connell was that he could out-talk Corwin, he could charm a college better than Everett, and leave Henry Clay himself far behind in magnetizing a senate.

*Oration on O'Connell* — WENDELL PHILLIPS.

31. And what is so rare as a day in June ?  
 Then, if ever, come perfect days ;  
 Then Heaven tries earth if it be in tune,  
 And over it softly her warm ear lays.

5 We may shut our eyes, but we cannot help  
 knowing

What is Mr. Phillips discussing ? *Ans.* The superiority of O'Connell as an orator. Keep that in mind as you read : *but no one of these men could do more than this one thing.*

SENTENCE 2. Compare the series with the series in sentence 1. — Which orators have been omitted ?

Trace the related expressions. Appreciate the significance underlying words and expressions ; — for instance, *he could out-talk Corwin* ; and *Corwin could hold a mob in his right hand*. Why did Wendell Phillips use the expression *out-talk* in this case ? (Because earnest, face-to-face talk is the style of oratory best suited to soothing lawless disorder.)

31. Containing a long series of completing thoughts in the form of clauses introduced by *that*.

Do not let the similarity in the form of the sixth line cause you to infer carelessly that the series begins there.



That skies are clear and grass is growing ;  
 The breeze comes whispering in our ear  
 That dandelions are blossoming near,  
 That maize has sprouted, that streams are  
 flowing,  
 10 That the river is bluer than the sky,  
 That the robin is plastering his house hard by.

*The Vision of Sir Launfal* — JAMES RUSSELL LOWELL.

32. <sup>1</sup> On looking at the matter closely, I perceive that most birds, not denominated songsters, have, in the spring, some note or sound or call that hints of a song, and answers imperfectly the end of beauty and art. <sup>2</sup> As a "livelier iris changes on the burnished dove," and the fancy of the young man turns lightly to thoughts of his pretty cousin, so the same renewing spirit touches the "silent singers," and they are no longer dumb; faintly they lisp the first syllables of

The series does not belong with *knowing*; it is made up of the things that *The breeze comes whispering in our ear*.  
 Memorize.

32. SENTENCE 1. *Not denominated "songsters."* — We all know that the "songsters" have sweeter notes in the spring; but the same idea concerning non-songsters is not so generally remarked.

SENTENCE 2. "*Livelier iris:*"

In the Spring a fuller crimson comes upon the robin's breast;  
 In the Spring the wanton lapwing gets himself another crest;  
 In the Spring a *livelier iris changes on the burnish'd dove*;  
 In the Spring a young man's fancy lightly turns to thoughts of  
 love.

*Locksley Hall* — ALFRED TENNYSON.

*Marvelous tale.* — Of love.

the marvelous tale. <sup>3</sup> Witness the clear, sweet whistle of the gray-crested titmouse, — the soft, nasal piping of the nuthatch, — the amorous, vivacious warble of the bluebird, — the long, rich note of the meadow lark, — the whistle of the quail, — the drumming of the partridge, — the animation and loquacity of the swallows, and the like. <sup>4</sup> Even the hen has a homely, contented carol; and I credit the owls with a desire to fill the night with music. <sup>5</sup> All birds are incipient or would-be songsters in the spring.

*Wake-Robin* — JOHN BURROUGHS.

33. O for boyhood's painless play,  
 Sleep that wakes in laughing day,  
 Health that mocks the doctor's rules,  
 Knowledge never learned of schools,  
<sup>5</sup> Of the wild bee's morning chase,  
 Of the wild-flower's time and place,  
 Flight of fowl and habitude  
 Of the tenants of the wood;  
 How the tortoise bears his shell,

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SENTENCE 3. Notice that the author uses not only a comma to separate the parts of his series, but also a dash. The double mark says: "You will need more than the usual time to consider these illustrations, for you see it will take a moment to recall the sounds." Try to feel the differences conveyed by such words as *soft*, *vivacious*, *long rich note*, *whistle*, *drumming*, and *animation*, and try to express the idea when reading.

Are any of these birds denominated "songsters"?

SENTENCE 4. Have you ever noticed the *homely, contented carol* of the hen?

Do we hear the owls more often *in the spring*?

- 10 How the woodchuck digs his cell,  
 And the ground mole sinks his well ;  
 How the robin feeds her young,  
 How the oriole's nest is hung ;  
 Where the whitest lilies blow,  
 15 Where the freshest berries grow,  
 Where the groundnut trails its vine,  
 Where the wood grape's clusters shine ;  
 Of the black wasp's cunning way,  
 Mason of his walls of clay,  
 20 And the architectural plans  
 Of gray hornet artisans ! —  
 For, eschewing books and tasks,  
 Nature answers all he asks ;  
 Hand in hand with her he walks,  
 25 Face to face with her he talks,  
 Part and parcel of her joy, —  
 Blessings on the barefoot boy !

*The Barefoot Boy* — JOHN GREENLEAF WHITTIER.

33. *O for . . . play, sleep, health, knowledge.* — A series of variously modified words, carrying us to line 9, and including a second series regarding *knowledge*.

Of the wild bee's morning chase,  
 Of the wild-flower's time and place,  
 [Of the] Flight of fowl and [of the] habitude of the  
 tenants of the wood.

Opinions may differ regarding the grouping of the next series, but see to it that each pupil has an opinion. One may think that all these *hows* and *wheres* are further modifying ideas of *knowledge* and that *of* is understood. Another may think the series beginning with *How* is explanatory of the *habitude of the tenants of the wood*, and may see in the first four lines beginning

34. <sup>1</sup> One may judge of the spirits and disposition of a man by his ordinary gait and mien in walking. <sup>2</sup> He who habitually pursues abstract thought, looks down on the ground. <sup>3</sup> He who is accustomed to sudden impulses, looks up with a kind of jerk. <sup>4</sup> He who is a steady, cautious, merely practical man, walks on deliberately, his eyes straight before him. <sup>5</sup> But the man of pushing, lively temperament, who, though practical, is yet speculative, walks with a spring, — his port has something of defiance — his form is erect, but without stiffness.

*My Novel* — SIR EDWARD BULWER-LYTTON.

with *Where* a series explanatory of the wild-flower's time and place.

A study of the punctuation shows us that Mr. Whittier himself divides the series into groups (note semicolons). Study his grouping of the first twenty-one lines. Observe how the general subjects of the groups differ: lines 9–11, animals; 12, 13, birds; 14–17, flowers and fruit; 18–21, wasps and hornets. This grouping lends variety to thirteen lines which, without it, would grow monotonous.

Explain lines 9, 10, 11, 13, 19, 24.

Meaning of *architectural plans*? *Artisans*? *Part and parcel*?

**Eschewing**, avoiding as distasteful.

34. A series of sentences.

35. As spoken by Jacques, one of the attendants of the banished Duke, during the dinner scene in the forest.

How many parts has the series?

Explain the meaning of all unusual expressions.

## 35. THE SEVEN AGES OF MAN

From *As You Like It. Act II. Scene VII.*

<sup>1</sup> All the world's a stage,  
 And all the men and women merely players;  
 They have their exits and their entrances,  
 And one man in his time plays many parts,  
<sup>5</sup> His acts being seven ages. <sup>2</sup> At first the infant,  
 Mewling and puking in the nurse's arms;  
 Then the whining schoolboy, with his satchel  
 And shining morning face, creeping like snail  
 Unwillingly to school; and then the lover,  
<sup>10</sup> Sighing like furnace, with a woeful ballad  
 Made to his mistress' eyebrow; then a soldier,  
 Full of strange oaths and bearded like the pard,  
 Jealous in honor, sudden and quick in quarrel,  
 Seeking the bubble reputation  
<sup>15</sup> Even in the cannon's mouth; and then the justice,  
 In fair round belly with good capon lin'd,  
 With eyes severe and beard of formal cut,  
 Full of wise saws and modern instances;  
 And so he plays his part. <sup>3</sup> The sixth age shifts  
<sup>20</sup> Into the lean and slipper'd pantaloon,  
 With spectacles on nose and pouch on side,  
 His youthful hose well sav'd, a world too wide  
 For his shrunk shank; and his big manly voice,  
 Turning again toward childish treble, pipes  
<sup>25</sup> And whistles in his sound. <sup>4</sup> Last scene of all,  
 That ends this strange eventful history,  
 Is second childishness and mere oblivion,  
 Sans teeth, sans eyes, sans taste, sans every thing.

WILLIAM SHAKESPEARE.

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**Sans**, without; deprived or destitute of.

**Saws**, sayings; proverbs; maxims.

## 36. THE NATURE OF TRUE ELOQUENCE

From a *Discourse on the Lives and Services of Adams and Jefferson*.  
*Faneuil Hall, Boston, Aug. 2, 1826.*

<sup>1</sup> True eloquence, indeed, does not consist in speech. <sup>2</sup> It cannot be brought from far. <sup>3</sup> Labor and learning may toil for it, but they will toil in vain. <sup>4</sup> Words and phrases may be marshalled in every way, but they cannot compass it. <sup>5</sup> It must exist in the man, in the subject, and in the occasion. <sup>6</sup> Affected passion, intense expression, the pomp of declamation, all may aspire to it; they cannot reach it. <sup>7</sup> It comes, if it come at all, like the outbreking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, original, native force. <sup>8</sup> The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men, when their own lives, and the fate of their wives, their children, and their country, hang on the decision of the hour. <sup>9</sup> Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. <sup>10</sup> Even genius itself then feels rebuked and subdued, as in the presence of higher qualities. <sup>11</sup> Then patriotism is eloquent; then self-devotion is eloquent. <sup>12</sup> The clear conception, outrunning the deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object, — this, this is eloquence; or rather, it is something greater and higher than all eloquence; — it is action, noble, sublime, godlike action.

DANIEL WEBSTER.

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36. Speaking of the great eloquence of John Adams, and to justify his praise, Mr. Webster gives his own idea of *true eloquence*.

Make a separate study of each sentence and note the wide variety in construction.

How many pupils will notice that the subject lies in both *eloquence* and *true*? (*True* opposed to *false*.) That *labor* and *learning* (sentence 3), and *words* and *phrases* (4) are of equal thought value?

Compare the construction of sentences 3 and 4.

SENTENCE 5. A series of modifying phrases.

SENTENCE 6. A series of modified words.

What is meant by *affected passion*? *Intense expression*? *Pomp of declamation*? Notice the omission of *but*. What is gained by it?

SENTENCE 7. With what does *with spontaneous, original, native force* belong?

SENTENCE 9. A series of independent clauses, having what word in common?

Paraphrase each part. *Then*. — When?

SENTENCE 10. What is the meaning of *genius*? Paraphrase.

SENTENCE 11. Why are *patriotism* and *self-devotion* eloquent?

If to *genius* were joined *patriotism* and *self-devotion*, what would be the effect?

*Then*. — When?

SENTENCE 12. Trace the first series. Will anyone read *outrunning the deductions of logic* as though it were a separate part of the series instead of a modifying idea of *The clear conception*?

Illustrate how one might have a *clear conception* that would outrun *the deductions of logic*.

Trace the second series. Does it belong with the *dauntless spirit* or with all the parts of the first series?

## 37. BEHIND TIME

A railroad train was rushing along at almost lightning speed. A curve was just ahead, beyond which was a station, at which two trains usually met. The conductor was late, so late that the period during which the up-train was to wait had nearly elapsed; but he hoped yet to pass the curve safely. Suddenly a locomotive dashed into sight right ahead. In an instant there was a collision. A shriek, a shock, and fifty souls were in eternity; and all because an engineer had been behind time.

A great battle was going on. Column after column had been precipitated, for eight hours, on the enemy posted on the ridge of a hill. The summer sun was sinking to the west; reënforcements for the obstinate defenders were already in sight. It was necessary to carry the position with one final charge, or everything would be lost.

A powerful corps had been summoned from across the country, and if it came in season all would yet be right. The great conqueror, confident in its arrival, formed his reserve into an attacking column, and led them down the hill. The world knows the result. Grouchy failed to appear; the Imperial Guard was beaten back; Waterloo was lost; Napoleon died a prisoner at St. Helena, because one of his marshals was behind time.

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What is gained by repeating *onward*? Why did the orator repeat *this*?

Trace the parts separated by the semicolon. By the semicolon and dash.

To what does *it* refer? *This*?

37. A series of illustrations.



A leading firm in commercial circles had long struggled against bankruptcy. As it had large sums of money in California, it expected remittances by a certain day; and if they arrived, its credit, its honor, and its future prosperity would be preserved. But week after week elapsed without bringing the gold.

At last came the fatal day on which the firm was bound to meet bills which had been maturing to enormous amounts. The steamer was telegraphed at day-break; but it was found, on inquiry, that she brought no funds, and the house failed. The next arrival brought nearly half a million to the insolvents, but it was too late; they were ruined because their agent, in remitting the money, had been behind time.

A condemned man was led out for execution. He had taken human life, but under circumstances of the greatest provocation; and public sympathy was active in his behalf. Thousands had signed petitions for a reprieve; a favorable answer had been expected the night before, and though it had not come, even the sheriff felt confident that it would yet arrive. Thus the morning passed without the appearance of the messenger. The last moment was up.

The prisoner took his place on the drop, the cap was drawn over his eyes, the bolt was drawn, and a lifeless body hung suspended in the air. Just at that moment a horseman came into sight, galloping down hill, his steed covered with foam. He carried a packet in his right hand, which he waved frantically to the crowd. He was the express rider with the reprieve; but he came too late. A comparatively innocent man had died an ignominious death, because a watch had been five minutes too slow, making its bearer arrive behind time.

It is continually so in life. The best-laid plans, the most important affairs, the fortunes of individuals, the weal of nations, honor, happiness, life itself, are daily sacrificed because somebody is "behind time." There are men who always fail in whatever they under-

take, simply because they are "behind time." There are others who put off reformation year by year, till death seizes them, and they perish unrepentant, because forever "behind time."

Five minutes, in a crisis, are worth years. It is but a little period, yet it has often saved a fortune, or redeemed a people. If there is one virtue that should be cultivated more than another, it is punctuality; if there is one error that should be avoided, it is being "behind time."

FREEMAN HUNT.

### 38. THE LANDING OF THE PILGRIMS

From the *Discourse delivered at Plymouth, Dec. 22, 1820, Commemorating the Landing of the Puritans in 1620.*

<sup>1</sup> We have come to this Rock, to record here our homage for our Pilgrim fathers; our sympathy in their sufferings; our gratitude for their labors; our admiration of their virtues; our veneration for their piety; and our attachment to those principles of civil and religious liberty, which they encountered the dangers of the ocean, the storms of heaven, the violence of savages, disease, exile, and famine, to enjoy and to establish. <sup>2</sup> And we would leave here, also, for the generations which are rising up rapidly to fill our places, some proof that we have endeavored to transmit the great inheritance unimpaired; that in our estimate of public principles and private virtue, in our veneration of religion and piety, in our devotion to civil and religious liberty, in our regard for whatever advances human knowledge or improves human happiness, we are not altogether unworthy of our origin.

<sup>1</sup> There is a local feeling connected with this occasion too strong to be resisted; a sort of *genius of the place*, which inspires and awes us. <sup>2</sup> We feel that we are on the spot where the first scene of our history was laid; where the hearths and altars of New England were

first placed; where Christianity, and civilization, and letters made their first lodgment, in a vast extent of country, covered with a wilderness, and peopled by roving barbarians. <sup>3</sup> We are here, at the season of the year at which the event took place. <sup>4</sup> The imagination irresistibly and rapidly draws around us the principal features and the leading characters in the original scene. <sup>5</sup> We cast our eyes abroad on the ocean, and we see where the little bark, with the interesting group upon its deck, made its slow progress to the shore. <sup>6</sup> We look around us, and behold the hills and promontories where the anxious eyes of our fathers first saw the places of habitation and of rest. <sup>7</sup> We feel the cold which benumbed, and listen to the winds which pierced them. <sup>8</sup> Beneath us is the Rock, on which New England received the feet of the Pilgrims. <sup>9</sup> We seem even to behold them, as they struggle with the elements, and, with toilsome efforts, gain the shore. <sup>10</sup> We listen to the chiefs in council; we see the unexampled exhibition of female fortitude and resignation; we hear the whisperings of youthful impatience, and we see, what a painter of our own has also represented by his pencil, chilled and shivering childhood, houseless, but for a mother's arms, couchless, but for a mother's breast, till our own blood almost freezes. <sup>11</sup> The mild dignity of Carver and of Bradford; the decisive and

38. ¶I. SENTENCE I. *This Rock.* — Plymouth Rock.

¶2. SENTENCE 3. *The season of the year.* — December.

SENTENCE IO. *A painter of our own.* — "The Landing of the Pilgrims," by Henry Sargent of Boston. It is the painting that "represents the principal personages of the company at the moment of landing, with the Indian Samoset who approaches them with a friendly welcome."

SENTENCE II. *Carver; Bradford.* — Governors. *Standish.* — In charge of military affairs. *Brewster.* — In charge of the church. *Allerton.* — The business man of the Colony.

soldier-like air and manner of Standish; the devout Brewster; the enterprising Allerton; the general firmness and thoughtfulness of the whole band; their conscious joy for dangers escaped; their deep solicitude about dangers to come; their trust in Heaven; their high religious faith, full of confidence and anticipation; all of these seem to belong to this place, and to be present upon this occasion, to fill us with reverence and admiration.

DANIEL WEBSTER.

Reread, applying your knowledge regarding Series :

Chap. I, Nos. 5, 6, 13, 15, 23, 24, 31, 32.

Chap. II, Nos. 27, 31, 35.

Chap. III, Nos. 5, 6, 14, 18, 26.

Chap. IV, Nos. 18, 23, 25.

### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. What is a series? Quote an example of a series of words; of phrases; of clauses; of short sentences.

2. Quote an example of an introductory series; a concluding series; an inserted series.

3. (No. 12.) Explain the difference, from the reading standpoint, between stanzas 1 and 2.

4. (No. 30.) Paraphrase *could awe a senate; charm a college; delude a jury; magnetize a senate.*

5. (No. 31.) Quote the series.

6. (No. 32.) (a) What does the comma and dash (sentence 3) say? (b) Define *denominated, livelier iris.*

7. (No. 33.) Does the poet use any method of grouping the ideas in the parts of the series in lines 9-21?

8. (No. 38.) ¶1. Sentence 1. Quote the series within the series.

9. (No. 38.) ¶1. Sentence 2. *We are not altogether unworthy of our origin* in how many and what things?

10. (No. 38.) ¶2. Sentence 11. How many and what things "seem to belong to this place"?

## CHAPTER VI

### STUDIES IN CONTRAST

The placing of thoughts of opposite or contrasting meaning in juxtaposition is one of the methods employed by writers for the enhancing of effects. In its most striking form, there is close resemblance between the opposed thoughts in both language and construction (see No. 23), but many degrees of variation are to be found.

Studies in contrast are, therefore, studies of two balanced ideas each of which gains prominence by the presence of the other. *A goat* (No. 1) is very small beside a *thousand pounds*, and the *thousand pounds* is very large beside the *goat*. Each gains through the presence of the other. The presence of both must therefore be kept in mind. Hence the instruction becomes, Get Both Thoughts; Hold Both Thoughts; and Strive to Express the Fullness of Both Thoughts in their relation to each other.

The opposition or contrast may be found in a single sentence, or it may form the subject material of many sentences or paragraphs. It may require the balancing of only two words (3); it may balance several sets of words (16); it may find expression in parts of words (19); or it may lie between phrases, clauses, sentences, groups of sentences, or paragraphs. Authors recognize in it the most effective method for stating comparisons

(14); it is used widely in drawing parallels between persons, characters, or objects that resemble each other in reality or appearance (34); and much of the wit of our literature finds expression after this manner. Hence the advisability of giving it separate and special attention.

### PEDAGOGICAL INTRODUCTION

Contrasted thoughts resting upon balanced words oftentimes find most effective expression through contrasted inflections. Nothing is gained by withholding this definite information from the pupil, and much may be gained by a knowledge of it. The value of contrasted inflections will be readily appreciated in the following, particularly if the first illustration be read without them, as indicated, and the second, with them.

As unto the  $\bar{b}\bar{o}w$  the  $\bar{c}\bar{o}rd$  is,  
 So unto the  $\bar{m}\bar{a}n$  is  $\bar{w}o\bar{m}a\bar{n}$ ;  
 Though she  $\bar{b}e\bar{n}d\bar{s}$  him, she  $\bar{o}b\bar{e}y\bar{s}$  him,  
 Though she  $\bar{d}r\bar{a}w\bar{s}$  him, yet she  $\bar{f}o\bar{l}l\bar{o}w\bar{s}$ ;  
 Useless each without the other.

As unto the  $\bar{b}\bar{o}w$  the  $\bar{c}\bar{o}rd$  is,  
 So unto the  $\bar{m}\bar{a}n$  is  $\bar{w}o\bar{m}a\bar{n}$ ;  
 Though she  $\bar{b}e\bar{n}d\bar{s}$  him, she  $\bar{o}b\bar{e}y\bar{s}$  him,  
 Though she  $\bar{d}r\bar{a}w\bar{s}$  him, yet she  $\bar{f}o\bar{l}l\bar{o}w\bar{s}$ ;  
 Useless each without the other.

Contrasting thoughts do not, however, always express themselves through first the rising and then the falling inflections. If the first thought is an affirmative statement and the second a negative statement,

the opposite will be the result; as in the following:

I said an élder soldier, not a bétter.

When reading contrasted descriptions of nature, people, places, emotions, scenery, etc., — particularly when they are long and the contrast is not dependent upon the balancing of single words, but distributed through phrases, sentences, or paragraphs, — it is helpful to know and to remember that bright, cheerful, happy thoughts bend the voice upward, while sadness and gloom weigh it downward.

This will readily be appreciated in the picturing of the meeting with the old mother, in Riley's "Afterwhiles":

How we'll greet the dear old smile,  
And the warm tears — afterwhile!

A rising wave on *smile* will help us to paint a tender gladness that a falling one would kill; while a predominating downward movement on *warm tears* can blend with that idea a loving tone color entirely lacking when the simple rising inflections are used. Try it and see.

However, to know this avails us little if we are unable to execute it, and a noticeable number of untrained pupils are unable to do so. Some are unable even to imitate the inflections given by the teacher. Indeed, I have found many teachers unable to give contrasting inflections without considerable practice; and an occasional person who, through defective hearing, could not learn to do so with any degree of reliability.

Some of the simple exercises tending toward voice

control will, in general, prove noticeably beneficial.\*

To read as we talk is a rule of small value when studying subjects like this. Speech melody is too largely influenced by nationality, association, disposition, and habits. Even the American child from the so-called "good home" often comes to us full of quick, nervous, jerky, rising inflections; slow, heavy drawls; or affected slides, that are the result of a fancied imitation.

To tell the pupils to read as they talk, and then give them material to read, the construction of which is widely different from the construction of their conversation, is to leave an unbridged space between the known and the unknown. This subject will be dealt with more fully under Studies in Continuous Thinking, but it deserves mention here because a large part of our contrastive material is the product of careful arrangement by literary artists, and vastly different from the conversation of boys and girls, both as to quality and structure. It deals as a rule with finished periods, and the parts are often long and involved. Careful analysis of the thought is the only method that will lead to complete understanding and intelligent interpretation.

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\*Pronounce the syllable *do* with a simple rising inflection; with a falling inflection; with the circumflex  $\sim$ .

Pronounce the vowels with simple rising inflections. With falling inflections. With the circumflex.

Pronounce each vowel with first the rising and then the falling inflection and then the circumflex.

Concert work should not include so many pupils that individual voices and individual needs cannot be detected.



## SELECTIONS AND SUGGESTIVE STUDIES

1. Asked for a groat, he gives a thousand pounds.

2. He spoke for the prisoner, not against him.

3. I said an elder soldier, not a better.

*Julius Cæsar. Act IV. Scene III* — WILLIAM SHAKESPEARE.

4. The crime makes the shame, not the scaffold.

CHARLOTTE CORDAY.

5. Then I believed you; now I do not.

6. Good words make friends; bad words make enemies.

SIR MATTHEW HALE.

7. Applause is the spur of noble minds, but the end of weak ones.

8. I had rather be the first man in that little Iberian village than the second in Rome.

JULIUS CÆSAR.

9. They thought that their exactness in one thing would atone for their negligence in another.

1-4. Contrasts containing one set of balanced ideas.

1. Simple contrast between condition and result.

2-4. Affirmation preceding negation. (See page 138.)

5-15. Each sentence contains two balanced or contrasted ideas.

Then -- now --- I believed you -- I do not  
 good words -- bad words --- friends -- enemies  
           spur -- end --- noble minds -- weak ones  
 soiling -- make clean --- another -- one's self (13)

10. It is not the greatness of man's means that makes him independent, so much as the smallness of his wants.

11. Great men begin enterprises, because they think them great; and fools, because they think them easy.

12. He returned from the university with a store of learning that might have puzzled a doctor, and an amount of ignorance of which a schoolboy would have been ashamed.

13. Soiling another, Annie, will never make one's self clean.  
*The Grandmother* — ALFRED TENNYSON.

14. But yesterday the word of Cæsar might  
Have stood against the world; now lies he there,  
And none so poor to do him reverence.

*Julius Cæsar. Act III. Scene II* — WILLIAM SHAKESPEARE.

15. I should infinitely rather feel myself the most miserable wretch on the face of the earth, with a God above, than the highest type of man standing alone.

ALFRED TENNYSON.

16. He raised a mortal to the skies;  
She drew an angel down.

*Alexander's Feast* — JOHN DRYDEN.

14. **But, only.** Catch the sharp contrast between *yesterday* and *now*.

The contrast of conditions between *yesterday* and *now* is expressed in figurative language. Try to realize the strength of the tribute that placed the strength of one man's word *against the world*.

15. What balances *highest type of man*? What balances *with a God above*?

17. The difference between a madman and a fool is, that the former reasons justly from false data; the latter, erroneously from just data.

18. Name to me an animal, though ever so skillful, that I cannot imitate. So bragged the Ape to the Fox. But the Fox replied: And do thou name to me an animal so humble as to think of imitating thee.

*The Ape and the Fox* — GOTTHOLD EPHRAIM LESSING.

19. He is no wise man that will quit a certainty for an uncertainty.

*The Idler* — SAMUEL JOHNSON.

20. The sunny morning and the gloomy midnight, the bleak winter and the balmy spring, alike speak to us of the Creator's power.

16. Three sets of opposed or contrasted ideas.

He	raised to the skies	a mortal
She	drew down	an angel

17. Three sets, — four, if we include *former* and *latter*.

madman	- -	fool
former	- -	latter
reasons justly	- -	from false data
reasons erroneously	- -	from just data

18. Distinguish between the parts balanced by emphasis and those balanced by contrast :

(You)	- - - - -	do thou
name to me		name to me
an animal though ever so skillful	- -	an animal so humble
that I		thee
cannot imitate		to think of imitating

19. Contrast shown in accent and related word-forms.

20. Grouping of contrasted parts.

21. Rich and poor, high and low, good and bad, gave testimony to his worth.

22. To have and to hold, for better for worse, for richer for poorer, in sickness and in health, to love and to cherish.

23. When we *are*, death is *not*; and when death *is*, we are *not*.

*Tristram Shandy* — LAURENCE STERNE.

24. Socrates used to say that other men lived in order that they might eat, but that he ate in order that he might live.

25. Swans sing before they die; 't were no bad thing  
Should certain persons die before they sing.

26. After I had resided at college seven years, my father died and left me — his blessing.

21. The same, lengthened to series.

22. Are all of these parts contrastive?

23, 24. Striking forms of antithesis, because of the close resemblance in both language and structure.

Resemblance in language and structure frequently leads one to infer that there is a contrast when none exists; — for example:

Nations are proud of their antiquity, and individuals of their ancestry.

25. It is estimated that eight tenths of all the wit, ancient and modern, now existing in the world, is based on antithesis.

26. Contrast implied.

27. To one who said, "I do not believe there is an honest man in the world," another replied, "It is impossible that any one man should know the whole world, but it is quite possible that one may know himself."

28. "Our enemies are before us," exclaimed the Spartans at Thermopylæ. "And we are before them," was the cool reply of Leonidas. "Deliver your arms," came the message from Xerxes. "Come and take them," was the answer Leonidas sent back. A Persian soldier said: "You will not be able to see the sun for flying javelins and arrows." "Then we will fight in the shade," replied a Lacedæmonian.

29. Woe unto you, scribes and Pharisees, hypocrites! for ye are like unto whited sepulchres, which indeed appear beautiful outward, but are within full of dead men's bones, and of all uncleanness. Even so ye also outwardly appear righteous unto men, but within ye are full of hypocrisy and iniquity.

*Matthew 23: 27, 28.*

27, 28. Keen retorts based on antithesis.

Paraphrase No. 27.

29. A stern rebuke employing a comparison made up of balanced contrasted ideas.

Meaning of *hypocrisy*? *Iniquity*?

		whited sepulchres	
		beautiful -- outward	
full	of dead men's bones	and	-- within
	of all uncleanness		
		Even so ye appear	
		righteous -- unto men	
		full of hypocrisy and iniquity -- within	

30. O summer day beside the joyous sea !  
 O summer day so wonderful and white,  
 So full of gladness and so full of pain !  
 Forever and forever shalt thou be  
 To some the gravestone of a dead delight,  
 To some the landmark of a new domain.

*A Summer Day by the Sea* — HENRY WADSWORTH LONGFELLOW.

31. There is a tide in the affairs of men,  
 Which, taken at the flood, leads on to fortune ;  
 Omitted, all the voyage of their life  
 Is bound in shallows and in miseries.

*Julius Cæsar. Act IV. Scene III* — WILLIAM SHAKESPEARE.

30. Happiness and sadness placed side by side :

so full of gladness - - so full of pain  
 shalt thou be to some - - [shalt thou be] to some  
 the gravestone - - the landmark  
 of a dead delight - - of a new domain

What is a *joyous sea*?

Can you explain the second line? Must it be a sea scene?

What is the meaning of the third line?

Explain the last three lines.

*Forever and forever* — always (never ending).

31. *There is a tide in the affairs of men*, even as there is in what?

Express the thought in your own words.

Memorize.

taken at the flood - - - leads on to fortune  
 omitted - - - - - all the voyage of their life  
 is bound in shallows and in miseries

32. Truth crushed to earth shall rise again, —  
 Th' eternal years of God are hers;  
 But Error, wounded, writhes with pain,  
 And dies among his worshippers.

*The Battlefield* — WILLIAM CULLEN BRYANT.

33. O Woman! in our hours of ease  
 Uncertain, coy, and hard to please,  
 And variable as the shade  
 By the light quivering aspen made;  
 When pain and anguish wring the brow,  
 A ministering angel thou!

*Marmion. Canto Sixth* — SIR WALTER SCOTT.

32. Truth      crushed to earth      shall rise again  
                                  but  
 Error      wounded      writhes with pain, and dies.

An English critic wrote of these four lines: "A stanza which will bear comparison with any four lines as one of the noblest in the English language. The thought is complete, the expression perfect. A poem of a dozen such verses would be like a row of pearls, each beyond a king's ransom."

33.

in our hours of ease



When pain and anguish  
 wring the brow,

Uncertain,

coy,

and hard to please,

And variable as the shade  
 By the light quivering aspen made;



A ministering angel thou!

34. Two went to pray ? Oh, rather say,  
One went to brag, the other to pray ;

One stands up close, and treads on high,  
Where the other dares not lend his eye ;

One nearer to God's altar trod,  
The other to the altar's God.

RICHARD CRASHAW.

35. It is not what people eat, but what they digest, that makes them strong. It is not what they gain, but what they save, that makes them rich. It is not what they read, but what they remember, that makes them learned. It is not what they profess, but what they practice, that makes them good.

---

34. A series of contrasted parts. Note semicolons.

One --- went to brag | the other --- to pray ;  
 One --- 

stands up close
and
treads on high

 | where | the other --- dares not lend his eye ;  
 One --- nearer to God's altar trod | the other --- to the altar's God.

- 35, 36. Is there contrast in the opposed ideas of No. 35 ?

When there is a striking resemblance in both the structure and the language of a series of short sentences, the reading is likely to become monotonous because of the regular recurrence of the same emphasis and inflection. Interested attention to the new ideas and entering into the spirit of them whenever possible (for instance, *command*, *rejoice*, and *cheerfully*, in No. 36) will do much to overcome monotony.



36. No man can safely go abroad that does not love to stay at home. No man can safely speak that does not willingly hold his tongue. No man can safely govern that would not cheerfully become subject. No man can safely command that has not truly learned to obey. No man can safely rejoice, but he that has the testimony of a good conscience.

THOMAS À KEMPIS.

37. The stranger who would form a correct opinion of the English character must not confine his observations to the metropolis. He must go forth into the country; he must sojourn in villages and hamlets; he must visit castles, villas, farmhouses, cottages; he must wander through parks and gardens; along hedges and green lanes; he must loiter about country churches; attend wakes and fairs, and other rural festivals; and cope with the people in all their conditions, and all their habits and humors.

*Rural Life in England. The Sketch Book* — WASHINGTON IRVING.

Do not crowd the thoughts. The author placed them in separate sentences so that the reader would be sure to take time to consider each one by itself. Be sure that your hearer gets not only the second of the two contrasted parts, but also the first.

How does the construction of the sentences in No. 35 differ from the construction of those in No. 36?

37. Between what thoughts does the contrast lie?  
*Ans.* Between what he must not do, and what he must do. Note that the negative statement comes first. Following it we have a series of positive statements, each one containing one or more ideas in contrast with *metropolis*.

Opposed to the idea of the *metropolis* are the

38. Oh ! Mona's waters are blue and bright  
 When the sun shines out like a gay young lover ;  
 But Mona's waves are dark as night  
 When the face of heaven is clouded over.

*Mona's Waters* — ANONYMOUS.

39. Like the leaves of the forest when summer is  
 green,  
 That host with their banners at sunset were  
 seen :  
 Like the leaves of the forest when autumn hath  
 blown,  
 That host on the morrow lay wither'd and strown.

*The Destruction of Sennacherib* — LORD BYRON.

individual ideas of *country; villages; hamlets; castles; villas; farmhouses; cottages; parks; gardens; hedges; lanes; country churches; wakes; fairs; and other rural festivals*. Notice the corresponding harmony in the choice of action words,— *go forth, sojourn, visit, wander through* and (*wander*) *along, loiter, and attend*.

38, 39. Nature is full of contrast, and writers turn to her freely when seeking comparisons. Stimulate the pupils to enter into the spirit of a selection, to "see" the picture; — and it will do no harm to remind them that the tendency of lightness, brightness, happiness, and kindred emotions is to manifest themselves in rising inflections, while sadness, sorrow, gloom, etc., correspondingly weigh the voice downward.

39. *Seen* — when ?

During the second expedition of King Sennacherib into

40. <sup>1</sup> A blizzard on the prairie corresponds to a storm at sea; it never affects the traveler twice alike. <sup>2</sup> Each norther seems to have a manner of attack all its own. <sup>3</sup> One storm may be short, sharp, high-keyed, and malevolent, while another approaches slowly, relentlessly, wearing out the souls of its victims by its inexorable and long-continued cold and gloom. <sup>4</sup> One threatens for hours before it comes, the other leaps like a tiger upon the defenseless settlement, catching the children unhoued, the men unprepared.

*Boy Life on the Prairie* — HAMLIN GARLAND.

Palestine, 185,000 of his men were lost in one night, "either by a pestilence or by some more awful manifestation of divine power." The camp immediately broke up, and the king fled.

40. SENTENCE 1. What is the author contrasting?

How many divisions are indicated in the first sentence? What relation do the portions bear to each other?

Observe the balanced words: *blizzard, storm; prairie, sea*. Does *it* refer to *blizzard* or *storm*? Does *norther* mean *blizzard* or *storm*? Do not overlook the thought value of both *twice* and *alike*.

SENTENCE 2. Observe that *manner* and *attack* are both important new ideas. Be alert for *al'tson* (*all its own*).

How does sentence 2 differ in thought from the second half of sentence 1?

SENTENCES 3 and 4. Develop the significance of such words and expressions as *malevolent, relentlessly, wearing out the souls of its victims, inexorable, long-continued, threatens for hours, and leaps like a tiger*, until a suggestion of the meaning creeps into expression.

41. <sup>1</sup> Born in stormy times, William Penn walked amid troubled waters all his days. <sup>2</sup> In an age of bitter persecution and unbridled wickedness, he never wronged his conscience. <sup>3</sup> A favored member of a court where statesmanship was intrigue and trickery, where the highest morality was corruption, he never stained his hands with a bribe. <sup>4</sup> Living under a government at war with the people, and educated in a school that taught the doctrine of passive obedience, his lifelong dream was of a popular government, of a state where the people ruled.

*Life of William Penn* — ROBERT JONES BURDETTE.

41. What is the theme? *Ans.* The contrast between characteristic qualities in William Penn and characteristic qualities of the times in which he lived.

Do not let *Born in stormy times* obscure *William Penn*.

The pupil who phrases, *Born in stormy times*, has not noticed any balance (not contrast) between *born* and *all his days*, and *stormy times* and *troubled waters*. (His life continued to the end under the same condition under which it was begun.)

SENTENCE 2. Read without the adjectives; then with them, and see to it that they do their duty.

Is conscience a higher monitor with some than others?

Weigh the thought value of *he*. — Is it far enough from its antecedent to need special attention? Does it contrast with any idea expressed or understood?

In what way might *bitter persecution* have tempted him to *wrong his conscience*? *Unbridled wickedness*?

SENTENCE 3. Study the phrasing. Do not undervalue a single important word, and yet do not allow your attention to single words to break thought groups.

Notice that sentence 2 deals with the *age*, 3 with the *court*, and 4 with the *government*, and do not fail to call attention to the topic of each.

Build out the thoughts. Sentence 3 deals with the *court*. He was a *member of the court*. More than that, he was a *avored member of the court*, — a *court* where *statesmanship* was *intrigue* and *trickery*; where not only *morality* was *corruption*, but where the *highest morality was corruption*, — and yet (contrast), *he never stained his hands with a bribe*.

What is the meaning of *court*? *Statesmanship*? The difference between *intrigue* and *trickery*? How might *statesmanship* become *intrigue* and *trickery*?

What is the meaning of *morality*? *Corruption*? How might *morality* become *corruption*?

How might *intrigue* and *trickery* in *statesmanship* tempt him to *stain his hands with a bribe*? How might they *corrupt morals*?

Does *he* require special attention? — If so, why?

SENTENCE 4. Study the phrasing. It deals with two conditions, and a contrast is drawn from each.

Not, *living under a government*, — all civilized people do, — but, *living under a government at war with the people*. It is a *government at war with the people* that contrasts with a *popular government*. Not *educated in a school*, — most boys are educated thus, — but *educated in a school that taught the doctrine of passive obedience*. It is the *doctrine of passive obedience* that contrasts with his idea of a state where the *people ruled*.

What is *passive obedience*? What school taught it?

Is a *popular government* always one in which the *people rule*? Are the terms synonymous?

42. Then none was for a party ;  
 Then all were for the state ;  
 Then the great man helped the poor,  
 And the poor man loved the great ;  
 5 Then lands were fairly portioned ;  
 Then spoils were fairly sold :  
 The Romans were like brothers  
 In the brave days of old.

Now Roman is to Roman  
 More hateful than a foe,  
 And the Tribunes beard the high,  
 And the Fathers grind the low.  
 5 As we wax hot in faction,  
 In battle we wax cold :  
 Wherefore men fight not as they fought  
 In the brave days of old.

*Horatius* — THOMAS BABINGTON MACAULAY.

42. Frequently entire stanzas are contrasted.

Trace the portions of the stanzas between which there is a special relation.

Now Roman is to Roman  
 More hateful than a foe,

The Romans were like brothers  
 In the brave days of old.

And the Tribunes beard the high,  
 And the Fathers grind the low.

Then the great man helped the poor,  
 And the poor man loved the great ;

What contrast is implied in lines 5, 6, stanza 1 ?

Observe balanced parts ; — as (lines 1-4, stanza 1) :

	none - - - party	
	all - - - state	
great man	helped	poor
poor man	loved	great

43. Regularly balanced. Trace contrasting parts. Memorize.

## 43. IN THE MORNING

A little thing, a sunny smile,  
 A loving word, at morn,  
 And all day long the sun shone bright,  
 And sweetest hopes were born.

A little thing, a hasty word,  
 A cruel frown, at morn,  
 And aching hearts went on their way  
 And toiled throughout a dreary day,  
 Disheartened, sad, and lorn.

ANONYMOUS.

## 44. COMPENSATION

From the *Essay on Compensation*.

<sup>1</sup> Polarity, or action and reaction, we meet in every part of nature; in darkness and light; in heat and cold; in the ebb and flow of waters; in male and female; in the inspiration and expiration of plants and animals; in the equation of quantity and quality in the fluids of the animal body; in the systole and diastole of the heart; in the undulations of fluids, and of sound; in the centrifugal and centripetal gravity; in electricity, galvanism, and chemical affinity. <sup>2</sup> Superinduce magnetism at one end of a needle; the opposite magnetism takes place at the other end. <sup>3</sup> If the south attracts, the north repels. <sup>4</sup> To empty here, you must condense there. <sup>5</sup> An inevitable dualism bisects nature, so that each thing is a half, and suggests another thing to make it whole; as, spirit, matter; man, woman; odd, even; subjective, objective; in, out; upper, under; motion, rest; yea, nay.

RALPH WALDO EMERSON.

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44. Polarity, or action and reaction, we meet in every

part of nature; in dárkness and light; in héat and còld; in the ébb and flòw of waters; in mále and fèmale; in the ín-spiration and èxpiration of plants and animals; in the equation of quantity and quality in the fluids of the animal body; in the sýstole and diàstole of the heart; in the undulations of fluids, and of sound; in the centrfugal and centripetal gravity; in electricity, galvanism, and chemical affinity. Superinduce magnetism at óne end of a needle; the opposite magnetism takes place at the òther end. If the south atrácts, the north repèls. To empty hère, you must condense thère. An inevitable dualism bisects nature, so that each thing is a half, and suggests another thing to make it whole; as, spírit, mätter; mán, wòman; ódd, èven; súbjèctive, òbjèctive; ín, òut; úpper, ùnder; mótion, rèst; yéa, này.

The above marks may prove helpful in directing attention not only to the contrasted ideas, but also (through absence) to the fact that some expressions which, at a glance, appear to be contrasted ones are, in reality, not so. The marks are not intended as guides for the bending of the voice, although, in a general way they correspond with it as to direction. To depend upon the guidance of such marks, particularly in illustrations such as 35, 36, and 44, is dangerously likely to produce only a monotonous recurrence of similar inflections. This can usually be avoided through attention to word values and grouping, for good authors are as careful as good speakers to avoid monotony in construction. Observe how Mr. Emerson avoids it in sentence 1, and also obtains a forceful onward movement with the heaviest parts effectively placed:

- (1) in dárkness and light; — Alike in construction.
- (2) in héat and còld;



- (3) in the ébb and flòw of — A change. Do not un-  
waters; dervalue *waters*.
- (4) in mâle and fêmale; — Return to first form.
- (5) in the ínspiration and — Compare with 3.  
èxpiration of plants  
and animals;
- (6) in the equation of — Longest and heaviest  
quantity and quality construction thus far.  
in the fluids of the No contrast.  
animal body;
- (7) in the sýstole and di- — Return to third form.  
àstole of the heart; No reason for a climax.  
He is only enumerating  
illustrations.
- (8) in the undulations of — Double idea in second  
fluids, and of sound; part. — Opposite of 7.  
Puts weight at end.  
No contrast.
- (9) in the centrífugal and — Similar in length to 7  
centrípetal gravity; and 8, but weightier in  
movement because of  
certain qualities in the  
adjectives.
- (10) in electricity, galvan- — Three subjects illustra-  
ism, and chemical tive of action and re-  
affinity. action. — Three heavy  
words with the modi-  
fied one last. No con-  
trast.

Part 10, sentence 1, leads to sentence 2. The construction of sentence 1, even with the above variation, is in danger of growing monotonous. So he drops it and uses a series of short sentences, each made up of

## 45. EDGAR ALLAN POE

Two mighty spirits dwelt in him :  
 One, a wild demon, weird and dim,  
 The darkness of whose ebon wings  
 Did shroud unutterable things :  
 One, a fair angel, in the skies  
 Of whose serene, unshadowed eyes  
 Were seen the lights of Paradise.

To these, in turn, he gave the whole  
 Vast empire of his brooding soul ;  
 Now, filled with strains of heavenly swell,  
 Now thrilled with awful tones of hell :  
 Wide were his being's strange extremes,  
 'Twixt nether glooms, and Eden gleams  
 Of tender, or majestic dreams.

PAUL HAMILTON HAYNE.

contrasting parts. Then he sums up his argument in one long sentence, to which he appends a series of illustrations, — brief, pointed, contrasting. Even in this apparently promiscuous enumeration there has been some attention to euphony and arrangement. It starts with a bright energetic syllabication. Of the eight pairs, the longest, heaviest one is placed fourth, (recall part 6 in sentence 1), but the parts of the eighth, although made up of short words, are long in their open vowel effect.

45. What is the poet's theme ?

Note how much the modified words and modifiers contribute to the thought. Phrase correctly.

## 46. PERSONAL RESPONSIBILITY

From *The New Year*.

<sup>1</sup> In every experience there is a twofold possibility: it must leave you stronger or weaker; it cannot leave you as it found you. <sup>2</sup> God forces no man to become good or evil, wise or foolish, strong or weak. <sup>3</sup> He presents to every man, in every hour, the choice between the two. <sup>4</sup> A moral purpose is cut into the very heart of the universe, and written ineffaceably on every minute of time; every day is charged with power to make or to destroy character, and you can no more escape the hourly test than you can resist the ravages of time or hide yourself from the search of death. <sup>5</sup> If you refuse opportunity, neglect duty, waste the gifts of life, you must grow weaker, smaller, more and more unhappy, by the operation of a law as inexorable as that which holds the planets in their spheres; if, on the other hand, you take hold of life resolutely, spring to its tasks with strenuous and joyous energy, pour yourself into its opportunities, meet its duties valiantly, match your strength and purpose against its trials, temptations, and losses, then the same irresistible power that laid the foundations of the universe will build you up into strength, beauty, and usefulness.

LYMAN ABBOTT.

46. SENTENCE 1. What is the *two fold possibility* in *every experience*? Note the contrast.

SENTENCE 2. A series of contrasts. Do not under-value *forces no man*.

SENTENCE 3. Instead of forcing, he *presents* what? To whom? When? *A choice between what two?*

SENTENCE 4. Purpose, the end or aim to which the view is directed in any plan, measure, or exertion.

**Moral**, relating to the practice, manners, or conduct of

men, as social beings, in relation to each other, and with reference to right and wrong.

Explain *the very heart of the universe; resist the ravages of time; hide yourself from the search of death.*

Express the first half of the sentence in simpler language. [Suggestion: Right and wrong in every end and aim is in every plan of the universe.]

What is *written ineffaceably on every minute of time?* Why is it written *ineffaceably on every minute of time?*

Why can he say every day is *charged with power?* [Suggestion: If every minute is a test, is not every day loaded with power to make character or to destroy it?]

Why can you not *escape the hourly test?* [Suggestion: The moments come to you, and pass. You decide, either actively or passively, what you will do with each.]

SENTENCE 5. To trace the divisions, take note of *if*, and *if, on the other hand*, — sure sign of contrast.

If you	refuse opportunity, neglect duty, waste the gifts of life,	you must grow	weaker, smaller, more and more unhappy, by the operation of a law as inexorable as that which holds the planets in their spheres;
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**if, on the other hand,**

you take hold of life resolutely, spring to its tasks with pour yourself into its opportunities, meet its duties valiantly, match your	strength and purpose	against its	strenuous and joyous trials, temptations, and losses,	then the same irresistible power that laid the founda- tions of the universe will build you up into	strength, beauty, and usefulness.
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47. THE COLONIES *VERSUS* ENGLAND

From a *Speech delivered July 4, 1876.*

<sup>1</sup> The Declaration of American Independence was a declaration of war with Great Britain, war to the knife and the knife to the hilt. <sup>2</sup> There were fearful odds against the Colonies when they threw down the gage  
<sup>5</sup> of battle. <sup>3</sup> On one side was England, — strong in consciousness of wealth and power, strong in the prestige of sovereignty, full armed and equipped for war, insolent, haughty, scorning even to entertain the idea of possible check or defeat. <sup>4</sup> On the other side,  
<sup>10</sup> the Thirteen Colonies, stretching for the most part along the seaboard, vulnerable at a hundred points, and open to attack by sea and land, without army, without navy, without money or ammunition or material of war, having for troops only crowds of un-  
<sup>15</sup> disciplined citizens, who had left for a while the plow and anvil and hurried to the front with what arms they could lay hands on to fight the veterans of King George, skilled in their terrible trade by long service in European wars.

RICHARD O'GORMAN.

47. What was the *gage* of battle (sentence 2)? How was it a *gage*? How did they throw it down?

Compare sentences 3 and 4 with sentence 5 in No. 46.

If - - - if, on the other hand, (46)

On one side - - - on the other side (47)

On one side  
was England,

strong in the consciousness  
of wealth and power,

strong in the prestige of sov-  
ereignty,

On the other side,  
[were] the Thirteen Colonies,

stretching for the most part  
along the seaboard,

vulnerable at a hundred  
points, and open to attack  
by sea and land,

## 48. THE COMING OF LAFAYETTE

From a *Speech on Lafayette*.

<sup>1</sup> He came ; but not in the day of successful rebellion ; not when the new-risen sun of Independence had burst the cloud of time, and careered to its place in the heavens. <sup>2</sup> He came when darkness curtained the hills, and the tempest was abroad in its anger ; when the plow stood still in the field of promise, and briars cumbered the garden of beauty ; when fathers were dying, and mothers were weeping over them ; when the wife was binding up the gashed bosom of her husband, and the maiden was wiping the death damp from the brow of her lover. <sup>3</sup> He came when the brave began to fear the power of man, and the pious to doubt the favor of God. <sup>4</sup> It was then that this one joined the ranks of a revolted people.

CHARLES SPRAGUE.

full armed and equipped for war,	without army,
insolent, haughty, scorning even to entertain the idea of possible check or defeat.	without navy,
	without   money   or ammunition   or material of war,
	having for troops only crowds of undisciplined citizens, etc.

What contrast do you find in lines 14-19 ?

Do not pass over a single word or expression whose meaning may not be clear ; as, the significance of such climactic expressions as *war with Great Britain -- to the knife -- to the hilt ; fearful odds against the Colonies ; strong in the prestige of sovereignty ; insolent*.

48. Contrast between negative statements and posi-

tive statements, but the opposite of Nos. 2, 3, and 4.

Remember that when a negative statement is followed by a contrasting positive statement, the negative statement presents an incomplete thought. We read, *He came . . . not in this way and not in that,* — BUT *He came. . .* The thought remains in suspense, regardless of the punctuation, until we find out how he did come.

*He came ;*

but *not* in the day of successful rebellion ;  
*not* when the new-risen sun of Independence had burst the cloud of time, and careered to its place in the heavens.

**He came** when darkness curtained the hills, and  
the tempest was abroad in its anger ;  
when the plow stood still in the field of promise,  
and briars cumbered the garden of beauty ;  
when fathers were dying, and  
mothers were weeping over them ;  
when the wife was binding up the gashed  
bosom of her husband, and  
the maiden was wiping the death damp  
from the brow of her lover.

**He came** when the brave began to fear the power of man,  
and the pious to doubt the favor of God.

*It was then.*—When? *That this one.*—Who? *A revolted people.*—What people? *Revolted against whom?*

It is often difficult to paraphrase figurative expressions. They are like those poetical expressions in which the meaning is felt. It is often clearly apprehended when it seems impossible to express it in other words. Let the teacher be very sure, however, whether or not the thought is translatable. Test the second half of sentence 1, and the first two parts of sentence 2.

## 49. WHAT CONSTITUTES A STATE?

What constitutes a State ?

Not high-raised battlement or labored mound,  
 Thick wall or moated gate ;  
 Not cities proud with spires and turrets crowned ;  
 5 Not bays and broad-armed ports,  
 Where, laughing at the storm, rich navies ride ;  
 Not starred and spangled courts,  
 Where low-browed baseness wafts perfume to pride.  
 No ; — men, high-minded men,  
 10 With powers as far above dull brutes endued  
 In forest, brake, or den,  
 As beasts excel cold rocks and brambles rude, —  
 Men who their duties know,  
 But know their rights, and, knowing, dare maintain ;  
 15 Prevent the long-aimed blow,  
 And crush the tyrant while they rend the chain : —  
 These constitute a State ;  
 And sovereign Law, that State's collected will,  
 O'er thrones and globes elate,  
 20 Sits empress, crowning good, repressing ill.

SIR WILLIAM JONES.

49. A similarly constructed contrast, in poetry.

“What constitutes a state? Not high-raised battlement or labored mound, thick wall or moated gate; not cities fair, with spires and turrets crowned, no! Men, high-minded men!”

*Alcæus*. Paraphrased by Sir William Jones.

**Alcæus** (āl sē' ūs), Greek lyric poet. About B.C. 620–580.

What is the meaning of *State*? What is a *high-raised battlement*? A *labored mound*? A *moated gate*? Why might some think these constitute a State?

Define *constitute*; *turrets*. Explain *broad-armed ports*. *Starred and spangled courts*. — Referring to the wearing



of stars and jewels by the lords and ladies at court.

What is meant by wafting *perfume to pride*?

What are *high-minded men*?

Explain the meaning that line 15 suggests.

To what does *these* (line 17) refer?

What *Sits empress* (line 20)?

What crowns *good* and represses *ill*?

What relation does *law* bear to the State? *Ans.* It is that *State's collected will*.

What is meant by *collected will*?

In what way is *law* the *State's collected will*?

Why *sovereign Law*?

Meaning of *elate*? How is *Law elate o'er thrones and globes*?

How does *Law sit empress*? Why do you think the poet chose that particular kind of ruler to express his idea? How does *Law crown good*? *Repress ill*?

not.

high-raised battlement  
or labored mound,  
thick wall  
or moated gate;

not

cities proud with spires and  
turrets crowned;

not

bays and broad-armed  
ports,  
where, laughing at the  
storm, rich navies ride;

not

starred and spangled courts,  
where low-browed baseness  
wafts perfume to pride.

men,

high-minded men,  
with powers as far above  
dull brutes endued in forest,  
brake, or den, as beasts excel  
cold rocks and brambles  
rude,—

men

—who	their duties know, but know their rights, and, knowing, maintain;
dare	prevent the long- aimed blow, and crush the tyrant while they rend the chain:—

## 50. ROLLA'S ADDRESS TO THE PERUVIANS

From the Drama *Pizarro* (*Die Spanier in Peru*).

<sup>1</sup> My brave associates, . . . you have judged, as I have, the foulness of the crafty plea by which these bold invaders would delude you. <sup>2</sup> Your generous spirit has compared, as mine has, the motives, which, in a war like this, can animate their minds and ours. <sup>3</sup> They by a strange frenzy driven, fight for power, for plunder, and extended rule; we for our country, our altars, and our homes. <sup>4</sup> They follow an adventurer whom they fear, and obey a power which they hate; we serve a monarch whom we love, a God whom we adore. <sup>5</sup> Whene'er they move in anger, desolation tracks their progress. <sup>6</sup> Whene'er they pause in amity,

Sir William Jones was an Englishman (1746 to 1794). Few pieces of poetry have been more widely quoted, or have greater promise of long life. —Why?

Is the poem a good and full description of the kind of men we want at the head of our government?

Briefly expressed, what kind of men are described?

Why does not *law constitute a State*? Whose *collected will* is law? *Ans.* The State's. Yes, but who constitute a State? Law is therefore the *collected will* of whom?

Memorize.

50. ¶1. In what way are sentences 1 and 2 similar? What similarity do you see in the two parts of sentence 3? What contrast?

Study the contrast in sentence 4: Will you divide it into four parts and have the third balance the first

affliction mourns their friendship. <sup>7</sup> They boast they come but to improve our state, enlarge our thoughts, and free us from the yoke of error! <sup>8</sup> Yes; they, — they will give enlightened freedom to our minds, who are themselves the slaves of passion, avarice, and pride!

<sup>1</sup> They offer us their protection. <sup>2</sup> Yes; such protection as vultures give to lambs, — covering and devouring them! <sup>3</sup> They call on us to barter all of good we have inherited and proved for the desperate chance of something better which they promise. <sup>4</sup> Be our plain answer this: — The throne we honor is the people's choice; the laws we reverence are our brave fathers' legacy; the faith we follow teaches us to live in the bonds of charity with all mankind, and die with the hope of bliss beyond the grave. <sup>5</sup> Tell your invaders this; and tell them, too, we seek no change, and least of all, such change as they would bring us.

AUGUST FRIEDRICH FERDINAND VON KOTZEBUE. (Translation.)

and the fourth the second? Or does it divide into two parts with the third and fourth together balancing the first and second?

In what way are sentences 5 and 6 similar?

SENTENCE 8. Why does the speaker repeat? Which part of the thought in sentence 8 is found in sentence 7? Wherein lies the contrast?

¶2. SENTENCE 2. What contrasts with *protection*?

SENTENCE 3. What balances *all of good*? *Proved*?

SENTENCE 4. Observe the semicolons. In what way are parts 1 and 2 alike? How does the form of part 3 differ from parts 1 and 2?

SENTENCE 5. *Tell your invaders*—what? *No change*—from what?

## 51. THE BLUE AND THE GRAY

1. By the flow of the inland river,  
Whence the fleets of iron have fled,  
Where the blades of the grave-grass quiver,  
Asleep are the ranks of the dead, —  
Under the sod and the dew,  
Waiting the judgment day ; —  
Under the one, the Blue ;  
Under the other, the Gray.
  
2. Those in the robings of glory,  
These, in the gloom of defeat,  
All with the battle-blood gory,  
In the dusk of eternity meet ; —  
Under the sod and the dew,  
Waiting the judgment day ; —  
Under the laurel, the Blue ;  
Under the willow, the Gray.
  
3. From the silence of sorrowful hours  
The desolate mourners go,  
Lovingly laden with flowers  
Alike for the friend and the foe ; —  
Under the sod and the dew,  
Waiting the judgment day ; —  
Under the roses, the Blue ;  
Under the lilies, the Gray.
  
4. So with an equal splendor  
The morning sun-rays fall,  
With a touch, impartially tender,  
On the blossoms blooming for all ; —  
Under the sod and the dew,  
Waiting the judgment day ; —  
'Broidered with gold, the Blue ;  
Mellowed with gold, the Gray.

5. So, when the summer calleth,  
 On forest and field of grain,  
 With an equal murmur falleth  
 The cooling drip of the rain; —  
 Under the sod and the dew,  
 Waiting the judgment day; —  
 Wet with the rain, the Blue;  
 Wet with the rain, the Gray.
6. Sadly, but not with upbraiding,  
 The generous deed was done;  
 In the storm of the years that are fading,  
 No braver battle was won; —  
 Under the sod and the dew,  
 Waiting the judgment day; —  
 Under the blossoms, the Blue;  
 Under the garlands, the Gray.
7. No more shall the war-cry sever,  
 Or the winding rivers be red;  
 They banish our anger forever  
 When they laurel the graves of our dead!  
 Under the sod and the dew,  
 Waiting the judgment day; —  
 Love and tears for the Blue;  
 Tears and love for the Gray.

FRANCIS MILES FINCH.

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51. The poem . . . commemorates the noble action of the women of Columbus, Mississippi, who on Decoration Day strewed flowers alike on the graves of the Federal and Confederate soldiers. In pathos and beauty of sentiment it is one of the finest poems in the English language. The beauties of antithesis were never better illustrated. Words are wedded to the sense, as will be seen in the solemn English forms "calleth" and "falleth." It is certain that this poem, "In the storm of the years that are fading," has done much to allay sectional strife.

*Old Glory* — ALBERT ELIAS MALBY.

STANZA 1. Observe the smoothness of lines 1 and 2, the idea in *quiver* and the keynote value of *asleep*. Repetition has not begun in stanza 1 and the refrain is new throughout.

STANZA 2. Observe the contrast not only in words, but also in the figurative expressions in lines 1 and 2. What were the *robings of glory*?

The irrepressible brightness which victory lends even to death touches the poem here and there and keeps it from being a dirge. Except for this one point, the poet's treatment of the soldiers is the same throughout.

Observe the balances. *Thôse - - thèse - - - - all.*

*Eternity* suggests the judgment of individual men.

*Dusk of eternity.* — Compare “night of death”; “morning of the resurrection.”

What is the prevailing sentiment of the refrain?  
*Ans.* Solemnity, — *waiting the judgment day.* Through *laurel* we feel the wreath of victory, but sadness breathes through *willow*.

Stanzas 1 and 2 may be regarded as introductory.

STANZA 3. Entrance of the women — *desolate mourners* — whose grief-stricken hearts have been ennobled through lessons of suffering and sympathy and love. Theirs not to judge; — the *friend and the foe, are waiting the judgment day.*

Are not the *roses* just a little brighter? Change the words and see if you like the effect equally well.

STANZA 4. *So.* — How? *Ans.* Just as the women did.

What new phase of equal treatment is introduced? Who is the actor?

Do we need the commas after *fall* and *tender*?

The new actor is allowed to touch the refrain, and he *'broiders* with gold the Blue, while he *mellows* with gold the Gray.

STANZA 5. *So.* — How? Another actor is meeting them equally: What else can the North do?

Catch the liquid melody of the long open vowels, — *equal murmur falleth the cooling drip* (compare the idea of *drip* with that of *murmur*) of the rain.

The refrain of the judgment day is now old and there is no difference in the treatment expressed in the closing lines.

STANZA 6. Stanzas 3, 4, and 5 may be said to represent a series of ideas. Stanza 6 reverts in thought to stanza 3 and the story begins to draw to a close.

Meaning of *upbraiding*? *Sadly*; it must be expected that it would be done.

*No braver battle* — than what?

*Was won* — when?

The *judgment day* is still the one of eternity in stanza 2; while, in the flowers, we sense a touch of hope and brightness in *blossoms* that changes to one of sadder melody (*garlands*) for the Gray.

STANZA 7. Conclusion.

From the standpoint of which section of the country is it written?

Catch the ringing note of love. Heart has touched heart!

The refrain leaves them where it first found them, — *waiting the judgment day*, in the equality of man for man. The heart of the North speaks in the arrangement:

Love and tears for the Blue;  
Tears and love for the Gray.

Reread, applying your understanding of Contrast :

Chap. I, Nos. 16, 25, 27.

Chap. III, Nos. 16, 34.

Chap. IV, No. 28.

Chap. V, Nos. 12, 28, 29, 33.

#### SUGGESTIVE STUDIES FOR WRITTEN REVIEW

1. Of what value is the use of contrast in literature ?
2. Give two examples between No. 1 and No. 8 of a positive statement followed by a negative statement.
3. Express the thought of No. 13 in your own words.
4. Mark the contrasted ideas in No. 35 ('').
5. Between what thoughts does the contrast lie in No. 37 ?
6. What method of contrast have the poets used in Nos. 38 and 39, and what is the effect ?
7. (No. 41.) Explain the meaning of *he never wronged his conscience*; the difference in meaning between *intrigue* and *trickery*.  
What school taught the doctrine of *passive obedience*?  
What is that doctrine ?
8. (No. 42.) What contrast is implied in lines 5, 6, of stanza 1 ?
9. State in your own words the gist of No. 43.



## CHAPTER VII

### STUDIES IN PARENTHETICAL EXPRESSIONS, EXPLANATORY CLAUSES, AND THE LIKE

Many sentences contain expressions thrown more or less loosely among their other parts. Sometimes the expression is a single word (see No. 1), and certain words are generally used in this way; notably, *too*, *therefore*, *however*, *consequently*. Words used in this manner are technically spoken of as parenthetical.

Such expressions, however, may consist of one word or many, of one phrase or clause or many phrases or clauses. Sometimes they are not essential to the meaning of the sentence (3); sometimes they modify the thought (5); sometimes they present an additional thought (14). Often they come between two important parts of the sentence, as between subject and predicate (16), or between parts of a quotation (44), in which cases they may be termed Intermediate Expressions.

Closely related to these as far as reading is concerned are the parenthetical sentences found in paragraphs (see 59), and the parenthetical paragraphs occasionally found on pages.

Sometimes our attention is attracted to these expressions by brackets (37), which tell us that the matter included is entirely independent of the sentence, and may have been inserted by a person other than the

one who wrote the sentence; but much more often by parentheses (36), dashes (38), or commas (4),— according to the degree of “looseness,” and frequently according to the particular writer’s own preference in punctuation.

Sometimes parenthetical and intermediate expressions are explanatory (16). Explanatory expressions present a variety of forms, and when, as in the case of the longer examples at the end of the chapter, we come upon a paragraph containing a variety of expressions (47), it requires careful thinking to get all the parts straightened out in the mind, and then it requires careful oral practice to read the paragraph so that hearers will comprehend the entire thought and see the relationships of all the parts of the sentence as plainly as we do. It is easier for a reader to catch the thought than it is for a hearer, because the reader has everything right before his eyes, including some very plain punctuation marks, to help him out; but the hearer has nothing but the spoken words, and must often get much of the thought from the way the reader groups the words and the way he utters them.

Now the essential in saying things correctly is thinking them correctly. The short sentences at the beginning of the chapter are easy to read. Why? Because we have spoken others like them many times. We have had practice in saying such things—abundant practice. But we have had comparatively little practice in either thinking or speaking longer and more complicated sentences. So we lead up to them gradually, making each step plain as we go,—which, in all difficult problems, is the only logical way.

## PEDAGOGICAL INTRODUCTION

The direction usually printed for the reading of parenthetical expressions is to use a lower tone of voice and a more rapid delivery. One might rely entirely upon such direction in reading short parenthetical expressions in which the thoughts are entirely unconnected; but as we come upon sentences containing inserted expressions related to the main thoughts in manifold degrees of closeness and looseness, we are obliged to reason out for ourselves the manner in which each should be read.

The reading of sentences containing inserted expressions may be indicated roughly as follows:

- - - - - *a*                      *b* - - - - -  
 - - - - -

The difficulty in teaching the reading of such sentences lies not in getting the pupils to change the pitch, but in getting them to change it at *a* and to return to it at *b* in such a manner that the second half of the main thought will be unmistakably linked with the first half; in other words, to leave the main thought at *a* in such a way that the hearer knows it is to be taken up again, and to take it up at *b* in such a way that the listener's mind immediately links *b* back to *a*.

The difficulty lies in the fact that the pupil has either not grasped the connection, or, having grasped it, has failed to hold the first part of the leading thought in mind while he disposed of the inserted portion.

What can the teacher do? She can stop and teach that sentence. She can place it upon the blackboard where it can be marked and the relations shown. There is inspiration for the reading class in having



## SELECTIONS AND SUGGESTIVE STUDIES

1. Let us, therefore, give heed to his advice. I think, on the whole, it is good.

2. The vessel, you must understand, was so long and broad and ponderous that the united force of all the fifty was insufficient to shove her into the water.

3. We know the uses — and sweet they are — of adversity.

4. The tramp, who proved to be a soldier in disguise, led the way down a dark, narrow alley to the river bank.

5. The wall, judging by the outward appearance, will require no repair.

6. We, the people of the United States, do hereby ordain and establish this Constitution.

7. We, the undersigned, citizens of the State of Ohio, do humbly petition, etc.

1, 2. Simplest forms of inserted word, phrase, and clause, — not essential to the meaning.

What does the presence of each suggest? [*Suggestive Ans.* The insertion of *therefore* shows that the advice is based upon reasons previously stated.]

3. An inserted statement having no necessary connection with the main part of the sentence.

What do the dashes say?

4. Not essential, but an additional thought.

5. A phrase that modifies the meaning.

6, 7. A single explanation, and a double explanation, — “Secondary Explanatory.”

8. Captain William Robinson, a Cornishman, commander of the *Hopewell*, a stout ship of three hundred tons, came to my house.

9. Hermes went to Hades, the dark and stern king, for Persephone, the daughter of Demeter, the goddess of vegetation and of useful fruits.

It is important that we notice exactly what an appended or inserted portion refers to or explains (10-17).

10. He quoted the adage, "A penny saved is a penny earned."

11. Cyrus W. Field's scheme, to unite the two continents by cable, was finally successful.

12. The man has that which is better than wealth, an honest reputation.

8. One of the parts of a double explanation, in turn, explained.

Be careful that the *Captain* does not become the *ship of three hundred tons*.

9. Demeter, not Persephone, was the Greek goddess of vegetation and useful fruits.

**Hermes**, the Greek messenger of the gods, and inventor of the lyre.

**Hades**, the Greek name for Pluto, the lord of the infernal regions. The mythological story goes that he seized Persephone while she was plucking flowers and carried her to the lower regions to be his wife.

10. Explanatory of a single word. Position at end.

11. Explanatory of a modified word and its modifier. Position inserted. *Field's scheme* (articulation).

13. King James abdicated and went to France — a voluntary act.

14. Cultivate in every way, especially by observation, your perceptive faculties.

15. Tobacco — a nauseating plant that is consumed by but two creatures — a large green worm and man. The worm doesn't know any better.

*The Foolish Dictionary.*

16. Clarissa (such was the lady's name) smiled down into the face of the child.

17. Do you still expect (I hope from what you have written me that you do) to be able to visit us?

12. Explanatory of preceding clause.

*The man has an honest reputation.*

13. Refers to all that precedes. Position at end.

14. A reference to the whole proposition, — both what precedes and what follows.

Compare with No. 13. Why is No. 14 harder to read?

15. An explanatory definition, which in turn uses an explanation.

16. Compare with No. 10. — How are they alike? (In both having a portion explanatory of a single word.)

How are they different? (In the position of the explanatory portions; etc.) Notice the grammatical position of the insertion. — Between what?

17. Abrupt insertion in a question.

Compare its grammatical position with that of the parenthesis in No. 16. Compare it with No. 14.

It is important that we notice methods of punctuating inserted portions (18-22).

18. At the Battle of Lexington, seven Americans — the first martyrs of the Revolution — were killed.

19. The great golden eagle, the pride and the pest of the parish, swooped down and flew away with something in his talons.

20. Five days afterward (September 18, 1759), the city and the garrison capitulated.

21. New England has more weather to the square inch than any other country on the globe. [Laughter.]

22. The petals of the daisy, *day's eye*, close at night and in rainy weather.

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18-20. Compare No. 18 and No. 19. At first glance they appear alike. Each presents an additional thought, and both are unessential. Then why were commas used in 19, and dashes, which are supposed to indicate a wider separation of the thought, used in 18?

Notice how easily the intermediate expression blends with the main thought in No. 19. Then note the patriotic dignity that surrounds the insertion in No. 18, giving it a greater importance and correspondingly separating it from the main thought. Read No. 18 and then No. 19, trying to feel the difference.

Compare No. 18 and No. 20.

A technical explanation of the punctuation of these sentences, for the pupils who will understand it, is: No. 20 presents a genuine parenthesis; No. 19 is merely an appositive; No. 18 is something more than an appositive. It is equivalent to "and they were," etc., and refers to a future time; that is, there is a dis-



It is important that we notice the punctuation of appended portions. (23-30).

23. It is with words as with sunbeams — the more they are condensed, the deeper they burn.

24. Mankind is divided into five races: the Caucasian, the Mongolian, the Ethiopian, the Malay, and the American.

25. Some men distinguish the history of the world into four ages; viz., the golden age, the silver age, the brazen age, and the iron age.

tinct difference in sense, which makes it parenthetical.

Which of the insertions in Nos. 1-20 are appositive?

21. An insertion to show how a remark was received by the audience. Story:

*Lawley.* (Expert shorthand reporter.) "I say, James, the boy from the newspaper office has called for the report of that lecture. Is it finished?"

*James.* "All but a short sentence in the middle of it, and I can't for the life of me make out from my notes what it is."

*Lawley.* "Oh, just put in 'great applause' and let it go."

James acted on the suggestion, and the lecture was sent for publication with the doctored part reading: "Friends, I will detain you but a few moments longer. [Great applause.]"

22. Explanatory of word origin. Anglo-Saxon *dæges-éage* (*dæg*, day, and *éage*, eye), day's eye. The true European daisy, — not the American one.

23. Explanatory comparison.

24-27. Compare the punctuation.

25. *Viz.*, a modification of the Latin word *videlicet*, meaning *namely*. Distinguish, to divide; to separate.

Determine the value of the repeated word.

26. Always have some solid reading in hand; *i.e.*, some work or author which we carry forward from one day to another, or one hour of leisure to the next, with persistence, till we have finished whatever we have undertaken.

*Books and Reading* — NOAH PORTER.

27. To Greece we are indebted for the three principal orders of architecture: namely, the Doric, the Ionic, and the Corinthian.

28. Steam is like air in three ways. It is very thin; it is very elastic, — that is, it has great springiness; and you cannot see it.

26. *I.e.*, Latin, *id est*, "that is."

*Have* what? What kind of *reading*? How much? When?

What is the difference between *work* and *author*?

*Carry forward*. — When? How? To what extent?

27. Doric columns are distinguished for simplicity and strength. Ionic columns are more slender than the Doric, with a spiral scroll capital and a fluted shaft. Corinthian columns are the most ornate of columns. (See Dictionary.)

28. Entirely separate. An explanatory series, one member of which, in turn, has an explanatory clause. Note the semicolons.

29. Count what *to be grandly true*? *Ans.* *This thing*. — Which *thing*? Phrase correctly.

Weigh the value of the modified words and the modifiers.

**Gradatim**, gradually; step by step.

Memorize.

29. I count this thing to be grandly true:  
That a noble deed is a step toward God,  
Lifting the soul from the common clod  
To a purer air and a broader view.

*Gradatim* — JOSIAH GILBERT HOLLAND.

30. 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.

*Enoch Arden* — ALFRED TENNYSON.

30. An explanatory series, each part of which contains a secondary explanation, the third secondary explanation having an additional thought appended. The use of commas throughout adds to the difficulty in reading the paragraph. Note how parenthetical dashes would have aided the reader. And yet do we really need them? We have a key to the parenthetical portion in the word *three*.

“Enoch Arden” is one of Tennyson’s most popular poems. Concerning it, Henry van Dyke writes in the preface to “The Poetry of Tennyson” that it was the key that let one happy fourteen-year-old boy [himself] “into the garden and palace of poetry . . . not that this was his first book of poems . . . but hitherto poetry had seemed to him like something foreign and remote, much less interesting than fiction and even than some kinds of history. . . . But ‘Enoch Arden’ belonged to life. It was a story about real people. And then it was so beautifully told. There was such a glow in it, such splendid color, such a swing and sweep of musical words, such a fine

The reasons for insertions and additions differ (31-39).

31. In Acts 21:15, we read, "We took up our carriages [luggage] and went up to Jerusalem."

32. "I will read you their letter to Congress." [Here the letter was read, surrendering the power as aforesaid.]

33. My friend who sits above me (Mr. Yelverton) has a bill of confirmation; we do not come unprepared to Parliament.

34. *Hamlet*. I am very glad to see you. — [To Bernardo]  
Good even, sir.

*Hamlet*. Act I. Scene II — WILLIAM SHAKESPEARE.

35. *Captain Absolute*. Now for a parental lecture.  
(Enter Sir Anthony Absolute.)

Sir, I am delighted to see you here, and looking so well! Your sudden arrival at Bath made me apprehensive for your health.

*The Rivals*. Act II. Scene I — RICHARD BRINSLEY SHERIDAN.

picture of a brave man . . . why, this was as good as any novel — yes, somehow it was better, for there was a charm in the very movement of the verse . . . that seemed to stir the feelings and make them deeper and fuller. So the boy became a lover of poetry . . . and began to look around him for other poems which should give him the same kind of pleasure."

31. The insertion of a word to explain an obsolete word.

To help correct expression, read, inserting *that is*.

32. The insertion of a sentence explaining a proceeding apart from the speech.

36. What grave (These are the words of Wellesley, speaking of the two Pitts) contains such a father and such a son!

37. "He [the Most High] gave to thee [Columbus] the keys of those gates of the ocean . . . which were fast closed with such mighty chains."

*The Dream of Columbus, narrated in his letter to the King and Queen of Spain.*

38. I have seen thousands — or more properly, tens of thousands — of these insects feeding together on the rich grass of the prairies.

39. The comparison of two ambitious men (Napoleon to Cæsar), two rich men (Vanderbilt to Cræsus), two beautiful women (Eve to Venus), does not constitute a good simile or metaphor.

33. An inserted explanation of a reference that otherwise might not be sufficiently definite.

Be careful that you do not allow the inserted portion to destroy the continuousness of the main idea.

34, 35. Insertion of stage directions in dialogue.

To be given clearly and plainly, but wholly uncolored by the conversational style of the dialogue.

36. An insertion stating the origin of a quotation, in order to give it added weight.

Pitt, see Lord Chatham, No. 21, page 234.

37. Making references plain.

38. Inserting a correction.

39. A series of explanatory illustrations.

Do not allow the inserted portions to destroy the continuousness of the main thought.

The forms of insertions may vary (40-43).

40. The United States — What American will doubt it? — is the most glorious nation under the sun.

41. She managed the matter so well (Oh, she was a genius at tact!) that the angry children were smiling at each other before they realized that she was there as a peacemaker.

42. Know then this truth (enough for man to know):  
"Virtue alone is happiness below."

*An Essay on Man. Epistle IV — ALEXANDER POPE.*

40-43. Question; exclamation; statement; dialogue.

42. *Know then* — what?

"*Virtue alone is happiness below*" is a what? *Ans.* A truth. What is the meaning of *virtue*? What is the sense of *alone*? Where is *below*?

Compare No. 42 with No. 14. Why is 42 more difficult to read? *Ans.* In 14 the inserted portion breaks a simple statement (*Cultivate your perceptive faculties*); in 42, it comes between an explanation and a statement, which is a step more difficult. The reader must read *truth* in such a way that a hearer will know instinctively that it is going to be explained. He must read the parenthetical expression in such a way that the hearer will know instinctively that it is not the explanation. Then he must read the explanation in such a way that the hearer immediately recognizes it as such and instinctively links it with *truth*. To do this the pupil must first get the thought, then

43. The Frenchman first in literary fame,  
 (Mention him, if you please. Voltaire? —  
     The same)  
 With spirit, genius, eloquence supplied,  
 Lived long, wrote much, laughed heartily,  
 and died.

44. "The place at which we entered the lake," to use the words of Joliet, "is a harbor very convenient to receive ships and to give them protection against the wind."  
*History of the United States* — GEORGE BANCROFT.

45. "We are Illinois," said they, — that is, when translated, "We are men;" and they offered the calumet.  
*History of the United States* — GEORGE BANCROFT.

he must hold his conception of it, in its entirety, long enough not only to express the several ideas in the sentence, but also to show the exact relationship of each to the others.

44. A very common form of insertion.  
 Read, first, omitting inserted portion.  
 What does *and* connect? — Phrase correctly.

45. A step more difficult because of the inserted explanation.

Read, omitting *that is, when translated*.

Read, omitting *when translated*.

Read, omitting *said they*.

**Calumet.** — Among the American Indians, a pipe used for smoking tobacco, having a bowl made of soft red stone and a long reed for the stem, usually ornamented with feathers. It is used as a symbol of peace and war, to seal compacts, and as a mark of welcome to strangers. (*Webster.*)

46. Tom Jones, who, bad as he is, must serve for the hero of this history ["The History of Tom Jones," by Henry Fielding] had only one friend among all the servants of the family of Mr. Allworthy. This friend was George Seagrin, the gamekeeper, commonly known as "Black George."

47. "It is Sunday afternoon, and Erie — 'Mad Anthony Wayne's' old headquarters — has donned its Sunday clothes, and turned out by hundreds to see the great snowplow" [a railroad snowplow] "come in, — its first voyage over the line."

46. Tom Jones . . . . . had only, etc.  
           who . . . . . must serve . . [- - ]  
                           bad as he is

Read the main thought.

Read, inserting *who must serve for the hero of this history*.

Read again, inserting the portion within the brackets.

Read again, inserting *bad as he is*.

Did you link *must serve* with *who*, and *had only, etc.*, with *Tom Jones*? (Let both reader and hearers judge.)

47. Trace the main thought. What explanation has been inserted by the person quoting it?

Is '*Mad Anthony Wayne's*' *old headquarters* an explanation of *Erie*, or an additional inserted thought?

What is the first thought in the sentence? *Ans. It is Sunday afternoon.*

What does *and*, line 1, connect?

How many things has *Erie* done?

Can you show the quoted part as you read the insertion?



48. No pencil has ever yet given anything like the true effect of an iceberg. In a picture, they are huge, uncouth masses stuck in the sea; while their chief beauty and grandeur, — their slow, stately motion, the whirling of the snow about their summits, and the fearful groaning and cracking of their parts, — the picture cannot give.

*Two Years Before the Mast* — RICHARD HENRY DANA.

49. Only a sculptor of the finest imagination, the most delicate taste, the sweetest feeling, and the rarest artistic skill — in a word, a sculptor and a poet, too — could have first dreamed of a Faun in this guise, and then succeeded in imprisoning the sportive and frisky thing in marble. *The Marble Faun* — NATHANIEL HAWTHORNE.

Read the second thing that *Erie* has done.

What explanation is inserted? Between what parts of the sentence is it inserted?

What thought is appended?

Read, omitting the insertions and the appended thought. Reread, adding the appended thought.

Reread, adding the insertions.

Dashes, single or parenthetical, usually indicate abrupt changes in construction or sentiment. — Is it so here?

48. Read many times until the relative thought value of the words has been determined upon: *pencil*; *ever yet*; *anything like*; *true effect*; *of an iceberg*; *picture*; *huge uncouth masses stuck in the sea*; *chief beauty and grandeur*; *slow stately motion*; *whirling of the snow about their summits*; *fearful groaning and cracking of their parts* *the picture cannot give*.

50. And while, with care, our mother laid  
 The work aside, her steps she stayed  
 One moment, seeking to express  
 Her grateful sense of happiness  
 5 For food and shelter, warmth and health,  
 And love's contentment more than wealth,  
 With simple wishes (not the weak,  
 Vain prayers which no fulfillment seek,  
 But such as warm the generous heart,  
 10 O'er-prompt to do with Heaven its part)  
 That none might lack, that bitter night,  
 For bread and clothing, warmth and light.

*Snow-Bound* — JOHN GREENLEAF WHITTIER.

Read first without the explanatory insertion.

What relation does the inserted portion bear to the main thought? Try to feel the meaning expressed in *slow, stately, whirling, cracking*.

49. Observe how important the modifiers are to the thought. Sculptors must possess *imagination*, but such a work required the *finest imagination*; all have *taste*, but it required the *most delicate taste*; all have *feeling*, but this required feeling of a special kind, — the *sweetest feeling*; all have *skill*, but this required the *rarest artistic skill*.

**Faun in this guise.** — A *Faun* was a kind of rural deity in Roman mythology. Its form was principally human, but with pointed ears and projecting horns, and, sometimes, with cloven feet. The Marble Faun referred to in Hawthorne's book is the statue by the Greek sculptor Praxiteles. The only definite sign of a wild animal nature in that statue is the terminating of the ears in little peaks like those of some animals, and yet the sculptor has somehow imprisoned in the "sportive and frisky thing" all the characteristics of

51.     Meanwhile we did our nightly chores, —  
           Brought in the wood from out-of-doors,  
           Littered the stalls, and from the mows  
           Raked down the herd's-grass for the cows ;  
 5     Heard the horse whinnying for his corn ;  
           And, sharply clashing horn on horn,  
           Impatient down the stanchion rows  
           The cattle shake their walnut bows ;  
           While, peering from his early perch  
 10    Upon the scaffold's pole of birch,  
           The cock his crested helmet bent  
           And down his querulous challenge sent.

*Snow-Bound* — JOHN GREENLEAF WHITTIER.

creatures that dwell in the woods and fields, along with the kindred qualities of the human being. The Faun of Praxiteles wears a lion's skin.

Note that the series in sentence 2, No. 48, was in the inserted portion ; in No. 49 it is in the main portion.

50. Is there any reason for pairing the ideas in lines 5 and 12 ?

What words are understood in line 6 ? Compare :

“The poor man is not poor with content, nor the rich man rich without it.”

What relation does the parenthetical portion bear to the main thought ? *Ans.* It is a negative explanation.

How did her *simple wishes* differ from *vain prayers* ?

“Snow-Bound” is a picture of a New England winter and of an old-fashioned American country home.

51. *Meanwhile.* — While the storm drew on.

How many lines explain the *chores* ?

52. The juniper is an historical tree, and has been the subject of many interesting traditions, — supposed by the ancients to yield a shade that was injurious to human life; the emblem of faith, because its heart is always sound; the bearer of fruit regarded as a panacea for all diseases, and a magic charm which was thrown on the funeral pile to protect the spirit of the dead from evil, and bound with the leaves to propitiate the deities by their incense. It is not improbable that the superstitious notions respecting the power of its fruit to heal diseases gave origin to the use of it in the manufacture of certain alcoholic liquors; and it is a remarkable fact that universal belief in its virtues as a panacea should have attached to a plant which is now used for no important medical purpose whatever save the flavoring of gin!

*A Year Among the Trees* — WILSON FLAGG.

How many *chores* are named? How many are inferred? Are any *chores* directly named after the first semicolon?

**Stanchion rows.** — Stanchions were upright vertical bars to which cattle were tied in a stall by means of a wooden bow (*walnut bow*). The bow passed around the animal's neck and was attached by means of a wooden clasp. This rural method of tying cattle may still be found in a few of the more rural localities of New England.

*Literary Readings* — CHARLES MADISON CURRY.

Explain *crested helmet*. Meaning of *querulous challenge*?

52. Sentence 1. Note the use of the comma and dash. — Compare with No. 51.

Have we had any explanatory words or groups of words where the comma only was used? (See No. 30.)

53. All things are double, one against another. —  
<sup>1</sup> Tit for tat; an eye for an eye; a tooth for a tooth; blood for blood; measure for measure; love for love. —  
<sup>2</sup> Give and it shall be given you. — <sup>3</sup> He that watereth shall be watered himself. — <sup>4</sup> What will you have? quoth God; pay for it and take it. — <sup>5</sup> Nothing venture, nothing have. — <sup>6</sup> Thou shalt be paid exactly for that thou hast done, no more, no less. — <sup>7</sup> Who doth not work shall not eat. — <sup>8</sup> Harm watch, harm catch. —  
<sup>9</sup> Curses always recoil on the head of him who imprecates them. . . . It is thus written, because it is thus in life.

*Compensation* — RALPH WALDO EMERSON

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Do you see any reason for the difference? Have we had the dash alone? (See No. 47; 49.) Do you see any reason for the difference? Variation in punctuation always serves to prove that we must search the thought.

Trace the semicolons and phrase accordingly. It was the *tree* that *yielded a shade*, and was the *emblem of faith*, and bore the *fruit*; but it was the *fruit* that was regarded as a *panacea* (a universal remedy), and as a *magic charm*, and was *thrown on the funeral pile* and bound with the *leaves*. So we have semicolons after *life* and *sound* (main divisions) and only commas after *diseases* and *evil* (subdivisions).

Note that the explanatory portion deals with its shade, its heart, and its fruit.

The *fruit* was regarded as how many and what things?

How many and what things were done with the *magic charm*?

53. Into how many leading parts may the paragraph be divided? *Ans.* Three: a leading statement, a

54. Next, the dear aunt, whose smile of cheer  
 And voice in dreams I see and hear,  
 The sweetest woman ever Fate  
 Perverse denied a household mate,  
 5 Who, lonely, homeless, not the less  
 Found peace in love's unselfishness,  
 And welcome whereso'er she went,  
 A calm and gracious element,  
 Whose presence seemed the sweet income  
 10 And womanly atmosphere of home, —  
 Called up her girlhood memories,  
 The huskings and the apple-bees,  
 The sleigh rides and the summer sails,  
 Weaving through all the poor details  
 15 And homespun warp of circumstance  
 A golden woof-thread of romance.

*Snow-Bound* — JOHN GREENLEAF WHITTIER.

series of illustrative expressions, and a concluding statement.

Study the arrangement of the illustrative expressions. To begin with, they are arranged in groups separated by dashes. Part one contains a series of well-known aphorisms with similar meaning. Trace the semicolons.

Illustration 1. *An eye for an eye, and a tooth for a tooth.* — *Matthew 5: 38.*

Illustration 2. *Give and it shall be given you; good measure, pressed down and shaken together.* — *Luke 6: 38.*

Illustration 3. *He that watereth shall be watered also himself.* — *Proverbs 11: 25.*

Illustration 8. "If you watch harm, you will catch harm."

54. Mr. Whittier describes in a series,

The dear home faces whereupon  
 That fitful firelight paled and shone.

Each took his part in contributing to the fireside conversation and amusement during the days they were shut in. See Nos. 50 and 51.

Lines 1, 2. What do *I see*? What do *I hear*? When do *I see* and *hear* them?

Next, the dear aunt did what? We must go to line 11 for our answer, — *Called up*, etc. All that goes between is explanatory and descriptive. Be very careful, therefore, of the way in which *aunt* is left in line 1. It must be left in such a way that a hearer will know that the verb is missing, and *Called up* must be linked with it in such a way (by pause, inflection, etc.) that the hearer will recognize the missing verb. Between *aunt* and *Called up* the aunt is described in,

whose smile of cheer  
And voice in dreams I see and hear,

and further described in,

The sweetest woman ever Fate  
Perverse denied a household mate,

and still further in,

Who [the dear aunt], lonely, homeless, not the less  
Found peace in love's unselfishness,  
And welcome whereso'er she went,

and still further in,

A calm and gracious element,  
Whose presence seemed the sweet income  
And womanly atmosphere of home.

Explain *Fate perverse*.

*Found* how many things (line 6)?

What is the meaning of *element* (line 8)?

55. <sup>1</sup> It happened upon a November evening (when I was about fifteen years old, and outgrowing my strength very rapidly, my sister Annie being turned thirteen, and a deal of rain having fallen, and all the troughs in the yard being flooded, and the bark from the wood ricks washed down the gutters, and even our watershoot going brown) that the ducks in the court made a terrible quacking, instead of marching off to their pen, one behind another. <sup>2</sup> Thereupon Annie and I ran out to see what might be the sense of it. <sup>3</sup> There were thirteen ducks and ten lily-white (as the fashion then of ducks was), not, I mean, twenty-three in all, but ten white and three brown-striped ones; and without being nice about their color, they all quacked very movingly. <sup>4</sup> They pushed their gold-colored bills here and there (yet dirty, as gold is apt to be), and they jumped on the triangles of their feet and sounded out of their nostrils; and some of the over-excited ones ran along low on the ground, quacking grievously, with their bills snapping and bending, and the roof of their mouths exhibited.

*Lorna Doone* — RICHARD BLACKMORE.

Lines 9, 10. Phrase correctly. *Whose presence seemed* how many things? What does *And*, line 10, connect? What does *of home* modify?

**Income**, incoming.

One long explanatory portion (lines 3-10) is disposed of only to come upon another. What were the *girlhood memories*?

Explain the meaning of lines 14-16.

**Woof-thread**, a thread crossing the warp of a woven fiber.

55. The style is quaint, and the sentences are loose, but the paragraph affords good practice in keeping



56. <sup>1</sup> It was the hour of the slack — but the sea still heaved in mountainous waves from the effects of the hurricane. <sup>2</sup> I was borne violently into the channel of the Ström, and in a few minutes was hurried down the coast into the “grounds” of the fishermen. <sup>3</sup> A boat picked me up — exhausted from fatigue — and (now that the danger was removed) speechless from the memory of its horror. <sup>4</sup> Those who drew me on board

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the main thought clear, and not undervaluing the inserted thoughts. Make it interesting.

SENTENCE 1. Read the leading thought.

Read, inserting what is said about “I”.

Read again, inserting also the remark about “my sister Annie.” Remember that Annie is a new character. How does her age compare with his?

Read again, adding the parts suggested by *rain*.

What contrast do you find in the last part of the main thought?

SENTENCE 4. Study the punctuation. Notice the semicolon after *nostrils*.

With how many ducks does the part of the sentence preceding the semicolon deal? The part following it?

The semicolon after *nostrils* tells us that there are two parts to the sentence. With how many thoughts does the first part deal?

With what thought does the second part deal?  
*Ans.* The actions of *some of the over-excited ones*.  
 How many actions are described? Distinguish between what they did and how they did it.

56. The hour of the slack, the time between the changes of the tides.

were my old mates and daily companions — but they knew me no more than they would have known a traveler from the spirit-land. <sup>5</sup> My hair, which had been raven black the day before, was as white as you see it now. <sup>6</sup> They say, too, that the whole expression of my countenance had changed. <sup>7</sup> I told them my story — they did not believe it. <sup>8</sup> I now tell it to *you* — and I can scarcely expect you to put more faith in it than did the merry fishermen of Lofoden.

*A Descent into the Maelstrom* — EDGAR ALLAN POE.

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What do the dashes in sentences 1, 3, 4, 7, and 8 say, that commas or semicolons would not have said?

**The Maelstrom**, a famous tidal whirlpool off the coast of Norway.

57. This presents not only good studies in inserted portions, but also some excellent studies in series:

*So young, so beautiful, so good*, — a series of descriptive words with repeated modifier.

*Decrepit age, and vigorous life, and blooming youth, and helpless infancy*, — a series of modified words about which the same thing is said. (Connective expressed.)

*On crutches, in the pride of strength and health, in the full blush of promise, in the mere dawn of life*, — a series of phrases modifying in regular order the preceding series of words.

*Decrepit age* - - *on crutches*.

*Vigorous life* - - *in the pride of strength and health*.

*Blooming youth* - - *in the full blush of promise*.

*Helpless infancy* - - *in the mere dawn of life*.

Recognize the relation of the parts as you read.

57. <sup>1</sup> And now the bell — the bell she had so often heard, by night and day, and listened to with solemn pleasure almost as a living voice — rung its remorseless toll, for her, so young, so beautiful, so good. <sup>2</sup> Decrepit age, and vigorous life, and blooming youth, and helpless infancy, poured forth — on crutches, in the pride of strength and health, in the full blush of promise, in the mere dawn of life — to gather round her tomb.

Old men were there, whose eyes were dim and senses failing; grandmothers, who might have died ten years ago, and still been old; the deaf, the blind, the lame, the palsied, the living dead in many shapes and forms, were there, to see the closing of that early grave.

*Death of Little Nell. Old Curiosity Shop* — CHARLES DICKENS.

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Study the sentences separately, also study the main thoughts and inserted portions separately.

¶2. A series of modified words about all of which the same thing is said.

Note the variation in form of the modifying portions, — sometimes a phrase, sometimes a clause, and sometimes a single word.

Observe that in the first part of the series the verb is expressed, in the second part it is inferred, in the third part five subject words are grouped with the repeated verb.

Explain the meaning of *the living dead in many shapes and forms*.

*To see the closing of that early grave* completes not only the thought that the last group *were there*, but also that *old men were there*, and *grandmothers* (were there). Note the comma preceding it.

## 58. SWEET AUBURN

From *The Deserted Village*.

- Sweet Auburn! loveliest village of the plain,  
 Where health and plenty cheered the laboring swain,  
 Where smiling spring its earliest visit paid,  
 And parting summer's lingering blooms delayed —  
 5 Dear lovely bowers of innocence and ease,  
 Seats of my youth, where every sport could please —  
 How often have I loitered o'er thy green,  
 Where humble happiness endeared each scene!  
 How often have I paused on every charm —  
 10 The sheltered cot, the cultivated farm,  
 The never-failing brook, the busy mill,  
 The decent church that topped the neighboring hill,  
 The hawthorn bush, with seats beneath the shade,  
 For talking age and whispering lovers made!  
 15 How often have I blest the coming day,  
 When toil remitting lent its turn to play,  
 And all the village train, from labor free,  
 Led up their sports beneath the spreading tree,  
 While many a pastime circled in the shade,  
 20 The young contending as the old surveyed;  
 And many a gambol frolicked o'er the ground,  
 And sleights of art and feats of strength went round;  
 And still, as each repeated pleasure tired,  
 Succeeding sports the mirthful band inspired:  
 25 The dancing pair that simply sought renown,  
 By holding out, to tire each other down;  
 The swain, mistrustless of his smutted face,

58. **Sweet Auburn**, Lishoy, or Lissoy, Ireland, — six miles from Athlone. The landowner, General Napier, turned all his tenants out of their farms in order that he might inclose them in his own private domains. Everything has since been restored to correspond to Mr. Goldsmith's description.

While secret laughter tittered round the place :  
 The bashful virgin's side-long looks of love,  
 30 The matron's glance that would those looks reprove.  
 These were thy charms, sweet village ! sports like  
 these,  
 With sweet succession, taught e'en toil to please ;  
 These round thy bowers their cheerful influence shed,  
 These were thy charms — but all these charms are  
 fled !

OLIVER GOLDSMITH.

Lines 1-7. *Sweet Auburn . . . How often have I loitered o'er thy green.* Whose green? — This helps to make plainer the relation of the intervening parts to the whole. Trace the modifying ideas of *village* to help to an understanding of those intervening parts :

village - - loveliest village - - village of the plain

village - - where health and plenty cheered the laboring  
 swain

village - - where smiling spring its earliest visit paid

village - - (where) parting summer's lingering blooms delayed

Note the dash. — What does it say? *Ans.* It says that something else, more or less loosely related, is to be joined on. Is it joined on parenthetically, and is the second dash the other half? Or are the dashes to be considered separately and as indicating abrupt changes in thought?

What were the *dear lovely bowers*? Were they the places made beautiful by *smiling spring's earliest visit* and *parting summer's lingering blooms*?

Lines 7-30. Trace the *How oftens*. They make three divisions.

Division 2. (Lines 9-14.) Recognition of the explanatory series makes it very simple.

## 59. IN CARLYLE'S COUNTRY

From *Fresh Fields*.

In crossing the sea a second time, I was more curious to see Scotland than England, partly because I had had a good glimpse of the latter country eleven years before, but largely because I had always preferred the Scotch people to the English (I had seen and known more of them in my youth), and especially because just then I was much absorbed with Carlyle, and wanted to see with my own eyes the land and the race from which he sprang.

There was no road in Scotland or England which I should have been so glad to walk over as that from Edinburgh to Ecclefechan, — a distance covered many times by the feet of him whose birth and burial place I was about to visit. Carlyle as a young man had walked it with Edward Irving (the Scotch say "travel" when they mean going afoot), and he had walked it alone, and as a lad with an elder boy, on his way to Edinburgh college. He says in his "Reminiscences" he nowhere else had such affectionate, sad, thoughtful, and, in fact, interesting and salutary journeys. "No company to you but the rustle of the grass under foot, the tinkling of the brook, or the voices of innocent, primeval things." "I have had days as clear as Italy; days moist and dripping, overhung with the infinite of silent gray, — and perhaps the latter were the pref-

Which modifying ideas suggest prosperity ?

Division 3. (Lines 15-30.) Substituting *and* for *while* in line 19 will make relations clearer.

What does *and*, line 17, connect ? Line 21 ? 22 ? 23 ?

What do lines 25-30 explain ?

To what does *these*, line 31, refer ?

Explain all unusual expressions, such as lines 2, 6, 27.

erable, in certain moods. You could strip barefoot, if it suited better; carry shoes and socks over shoulder, hung on your stick; clean shirt and comb were in your pocket; *omnia mea mecum porto* [all my luggage I carry with me]. You lodged with shepherds, who had clean, solid cottages; wholesome eggs, milk, oatmeal porridge, clean blankets to their beds, and a great deal of human sense and unadulterated natural politeness."

But as we did not walk, there was satisfaction in knowing that the engine which took our train down from Edinburgh was named Thomas Carlyle. The cognomen looked well on the toiling, fiery-hearted, iron-browed monster. I think its original owner would have contemplated it with grim pleasure, especially since he confesses to having spent some time, once, in trying to look up a shipmaster who had named his vessel for him. Here was a hero after his own sort, a leader by the divine right of the expansive power of steam.

Not to be entirely cheated out of my walk, I left the train at Lockerbie, a small Scotch market town, and accomplished the remainder of the journey to Ecclefechan on foot, a brief six-mile pull. It was the first day of June; the afternoon sun was shining brightly. It was still the honeymoon of travel with me, not yet two weeks in the bonnie land; the road was smooth and clean as the floor of a sea beach, and firmer, and my feet devoured the distance with right good will. The first red clover had just bloomed, as I probably should have found it that day had I taken a walk at home; but, like the people I met, it had a ruddier cheek than it has at home. I observed it on other occasions, and later in the season, and noted that it had more color than in this country, and held its bloom longer. All grains and grasses ripen slower there than here, the season is so much longer and cooler. The pink and ruddy tints are more common in the flowers also. The bloom of the blackberry is often of a decided pink, and certain white, umbelliferous

plants, like yarrow, have now and then a rosy tinge. The little white daisy ("gowan," the Scotch call it) is tipped with crimson, foretelling the scarlet poppies, with which the grain-fields will by and by be splashed. Prunella (self-heal), also, is of a deeper purple than with us, and a species of cranesbill, like our wild geranium, is of a much deeper and stronger color. On the other hand, their ripened fruits and foliage of autumn pale their ineffectual colors beside our own.

Among the farm occupations, that which most took my eye, on this and on other occasions, was the furrowing of the land for turnips and potatoes; it is done with such absolute precision. It recalled Emerson's statement that the fields in this island look as if finished with a pencil instead of a plow, — a pencil and a ruler in this case, the lines were so straight and so uniform. I asked a farmer at work by the roadside how he managed it. "Ah," said he, "a Scotchman's head is level."

Four miles from Lockerbie I came to Mainhill, the name of a farm where the Carlyle family lived many years. The land drops gently away to the south and east, opening up broad views in these directions. The Carlyles were living on this farm while their son was teaching school at Annan, and later at Kirkcaldy with Irving, and they supplied him with cheese, butter, ham, oatmeal, etc., from their scanty stores. A new farmhouse has been built since then, though the old one is still standing.

From Mainhill the highway descends slowly to the village of Ecclefechan, the site of which is marked to the eye, a mile or more away, by the spire of the church rising up against a background of Scotch firs, which clothe a hill beyond. I soon entered the main street of the village, which in Carlyle's youth had an open burn or creek flowing through the center of it. This has been covered over by some enterprising citizen, and instead of a loitering little burn, crossed by numerous bridges, the eye is now greeted by a broad expanse



of small cobblestone. The cottages are for the most part very humble, and rise from the outer edges of the pavement, as if the latter had been turned up and shaped to make their walls. The church is a handsome brownstone structure, of recent date, and is more in keeping with the fine fertile country about than with the little village in its front. In the cemetery back of it, Carlyle lies buried.

The great man lies with his head toward the south or southwest, with his mother, sister, and father to the right of him, and his brother John to the left. A young man and his wife were working a few paces from the graves, and I conversed with them through a thin place in the hedge. They said they had seen Carlyle many times. The young man had seen him come in summer and stand, with uncovered head, beside the graves of his father and mother. "And long and reverently did he remain there, too," said the young gardener.

I learned this was Carlyle's invariable custom: every summer did he make a pilgrimage to this spot, and with bared head linger beside these graves. This observance recalls a passage from his "Past and Present." Speaking of the religious custom of the Emperor of China, he says, "He and his three hundred millions (it is their chief punctuality) visit yearly the Tombs of their Fathers; each man the Tomb of his Father and his Mother; alone there in silence with what of 'worship' or of other thought there may be, pauses solemnly each man; the divine Skies all silent over him; the divine Graves, and this divinest Grave, all silent under him; the pulsings of his own soul, if he have any soul, alone audible. . . . Truly, if a man cannot get some glimpse into the Eternities, looking through this portal, — through what other need he try it?"

Carlyle's heart was always here in Scotland. A vague, yearning homesickness seemed ever to possess him. "The Hill I first saw the Sun rise over," he says

in "Past and Present," "when the Sun and I and all things were yet in their auroral hour, who can divorce me from it? Mystic, deep as the world's center, are the roots I have struck into my Native Soil; no tree that grows is rooted so."

JOHN BURROUGHS. (Abridged.)

### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. Give five illustrations of the simplest forms of parenthetical expressions.

2. Give four methods of punctuating inserted portions. Which one shows that the insertion is by another person than the one who spoke or wrote the sentence?

3. Give four methods of punctuating an appended portion. Which one bespeaks an abrupt change in sentiment or construction?

4. Name five motives that might lead to insertions. Illustrate each.

5. In what way is No. 14 more difficult to read than No. 13?

6. (No. 49.) How did the sculptor of the Marble Faun differ from the average sculptor?

7. (No. 50.) How did her *simple wishes* differ from *vain prayers*?

8. (No. 51.) Which *chores* are named? Which ones are inferred?

9. (No. 58.) (a) Express the thought of lines 3 and 4 in your own words.

(b) Which portion of the description between lines 9 and 15 suggests a prosperous village?

10. (No. 59.) Give the meaning of *reminiscences*, *salutary*, *primeval*, *unadulterated*, *cognomen*, *bonnie*, *umbelliferous*, *yarrow*, *precision*.

## CHAPTER VIII

### STUDIES IN INTRODUCTORY FORMS

Introductory expressions may have little or no thought value, and they may be exceedingly important.

Nos. 1-4 present simple types of introductory expressions, which add little or nothing to the main thought. *Well* is here a mere expletive, whose use is to avoid abruptness; *as I have said before* is a degree more useful, because it implies a connection between what follows and something that has preceded. Nos. 5-7 are simple forms of introducing the exact words of a speaker, while No. 8 contains an indirect quotation. In Nos. 9 and 10, we find the introductory portions growing much more important, and if they are taken from 11 and 12, the thoughts are incomplete.

In No. 16 the topic is introduced by a question, while in No. 17 the question is combined with a brief contrasting summary of what has already been said. Nos. 18 and 19 are formal introductions, and 20 the ever-interesting, "Once upon a time." The purpose of the introduction in No. 22 is to arouse interest; while Nos. 23 and 24 show that the introductory portion may be of so much importance as to stand entirely alone.

A reader should determine the purpose that an introductory portion serves, its relative importance to the sentence or the selection, and then try to read the sentences as naturally as if they were his own.

## SELECTIONS AND SUGGESTIVE STUDIES

1. Well, to speak plainly, your habits are your worst enemies.

2. As I have said before, humanity is constitutionally lazy.

3. To make a long story short, the company broke up, and returned to the more important concerns of the election.

*Rip Van Winkle* — WASHINGTON IRVING.

4. Now, if there was one quality on which that gentleman prided himself more than on another, it was the superiority of his manners.

5. And he said, A certain man had two sons: And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.

*Luke 15: 11, 12.*

6. The question was once put to Aristotle, how we ought to behave to our friends; and the answer he gave was, "As we should wish our friends to behave to us."

*Aristotle* — DIOGENES LAERTIUS.

7. Diogenes, being asked the proper time to marry, responded, "For young men, not yet; and for old men, not at all."

1-4. Test No. 1 without *well*.

What purpose is served by the introductory portions in Nos. 2 and 3?

**Now**, marks or emphasizes transition of thought.

5-7. Some familiar forms of introducing direct quotations.

8. He gave it for his opinion that "whoever could make two ears of corn, or two blades of grass, to grow upon a spot of ground, where only one grew before, would deserve better of mankind, and do more essential service to his country than the whole race of politicians put together."

*Gulliver's Travels* — JONATHAN SWIFT.

9. He read on a marble tablet in the chapel wall opposite, this singular inscription:

"Look not mournfully into the Past. It comes not back again. Wisely improve the Present. It is thine. Go forth to meet the shadowy Future without fear and with a manly heart."

*Hyperion* — HENRY WADSWORTH LONGFELLOW.

10. It is only necessary to make the experiment to find two things: one, how much useful knowledge can be acquired in a very little time; and the other, how much time can be spared, by good management, out of the busiest day.

Diogenes, a Greek cynic philosopher.

8. Introducing an indirect quotation.

Phrase correctly. — Not could make two ears of corn or two blades of grass.

9. *He.* — The hero in *Hyperion*.

*In the chapel.* — In Saint Gilgen, near Munich, Germany.

10. What "lesson" does the paragraph teach? *Suggestion:* If *much useful knowledge can be acquired in a very little time, and time can be spared, by good management, out of the busiest day,* no one need say he has no time for self-improvement. Memorize.

11. The true order of learning should be, first, what is necessary; second, what is useful; and third, what is ornamental. To reverse this arrangement is like beginning to build at the top of the edifice.

LYDIA SIGOURNEY.

12. In order to do this, before I touch upon it directly, it will be necessary to lay down a few preliminary maxims, viz. :

That no woman can be handsome by the force of features alone, any more than she can be witty only by the help of speech.

That pride destroys all symmetry and grace, and affectation is a more terrible enemy to fine faces than the smallpox.

That no woman is capable of being beautiful, who is not capable of being false.

*On the true art and secret of preserving beauty.*

*The Spectator. Paper XXXIII — SIR RICHARD STEELE.*

11. Introducing a course of reasoning. *The true order of learning should be, first . . . second . . . and third.*

Which portion in sentence 1 corresponds to *at the top of the edifice*?

12. *It* (line 1). — See title.

Which are *maxims*? *Preliminary maxims*?

Why can *no woman be handsome by the force of features alone*?

Why is it impossible to *be witty only by the help of speech*?

How does *pride destroy all symmetry and grace*?  
What is *symmetry*?

In what way is *affectation a more terrible enemy to*

13. This is truth the poet sings,  
That a sorrow's crown of sorrow is remembering  
happier things.

*Locksley Hall* — ALFRED TENNYSON.

14. Of all sad words of tongue or pen,  
The saddest are these: "It might have been!"

*Maud Muller* — JOHN GREENLEAF WHITTIER.

*fine faces than the smallpox?* What is *affectation*?

13. There are very informal ways of introducing quotations.

Omit *that*. — How must the punctuation change?

Explain *a sorrow's crown of sorrow*.

Explain the quotation.

*The poet sings*. — This thought has been expressed by many poets, but doubtless Tennyson refers to Dante. (*Inferno. Canto V.*)

Longfellow's Translation :

There is no greater sorrow  
Than to be mindful of the happy time  
In misery.

Cary's Translation :

No greater grief than to remember days  
Of joy, when misery is at hand.

Chaucer in "Troilus and Criseyde, Book III" expresses the same thought, which he also doubtless borrowed from Dante :

For of Fortunis sharp adversite  
The worste kind of infortune is this,  
A man to have been in prosperite,  
And it remembir when it passid is.

14. A more formally punctuated introduction.

15. In words, as fashions, the same rule will hold ;  
 Alike fantastic, if too new, or old :  
 Be not the first by whom the new are tried,  
 Nor yet the last to lay the old aside.

*Essay on Criticism. Part II* — ALEXANDER POPE.

16. <sup>1</sup> What is the kingdom of God ? <sup>2</sup> Every kingdom has its exports, its products. <sup>3</sup> Go down to the river here and you will find ships coming in with cotton ; you know they come from America : you will find ships with tea ; you know they come from China : ships with wool ; you know they come from Australia : ships with sugar ; you know they come from Java. <sup>4</sup> What comes from the kingdom of God ? <sup>5</sup> Again we must refer to the Guidebook. <sup>6</sup> Turn to Romans, and we shall find what the kingdom of God is.

*A Talk with Boys* — HENRY DRUMMOND.

17. Having now shown what cannot save the Union, I return to the question with which I commenced, — How can the Union be saved ? There is but one way by which it can with any certainty ; and that is, by a full and final settlement, on the principle of justice, of all the questions at issue between the two sections.

JOHN CALDWELL CALHOUN.

15. What is the *rule* ?

What are *Alike fantastic* ? Meaning of *fantastic* ?

In what way are new words *fantastic* ? *Old ones* ?  
 New *fashions* ? *Old ones* ? Be alert for *new-or-old*.

Compare the punctuation in Nos. 14, 15, and 16.

16. Trace the line of argument.

Of what use is sentence 3 ? *Ans.* It is an illustration.  
 Note its punctuation.



18. Friends, Romans, countrymen, lend me your ears ;  
 I come to bury Cæsar, not to praise him.  
 The evil that men do lives after them,  
 The good is oft interred with their bones ;  
 So let it be with Cæsar.

*Julius Cæsar. Act III. Scene II* — WILLIAM SHAKESPEARE.

19. Most potent, grave, and reverend signiors,  
 My very noble and approv'd good masters,  
 That I have ta'en away this old man's daughter  
 Is most true ; true, I have married her ;  
 The very head and front of my offending  
 Hath this extent, no more.

*Othello. Act I. Scene III* — WILLIAM SHAKESPEARE.

*Guidebook.* — The Bible.

“The Kingdom of God is not meat and drink ; but righteousness, and peace, and joy.”

*Romans 14: 17.*

17. How is this introduction a step more difficult than that in No. 16 ?

What introductory portion do you find in sentence 2 ?  
*A full and final settlement* of what ?

18. From Antony's speech over the body of Cæsar. Observe the brevity of expression in line 2 ; the contrast (positive opposed to negative).

Compare with the introduction to No. 32, Chap. I.

19. Othello is a warrior, accustomed to command. His dignity is manifest in his choice of words.

**Head and front**, the most prominent and important feature or part.

20. Once upon a time, long before any of you children were born, — about two hundred and fifty years ago in fact, — a little boy stood one morning at the door of a palace in Florence, and looked about him. Why he was standing there I do not know. Perhaps he was watching for the butcher or the milkman, for he was a kitchen-boy in the household of a rich and mighty cardinal.

CHARLOTTE ADAMS.

21. “Know old Cambridge? Hope you do. —  
Born there? Don't say so! I was, too.  
Born in a house with a gambrel roof, —  
Standing still, if you must have proof.”

Yes, it was in the old gambrel-roofed house looking out on the College Green, lived Rev. Dr. Abiel Holmes — pastor of the First Church in Cambridge, Massachusetts, but of wider fame as the author of the *American Annals*, — and there was born to him the son, Oliver Wendell, who was to shed luster on the name, and take rank as the brightest of American poets and essayists.

22. <sup>1</sup>There is a chapter in the natural history of animals that has hardly been touched upon as yet, and that will be especially interesting with reference to families. <sup>2</sup>The voices of animals have a family

20. A form too familiar to overlook.

Read the story in a manner that you think would be interesting to children.

21. The introductory quotation is from “Parson Turell's Legacy,” by Oliver Wendell Holmes.

Gambrel roof, a roof having a double slope, the lower of which is the steeper, so that each gable has five corners or angles. (For illustration, see Dictionary.)

character not to be mistaken. <sup>3</sup> All the *Canidæ* bark and howl, — the fox, the wolf, the dog, have the same kind of utterance, though on a somewhat different pitch. <sup>4</sup> All the bears growl, from the white bear of the Arctic snows to the small black bear of the Andes. <sup>5</sup> All the cats meow, from our quiet fireside companion to the lions and tigers and panthers of the forest and jungle. <sup>6</sup> This last may seem a strange assertion; but to anyone who has listened critically to their sounds and analyzed their voices, the roar of the lion is but a gigantic meow, bearing about the same proportion to that of a cat as its stately and majestic form does to the smaller, softer, more peaceful aspect of the cat. <sup>7</sup> Yet, notwithstanding the difference in their size, who can look at the lion, whether in his more sleepy mood, as he lies curled up in the corner of his cage, or in his fiercer moments of hunger or of rage, without being reminded of a cat? <sup>8</sup> And this is not merely the resemblance of one carnivorous animal to another; for no one was ever reminded of a dog or wolf by a lion.

*Methods of Study in Natural History* — LOUIS AGASSIZ.

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22. An introduction tending to arouse interest.

Of what use is sentence 2 in the discussion?

What relation do sentences 3, 4, and 5 bear to sentence 2?

What relation does sentence 6 bear to sentence 5?

In what way are the thoughts connected by the first *but*, in sentence 6, opposite?

What is the meaning and use of *yet* (sentence 7)?

Review the use of *whether . . . or*.

What relation does sentence 7 bear to sentence 6?

Sentence 8 to sentence 7? Review *for*.

23. <sup>1</sup> There is one accomplishment, in particular, which I would earnestly recommend to you. <sup>2</sup> Cultivate assiduously the ability to read well . . . . <sup>3</sup> Where one person is really interested by music, twenty are pleased by good reading. <sup>4</sup> Where one person is capable of becoming a skillful musician, twenty may become good readers. <sup>5</sup> Where there is one occasion suitable for the exercise of musical talent, there are twenty for that of good reading.

JOHN SEELEY HART.

#### 24. A FAREWELL

My fairest child, I have no song to give you;  
 No lark could pipe to skies so dull and gray;  
 Yet, ere we part, one lesson I can leave you  
 For every day.

Be good, sweet maid, and let who will be clever;  
 Do noble things, not dream them, all day long;  
 And so make life, death, and that vast forever  
 One grand, sweet song.

CHARLES KINGSLEY.

23. What is gained by the entire separation of sentences 1 and 2?

Place a comma and dash after sentence 1 and notice how it will cause the mind to reach forward, detracting from the importance of what has preceded.

Before you disagree with the speaker, study his choice of comparative words: *really interested* - - *pleased*; *skillful musician* - - *good reader*.

24. Similar to No. 23.

Memorize.

25. A series of introductory parts.

What is a toast?

## 25. BENJAMIN FRANKLIN'S TOAST

At the conclusion of the American Revolution, Dr. Franklin, the English ambassador, and the French minister, Vergennes, dining together at Versailles, a toast from each was called for and agreed to.

The British minister began with: "George III — who, like the sun in his meridian, spreads a luster throughout and enlightens the world."

The French minister followed with: "The illustrious Louis XVI — who, like the moon, sheds his mild and benignant rays on and influences the globe."

Our American Franklin then gave: "George Washington, Commander of the American Army — who, like Joshua of old, commanded the sun and moon to stand still, and they obeyed him."

Notice that the punctuation of the first paragraph is unsatisfactory. One may need to scan the paragraph following and decide upon the grouping from the context. A reader unfamiliar with the names, and relying wholly upon the punctuation, might be excused for grouping *Dr. Franklin (the English Ambassador) and the French Minister (Vergennes)* [vĕr'zhĕn'].

George III, King of England.

Louis XVI, King of France. It was during his reign that the French people, driven to desperation through poverty and hunger and oppression, revolted and took the government into their own hands. Then followed the French Revolution with its fearful scenes of anarchy and bloodshed, during which Louis XVI was thrown into prison. His ignorance of or indifference to the wants of the people was denominated treason, and he was put to death.

Joshua of old, see *Joshua 10: 12-14*.

26. PREAMBLE OF THE DECLARATION OF  
INDEPENDENCE

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume, among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

<sup>1</sup> We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

<sup>2</sup> That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that, whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it, and to institute a new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness.

<sup>3</sup> Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and, accordingly, all experience hath shown, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But, when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government, and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government. The history of the present King of Great

Britain is a history of repeated injuries and usurpations, all having in direct object the establishment of an absolute tyranny over these states. To prove this, let facts be submitted to a candid world.

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26. **Preamble**, the introductory part of a statute, which states the reasons and intent of the law.

It was the *preamble* of the Declaration of Independence that elected Lincoln.

MOSES COIT TYLER.

¶2. SENTENCE 1. *We hold these truths to be* — what? *Ans.* First, *evident*. *Evident* — how? *Ans.* *Self-evident*; *i.e.*, plain in themselves; requiring no supporting argument.

What particular *truths* do they hold to be *self-evident*? To what do *these truths* refer?

Into how many parts may the explanation be divided?

PART 1. How many *men*? *Are created* — how? *Equal* by what indisputable right? Accept no reading as correct that does not bring out all the ideas, and let both teacher and pupils judge.

PART 2. *They are endowed* with what? *Ans.* First, with *rights*; second, with *unalienable* rights (rights that cannot be taken from them; cannot be sold or transferred).

*Endowed* by what indisputable authority?

PART 3. What relation does part 3 bear to part 2?

Why not *life, liberty, and happiness*?

SENTENCE 2. PART 1. *These* what? What *rights*?

Why are *governments instituted*? Define *instituted*.

Why is it *self-evident* that a government should be credited with *powers*? What kind of *powers*?

Whence do they *derive* their *powers*?

PART 2. When may any form of government be changed? *Destructive of what ends?*

What choice do the *governed* have regarding such a law? Phrase correctly.

It is the right of the people	to alter	it
	or	
	to abolish	
	and	
	to institute a new government, etc.	

Why not *as* will *affect their safety and happiness?*

With what general subject does sentence 1 deal? Sentence 2?

Continue the study of the selection, tracing carefully the explanatory portions and applying the principles thus far set forth.

### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. Quote an example of an unimportant introductory form and of an important one.

2. (No. 12.) Meaning of *maxims*? *Preliminary maxims*? State in your own words the truth of ¶2.

3. (No. 15.) Quote the *rule*. In what way are *fashions fantastic if too new*?

4. (No. 16.) Quote the illustration found therein.

5. What two purposes are served by sentence 1, No. 17?

6. (No. 22.) Of what use in the paragraph are sentences 1 and 2? What relation do sentences 3, 4, and 5 bear to sentence 2? Sentence 6 to 5?

7. (No. 25.) What is a *toast*? Who was *George III*? *Louis XVI*? *Joshua of old*?

8. (No. 26.) (a) ¶2. Give the meaning of *unalienable rights*; *transient causes*; *absolute despotism*; *patient sufferance*.

(b) What is the purpose of a preamble?



## CHAPTER IX

### STUDIES IN QUOTATIONS

Under the above title, attention is called not only to illustrations of direct and indirect quotations as used in conversation, but also to the variety of selections showing other uses of this literary form. Much of the material of the former class might have been placed in the preceding chapter with propriety because each illustration is plainly divided into the introduction to the quotation and the quotation itself. The proper manner of reading the latter can be determined either from the thought it expresses or from the context.

The reading of quotations other than direct speech is difficult to explain through the medium of the printed page. Just as the printed quotation marks block off the quoted parts for the eye of the reader, something in the manner of the oral reading must perform the same service for the ears of the hearer. Listening to successful readers, it may be observed that the effect is accomplished in one or more of the following ways:

A slight pause before or after the quoted parts.

A noticeable change in melody, or facial expression.

A change in pitch. A change in rate.

Careful emphasis.

A touch of impersonation.

Such familiarity with the text as enables the reader to look at his hearers, real or imagined.

In the employment of whatever means the text may

suggest, it should be the aim of a reader to present a quotation in such a way that hearers not alone *may* notice that it is quoted, but that they *must* notice it, even as they would notice the printed quotation marks, were they reading for themselves.

### PEDAGOGICAL INTRODUCTION

One of the most effective agents in reading passages containing quoted parts is the eye, and such material affords excellent practice in "looking off the book." What teacher is not familiar with the painful efforts of pupils to accomplish this feat, and with the strained, awkward, uneasy, mechanical results! What teacher cannot recall the jerky lifting of the head, the staring eyes, the quick return, the "lost place." Not a few of us can still remember our own first efforts, — when the knowledge of what was expected of us harrowed our souls; when we tried to clutch enough words ahead to allow time to look off; when the gluing of our eyes to the page seemed to draw weights to the back of our neck; when our head came up with a jerk, and our heart with a bound; when a moment was a year, the familiar objects a blur, and the return was confusion, — for we had lost our place.

Taking a look backward at that experience, what was it we needed? We needed first, as beginners in the art of "looking off the book," to know our text, and that the text should not be too long. Then it was supremely necessary that we should have a *reason*, not for looking off our book, but *for looking at our hearers*.

Suppose the reader is beginning a new selection, a

new paragraph, a new topic. He wishes to engage and hold the attention of his hearers from the very start. Now people always like to be talked to better than they like to be read to, provided, of course, that the talker and the reader and the material used by each are equally good. The reader will therefore catch and hold the attention of his hearers better if he speaks the opening clause or sentence just as he would speak it in conversation, looking frankly into their faces, and saying it with spirit and interest. Besides it is "polite" for a reader to pay some attention to his hearers, as well as for them to pay attention to him.

Or, suppose there is a particular point that he wishes them to get. The very best way to make them get it is to say it directly to them. Besides, he cannot know whether they have got the point or not unless he looks into their faces to see. Or, there is a dialogue part that cannot be given naturally unless the speaker looks at some one. To do so he must raise his head and look directly at his real or imagined hearer.

This brings us to another point. Much of the pupil's reading should be done standing before the class. Place him where he can realize that he is reading *to* some one. Give him the spur of responsibility and coming judgment. But see to it also that the class is seated in such a way that no wasteful amount of time is lost in passing to and from the place for reading. Insist that pupils practice on this point when preparing lessons at home. Insist that, if they do not have a chance to read *to* some one, they practice on empty chairs, imagining that each contains a hearer to be interested, instructed, or entertained.

## SELECTIONS AND SUGGESTIVE STUDIES

1. Well, it was a "surprise," as the President expressed it.

2. "Let me make the ballads of a nation," said Fletcher of Saltoun, "and I care not who makes its laws."

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1. *Surprise* can be uttered in such a way that the hearer will surmise that it is a quoted word even before the text makes it plain. To aid correct expression, precede the reading by reciting, "The President said it was a surprise."

2. Into how many parts may the sentence be divided?  
*Ans.* Two: what Fletcher says and what the story-teller says.

Which of the two characters does the reader most naturally become? *Ans.* The story-teller. Which part must be imagined? *Ans.* Fletcher's.

How many hearers are needed for the sentence? *Ans.* At least two: Fletcher's hearer and the story-teller's hearer or hearers. Which ones can the class most naturally become? *Ans.* The story-teller's. Which hearers must be imagined? *Ans.* Fletcher's. Where shall we imagine them? *Suggestive Ans.* Toward the left.

According to the arrangement of the thought, the reader must first speak for Fletcher, then for the story-teller, and then again for Fletcher. Where will you find Fletcher's hearers? *Ans.* On the left. Will they be sitting or standing (a very necessary consideration in directing the "natural gaze")? Where will you find the story-teller's hearers?

3. Theodore Parker said that Democracy meant, not "I'm as good as you are," but "You're as good as I am."

4. The American doctrine was that a foreigner naturalized became an American citizen; the British, "Once an Englishman, always an Englishman."

5. Washington said: "I hope I shall always possess firmness and virtue enough to maintain what I consider the most enviable of all titles, the character of an 'honest man.'"

Would there be a difference in Fletcher's voice and the story-teller's voice? In their manner?

What are *ballads*? Why can people be reached better through *ballads* than through *laws*?

"Pudd'nhead Maxims," by Mark Twain, has it, — "Let me make the superstitions of a nation and I care not who makes its laws or its songs, either."

3. The difference in the spirit of the two quotations is the striking feature.

4. Inserted to teach the force of the direct quotation as compared with the indirect.

Would it be more effective if the indirect portion were direct? — Test.

Test also with the direct made indirect, and weigh the effect.

5. A quotation within a quotation.

Note the seriousness of the speaker.

Remember that it is not enough that a pupil look at you. He must have a reason for looking. Find out his reason for choosing the particular portion of the text that he uses.

6. The characteristic peculiarity of "Pilgrim's Progress" is, that it is the only work of its kind that possesses a strong human interest.

7. Cambridge was the home of three noted writers: Holmes, who is known as "The Autocrat"; Lowell, whose quaint Yankee humor sparkles in "The Biglow Papers;" and the gentle author of "Evangeline," our loved and lamented Longfellow.

8. The song "Home, Sweet Home" is from the opera "Clari; or the Maid of Milan," written by John Howard Payne, an American dramatist and actor, who was born in New York, June 9, 1792, and died in Tunis, Africa, April 10, 1852.

9. When in 1778 the English commissioners approached General Reed of Pennsylvania and offered him ten thousand guineas and high honors if he would

6. People are so familiar with some titles that little or no effort need be expended in showing that the words are quoted.

7. An explanatory series, each part of which contains a quoted title, — familiar, but important.

Are these writers best known to-day by the literary productions named?

8. Observe that there is no comma after either *song* or *opera*. They are descriptive titles, and not explanatory; as, *The poet Longfellow*, which is not like, *Mr. Longfellow, the poet*.

9. Which ideas are deserving of special attention?  
*Suggestive Ans.* The name of the honest man; the

exert his influence to effect a reconciliation, he replied, "I am not worth purchasing, but such as I am, the king of England is not rich enough to buy me."

10. Samuel Slater, who came to this country from England in 1789, was the first person to establish the manufacture of cotton in the United States. Moses Brown, a Rhode Island Quaker, wrote to him: "If thou canst do this thing [set up a cotton mill], I invite thee to come to Rhode Island, and have the credit of introducing cotton manufacture into America."

Mr. Slater was just the man who could "do this thing;" and, trusting wholly to his memory to construct the complicated machinery required, he started a mill at Pawtucket in 1790, which proved an entire success.

*Leading Facts of American History* — D. H. MONTGOMERY.

11.           Grow old along with me!  
              The best is yet to be,  
              The last of life, for which the first was made:
- 

attractiveness of the bribe; the action asked of General Reed; his reply as a whole; and the high position of the wealthy person quoted.

Which one or ones will you choose for special directness of utterance? Do not let it be a matter of merely looking up somewhere.

10. At least half a dozen points of particular interest might be chosen here, and several of them used.

Who says, *set up a cotton mill*?

11. Why *Grow old along with me*?

To what does *the best* refer? *The first* what?

Our times are in His hand  
 Who saith, "A whole I planned,  
 Youth shows but half; trust God: see all,  
 nor be afraid!"

*Rabbi Ben Ezra* — ROBERT BROWNING.

12. I pray the prayer of Plato old:  
 God make thee beautiful within,  
 And let thine eyes the good behold  
 In everything save sin!

*My Namesake* — JOHN GREENLEAF WHITTIER.

Our times are in whose *hand*? *Ans. His hand who saith, etc.*

Memorize.

"Rabbi Ben Ezra" is one of about sixty poems in which Mr. Browning gives utterance to the thoughts and feelings of persons other than himself.

In "Sordello," he says he makes them speak as they were wont to do "myself kept out of view," and in dedicating a number of such poems to his wife, he writes in "One Word More" of the method:

"Love, you saw me gather men and women,  
 Live or dead or fashioned by my fancy,  
 Enter each and all, and use their service,  
 Speak from every mouth, — the speech, a poem."

Rabbi Ben Ezra, was a real person, — a profound Jewish scholar and Old Testament commentator of the Middle Ages.

12. An apparently direct quotation without quotation marks. What does the absence of the marks tell us?

Plato, a Greek philosopher before the time of Christ.



13. "The proper study of mankind is man ;"  
The most perplexing one, no doubt, is woman.

*Boys* — JOHN GODFREY SAXE.

14. I held it truth, with him who sings  
To one clear harp in divers tones,  
That men may rise on stepping-stones  
Of their dead selves to higher things.

*In Memoriam* — ALFRED TENNYSON.

15. From a child I was fond of reading, and all the little money that came into my hands was ever laid out in books. Pleased with the *Pilgrim's Progress*, my first collection was John Bunyan's works, in separate little volumes. I afterward sold them to enable me to

13. Nothing but the marks to show that a portion is quoted.

*Perplexing* what ?

Do you like the alliteration in *proper* and *perplexing* ?

Compare Nos. 11-13. In which is it hardest to make the quoted portion plain for a hearer ?

Know then thyself, presume not God to scan ;

The proper study of mankind is man.

*An Essay on Man. Epistle II* — ALEXANDER POPE.

14. Quoting the thought of another, but expressing it in original form.

*Him* — "As far as I recollect, I referred to Goethe."

ALFRED TENNYSON. (In a letter written in 1880.)

*Divers tones.* — The thought repeated in many forms.

15. The quoted titles should stand out clearly.

Do not undervalue *them* and *they*, sentence 3.

buy R. Burton's Historical Collections; they were small chapmen's books, and cheap, forty or fifty in all. . . . Plutarch's Lives I read abundantly, and I still think that time spent to great advantage. There was also a book of De Foe's, called An Essay on Projects, and another of Dr. Mather's called Essays to do Good, which perhaps gave me a turn of thinking that had an influence on some of the principal events of my life.

*The Autobiography of Benjamin Franklin*—EDITED BY JOHN BIGELOW.

16. <sup>1</sup>The debt we owe to books was well expressed by Richard de Bury, Bishop of Durham, author of "Philobiblon," written as long ago as 1344, and the earliest English treatise on the delights of literature: "These," he says, "are the masters who instruct us without rods and ferules, without hard words and anger, without clothes or money. <sup>2</sup>If you approach them, they are not asleep; if, investigating, you interrogate them, they conceal nothing; if you mistake them, they never grumble; if you are ignorant, they cannot laugh at you. <sup>3</sup>The library, therefore, of wisdom is more precious than all rubies, and nothing that can be wished for is worthy to be compared with it. <sup>4</sup>Whoever,

*Plutarch's Lives.* —Of the great men of Greece and Rome.

How many books gave him a turn of thinking?

16. What are the two main parts in sentence 1?

Of what subject does "Philobiblon" treat? What is the author discussing in sentence 1?

SENTENCE 3. Compare Proverbs 8: 11:

For wisdom is better than rubies; and all the things that may be desired are not to be compared to it.

SENTENCE 4. What is a *zealous follower*?

Why must a *zealous follower of truth* make himself a lover of books? A *zealous follower of happiness*?

therefore, acknowledges himself to be a zealous follower of truth, of happiness, of wisdom, of science, or even of faith, must of necessity make himself a lover of books." <sup>5</sup> But if the debt were great then, how much more now.

*The Pleasures of Life* — SIR JOHN LUBBOCK.

17. <sup>1</sup> The Chief Justice, on whose opinion hung the fate of so many hundreds of innocent families, insisted that the French inhabitants [of Acadia] were to be looked upon as confirmed "rebels;" who had now  
 5 collectively and without exception become "recusants." <sup>2</sup> Besides, they still counted in the villages "eight thousand" souls, and the English not more than "three thousand;" they stood in the way of "the progress of the settlement;" "by their non-  
 10 compliance with the conditions of the treaty of Utrecht, they had forfeited their possessions to the crown;" after the departure of the fleet and troops "the province would not be in a condition to drive them out." . . . <sup>3</sup> So he advised "against receiving  
 15 any of the French inhabitants to take the oath," and for the removal of "all" of them from the province.

*History of the United States* — GEORGE BANCROFT.

SENTENCE 5. *Then.*— When? Why *much more now*?  
 Make plain for your hearer where the long quotation begins, and also that the last sentence is not quoted.

17. While one pupil reads, have the others judge whether or not any one would know from the manner of reading that the inserted quotations were spoken or written by the Chief Justice and not by Mr. Bancroft.

Correctly value *opinion*; also the large number of people represented by *hundreds of families*, and notice that they were *innocent*.

18. Longfellow lived beyond the allotted years of man, the "threescore and ten" of the Psalmist, yet his busy brain and untiring hand wrought on as in changeless youth and vigor. On the 27th of February, 1882, was celebrated his seventy-fifth birthday, and on the 24th of March the land thrilled at the solemn words: "Longfellow died to-day!" Alas! we had almost thought him immortal.

And is he not immortal? When we consider that long life of beauty and beneficence, the noble, happy, enduring work done by our poet, his unsullied purity of thought and word, we may tenderly, yet reverently remember him as "long-loved, and for a season gone,"—

"One of the few, the immortal names,  
That were not born to die!"

*The Youth's Companion.*

*The Chief Justice . . . insisted* — what? Phrase correctly.

Note the force of *without exception*. Meaning of *recusants*?

*Hundreds of innocent families* equaled how many people? (See line 7.)

*Their non-compliance*. — Not taking the oath of allegiance to England.

SENTENCE 3. Do not undervalue *advised, against, receiving, any, removal, of "all" of them, province*.

18. The closing quotations are from the poem "Marco Bozzaris."

19. The opposite in position to No. 18: an introductory quotation instead of a concluding one.

*Act well your part*. — "All the world's a stage." (Page 129.)

19. "Honor and shame from no conditions rise;  
Act well your part, there all the honor lies.

. . . . .  
Worth makes the man, and want of it the fellow;  
The rest is all but leather or prunello."

5 The author of these oft-quoted lines was physically deformed, and all his life fought disease. Johnson tells us: "He was so weak as to be unable to rise to dress himself without help. He was so sensitive to cold that he had to wear a kind of fur doublet under  
10 a coarse linen shirt; one of his sides was contracted, and he could scarcely stand upright until he was laced into a bodice made of stiff canvass; his legs were so slender that he had to wear three pairs of stockings, which he was unable to draw on and off  
15 without help. His seat had to be raised to bring him on a level with a common table." — And yet he lived to be fifty-six years of age, became a leader in the contemporary world of letters, numbered among his friends the most noted men of his time,  
20 and is to-day rated as the most famous English poet of the first half of the eighteenth century.

*The author.* — Pope. See page 487, No. 27.

*Fellow.* — In this sense an appellation of contempt; a man without good breeding; an ignoble man.

*Leather or prunello.* — Outside covering; leather for an apron; prunello (or *prunella*), a prune-colored woolen stuff, then in use for clergymen's gowns.

In the omitted lines the poet refers to the small difference which clothing should make in estimating the real worth of man. The difference between men does not lie in the fact that the "cobbler is aproned, the parson gowned, the friar hooded, and the monarch crowned," — *Worth makes the man.*

20. <sup>1</sup>General Wolfe was a great admirer of the poet Gray. <sup>2</sup>As he went the rounds for the final inspection on the beautiful starlight evening before the attack on Quebec, he remarked to those in the boat with him, "I would rather be the author of 'The Elegy in a Country Churchyard' than to have the glory of beating the French to-morrow"; and amid the rippling of the water and the dashing of the oars, he repeated:

The boast of heraldry, the pomp of power,  
And all that beauty, all that wealth e'er gave,  
Await alike the inevitable hour:  
The paths of glory lead but to the grave.

<sup>3</sup>In the impetuous attack made by the French at daybreak on the following morning Wolfe was twice wounded, but he still pushed forward. <sup>4</sup>A third ball struck him. <sup>5</sup>He was carried to the rear. <sup>6</sup>"They run! They run!" exclaimed the officer on whom he leaned. <sup>7</sup>"Who run?" he faintly gasped. <sup>8</sup>"The French," was the reply. <sup>9</sup>"Now God be praised, I die happy," murmured the expiring hero.

Montcalm, too, was fatally wounded as he was vainly trying to rally the fugitives. On being told by the surgeon that he could not live more than twelve hours, he answered, "So much the better. I shall not see the surrender of Quebec."

*A Brief History of the United States — BARNES.*

20. SENTENCES 6-9. The manner of reading is indicated in the context.

Explain *The boast of heraldry; the pomp of power. The inevitable hour.* — Of death.

21. ¶ 1. *The proverb.* — *Proverbs 22: 29.*

**Lord Chatham** (chăt' äm), William Pitt, prime minister of England (1757-1761), and friend of the American colonies, in behalf of whom some of his most impassioned speeches

21. <sup>1</sup>It is said that from childhood Franklin delighted to repeat the proverb of Solomon: "Seest thou a man diligent in his business? he shall stand before kings; he shall not stand before mean men." <sup>2</sup>He obeyed this proverb: he was diligent; and at last he stood before the royalty of Europe and received the public praises of Lord Chatham.

<sup>1</sup>At the advanced age of eighty-four, his great life-work done, "he was gathered to his fathers." <sup>2</sup>Upon the motion of James Madison, Congress adopted a resolution declaring that "his native genius was not more an ornament to human nature than his various exertions of it have been to science, to freedom, and to his country." <sup>3</sup>Lord Brougham declared, "One of the most remarkable men of our times as a politician, or of any age as a philosopher, was Franklin; who stands alone in combining these two characters, the greatest that man can sustain, and in this, that, having borne the first part in enlarging science by one of the greatest discoveries ever made, he bore the second part in founding one of the greatest empires in the world."

*Benjamin Franklin* — HIRAM WASHINGTON THOMAS.

were made in the House of Lords. It was for him that Pittsburgh was named.

¶ 2. SENTENCE 2. Meaning of *native genius*? In what way is *native genius* an ornament to human nature?

How did Franklin exert his *native genius* for science? For freedom? For his country?

SENTENCE 3. Lord Brougham (brōō' ām), an English statesman, author, and scholar.

What marked him as a *politician*? As a *philosopher*?

To what does *these two characters* refer?

Is the comma after *sustain* rhetorically sufficient?

22. <sup>1</sup> On the Fourth of July, 1776, the representatives of the United States of America, in Congress assembled, declared that these United Colonies are, and of right ought to be, free and independent States. <sup>2</sup> This declaration, made by most patriotic and resolute men, trusting in the justice of their cause and the protection of Heaven, and yet not without deep solicitude and anxiety, — has stood for seventy-five years, and still stands. . . .

<sup>1</sup> If Washington were now among us, — and if he could draw around him the shades of the great public men of his own day, patriots and warriors, orators and statesmen, and were to address us in their presence, would he not say to us: “Ye men of this generation, I rejoice and thank God for being able to see that our labors and toils and sacrifices were not in vain. <sup>2</sup> You are prosperous, you are happy, you are grateful; the fire of liberty burns brightly and steadily in your hearts, while Duty and Law restrain it from bursting forth in wild and destructive conflagration. <sup>3</sup> Cherish liberty, as you love it; cherish its securities, as you wish to preserve it. <sup>4</sup> Maintain the Constitution which we labored so painfully to establish, and which has been to you such a source of inestimable blessings. <sup>5</sup> Preserve the Union of the States, cemented as it was by our prayers, our tears, and our blood. <sup>6</sup> Be true to God, your country, and your duty.”

*A Fourth of July Oration (1851) — DANIEL WEBSTER.*

Can you read omitting *that*? (After *this*.)

What was the great *discovery*?

What is the meaning of *empire*, as here used? To what *empire* does the author refer? How did Franklin bear a part in founding it?

Glib utterance of references that are not understood cannot be called intelligent reading.



## 23. GLIMPSES OF SAMUEL JOHNSON

From a review of *The Life of Samuel Johnson* by James Boswell, in *The Best Fifty Books of the Greatest Authors*.

<sup>1</sup> In 1773, in company with Boswell, he [Samuel Johnson] made a tour to the highlands of Scotland and the Hebrides; and each of them afterwards published an account of the trip. <sup>2</sup> Later in life Johnson said of his tour that he got an acquisition of more ideas by it than by anything that he remembered. <sup>3</sup> Of books of travel he once remarked: "They will be good in proportion to what a man has previously in his mind; his knowing what to observe; his power of contrasting one mode of life with another. <sup>4</sup> As the Spanish proverb says: 'He who would bring home the wealth of the Indies must carry the wealth of the Indies with him,' so it is in traveling. <sup>5</sup> A man must carry knowledge

22. ¶ 1. Compare the date in line 1 with that of the speech and also with *seventy-five years*.

How much of sentence 1 is a direct quotation? (See No. 6, page 498.)

**Solicitude**, uneasiness of mind due to fear of evil or desire of good.

¶ 2. Note the frequent use of series.

SENTENCE 2. How might *liberty* burst forth *in wild and destructive conflagration*?

SENTENCE 3. What are the *securities* of liberty?

"We, the people of the United States, . . . in order to secure the blessings of Liberty to ourselves and our posterity, do hereby ordain and establish this constitution."

SENTENCE 4. *We*. — Washington, himself, a Deputy from Virginia, was president of the Convention that adopted the constitution.

with him if he would bring home knowledge." <sup>6</sup>Of his "Journey to the Western Island of Scotland," one appreciative critic said: "There are in that book thoughts which by long revolution in the great mind of Johnson have been formed and polished like pebbles rolled in the ocean."

<sup>1</sup> Johnson often took occasion to express his inveterate dislike for Scotland. <sup>2</sup> He once said to Boswell: "I wonder how I should have any enemies for I do harm to nobody." <sup>3</sup> Boswell replied: "In the first place you will be pleased to recollect that you set out with attacking the Scotch; so you got a whole nation for your enemies." <sup>4</sup> Johnson then acknowledged that by his definition of oats, "a grain fed to horses in England and to men in Scotland," he meant to vex the Scotch. <sup>5</sup> He objected to the extreme nationality of the Scotch. <sup>6</sup> In the heat of the controversy over the authenticity of the poems of Ossian, he declared that Scotchmen "loved Scotland better than truth." <sup>7</sup> "But," he said, "I will do you, Boswell, the justice to say that you are the most un-Scotchified of your countrymen." <sup>8</sup> You are almost the only instance of a Scotchman that I have known who did not at every other sentence bring in some other Scotchman."

<sup>1</sup> Remarking on the general insufficiency of education in Scotland, he said: "Their learning is like bread in a besieged town; every man gets a little, but no man gets a full meal." <sup>2</sup> Nor would he allow Scotland to derive any credit from Lord Mansfield, as he was educated in England. <sup>3</sup> "Much may be made of a Scotchman, if he be caught young." <sup>4</sup> When Mr. Ogilvie had remarked that Scotland had a great many noble, wild prospects, "I believe, sir, you have a great many," replied Johnson; "Norway, too, has noble wild prospects, and Lapland is remarkable for prodigious noble wild prospects." <sup>5</sup> But, sir, let me tell you, the noblest prospect which a Scotchman ever sees, is the highroad that leads him to England."

23. **Samuel Johnson**, a famous English author (1709-1784), the compiler of a dictionary with a grammar and a history of the English language.

**Boswell**, James Boswell, Scottish biographer of Samuel Johnson.

¶ 1. SENTENCE 3. Why are *books of travel good in proportion to what a man has previously in his mind?*

Why are they good in proportion to *his knowing what to observe?*

Why are they good in proportion to *his power of contrasting one mode of life with another?*

Give an illustration of *the Spanish proverb*.

Avoid monotony in reading by observing the changes in the subjects discussed, and by striving to catch the spirit of the quoted parts. What are you reading about in sentence 3? What were you reading about in sentence 2? What new subject is taken up in sentence 6?

Express in your own words the meaning of the last quotation.

¶ 2. SENTENCE 6.

**Ossian** (ōsh' ān), a Celtic warrior poet, mentioned in ancient Scotch ballads and traditions; considered fabulous by many.

¶ 3. SENTENCE 2.

**Lord Mansfield**, Lord chief justice of England.

SENTENCE 4. Observe the difference in the punctuation of Mr. Ogilvie's remark and Mr. Johnson's repetition of it.

**Mr. Ogilvie** (ō' g'l vī), a Scottish poet.

Why have the *noble wild prospects* of Lapland and much of Norway been of little value?

## 24. A REMINISCENCE OF LEXINGTON

*Conclusion of a Speech delivered in Boston in 1855.*

One raw morning in spring — it will be eighty years the nineteenth day of this month — Hancock and Adams, the Moses and Aaron of that Great Deliverance, were both at Lexington; they also had “obstructed an officer” with brave words. British soldiers, a thousand strong, came to seize them and carry them over the sea for trial, and so nip the bud of Freedom auspiciously opening in that early spring. The town militia came together before daylight, “for training.” A great, tall man, with a large head and a high, wide brow, their captain, — one who had “seen service,” — marshaled them into line, numbering but seventy, and bade “Every man load his piece with powder and ball. I will order the first man shot that runs away,” said he, when some faltered. “Don’t fire unless fired upon, but if they want to have a war, let it begin here.”

Gentlemen, you know what followed; those farmers and mechanics “fired the shot heard round the world.” A little monument covers the bones of such as before had pledged their fortune and their sacred honor to the Freedom of America, and that day gave it also their lives. I was born in that little town, and bred up amid the memories of that day. When a boy, my mother lifted me up, one Sunday, in her religious, patriotic arms, and held me while I read the first monumental line I ever saw, — “Sacred to Liberty and the Rights of Mankind.”

Since then I have studied the memorial marbles of Greece and Rome, in many an ancient town; nay, on Egyptian obelisks, have read what was written before the Eternal roused up Moses to lead Israel out of Egypt; but no chiseled stone has ever stirred me to such emotions as those rustic names of men who fell, “In the Sacred Cause of God and their Country.”

Gentlemen, the spirit of Liberty, the love of Justice, was early fanned into a flame in my boyish heart. That monument covers the bones of my own kinsfolk; it was their blood which reddened the long, green grass at Lexington. It was my own name which stands chiseled on that stone; the tall Captain who marshaled his fellow farmers into stern array and spoke such brave and dangerous words as opened the war of American Independence — the last to leave the field — was my father's father. I learned to read out of his Bible, and with a musket he that day captured from the foe, I learned also another religious lesson, that "Rebellion to tyrants is obedience to God." I keep them both "Sacred to Liberty and the Rights of Mankind," to use them both "In the Sacred Cause of God and my Country."

THEODORE PARKER.

24. *Rebellion to tyrants is obedience to God* (last paragraph):

From an inscription on the cannon near which the ashes of President John Bradshaw were lodged, on the top of a high hill near Martha Bay in Jamaica.

*History of the Three Judges of King Charles I* — STILES.

This supposititious epitaph was found among the papers of Mr. Jefferson, and in his handwriting. It was supposed to be one of Dr. Franklin's spirit-stirring inspirations.

*Life of Jefferson* — RANDALL.

Reread, applying your understanding of Quotations:

Chap. III. No. 56.

Chap. IV. Nos. 17, 19, 27.

Chap. V. No. 30 (sentence 2).

Chap. VI. Nos. 18, 24, 27, 28.

Chap. VII. Nos. 31, 35, 42, 44, 45, 46, 47, 53.

Chap. VIII. Nos. 5, 6, 7, 8, 9, 13, 14, 21, 25.

## SUGGESTIVE QUESTIONS FOR A WRITTEN LESSON

1. Give two reasons why a reader should be able to look from his book to his hearers.
2. How many speakers are represented in No. 2? Who are they? How many hearers? Who are they?
3. (No. 11.) How is the *first* of life made for the *last*? Who was Rabbi Ben Ezra?
4. (No. 14.) To what poet does Mr. Tennyson refer?
5. (No. 17.) Who said that the Acadians (line 11) "*had forfeited their possessions to the crown*"? Who says (line 8): *they stood in the way of "the progress of the settlement?"*
6. (No. 19.) Explain the meaning of lines 3, 4.
7. (No. 21.) Who was Lord Chatham? Lord Brougham? In what way does Franklin stand alone?
8. Quote from No. 23 :
  - (a) A quotation within a quotation.
  - (b) A quoted title.
  - (c) A direct quotation from Mr. Johnson.
  - (d) An indirect quotation from Mr. Johnson.
9. Quote from No. 23 :
  - (a) A direct quotation from Boswell.
  - (b) A quotation from a critic.
  - (c) A quotation which stands without a direct introduction.
  - (d) An indirect quotation from Mr. Ogilvie.
10. The same continued :
  - (a) A quotation which shows that Mr. Johnson was witty.
  - (b) A quotation regarding education in Scotland.
  - (c) Who says (§ 2. Sentence 1), *Johnson often took occasion to express his dislike for Scotland?* [*Ans.* The reviewer of the book.]
  - (d) Who was Johnson? Boswell? Ossian? Lord Mansfield? Mr. Ogilvie?

## CHAPTER X

### STUDIES IN INVERTED EXPRESSIONS, CONDITIONAL CLAUSES, AND THE LIKE

Inverted expressions, because they appeal first to the attention, often gain an unwarranted degree of importance with the careless reader. As is the case with modified words and their modifiers, inverted expressions may be of less value, equal value, or more value than the other parts of the sentence. Only a complete understanding of the thought that the author desires to express can determine which.

The reasons for inversion will vary. In one instance it may have been used to bring certain ideas into greater prominence; in another to promote grace and beauty of utterance; in another to meet mechanical poetical requirements; and still another, merely for the sake of variety. It is too much to suppose that authors are always conscious of a reason for the employment of a certain form of sentence. They are, however, aware of the results desired, and practice enables them to apply the forms that will best bring those results.

Whatever may be the reason, the fact remains that the two portions of all such sentences are always related to each other and to the thought, and their arrangement has a distinct bearing on the effect that the author wished to produce. The reader should, therefore, determine their relative importance and understand the effect of the arrangement.

## SELECTIONS AND SUGGESTIVE STUDIES

1. He is slowly recovering.
2. He is recovering slowly.
3. In the dead of night, with a chosen band, under the cover of a truce, he approached.
4. After rambling leisurely about for some time, reading the inscriptions on the various monuments which attracted my curiosity, and giving way to the different reflections they suggested, I sat down to rest myself on a sunken tombstone.

*Outre Mer* — HENRY WADSWORTH LONGFELLOW.

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1, 2. The single word adverb is placed naturally either before or after its verb. When the author places the adverb before the verb, he means, as a rule, to impress you with the idea in his verb. When he places the adverb after the verb, the adverb holds the more important idea.

The following illustrates an exception to the rule :

“He who sedulously attends, pointedly asks, calmly speaks, coolly answers, and ceases when he has no more to say, is possessed of some of the best requisites of man.”

All men *attend, ask, speak, answer, and cease*; but to possess *some of the best requisites of man*, one must *attend sedulously, ask pointedly, speak calmly, answer coolly*, etc. Both ideas are important, but the verb does not hold the more important idea of the two.

Read, placing the adverb after the verb. Note that the author has chosen the more euphonious arrangement.



5. Slowly and sadly we laid him down.

*Burial of Sir John Moore* — CHARLES WOLFE.

6. Silently, one by one, in the infinite meadows of heaven,  
Blossomed the lovely stars, the forget-me-nots of the angels.

*Evangeline* — HENRY WADSWORTH LONGFELLOW.

3. The adverbial phrase naturally follows its verb.

*He approached* — when? With whom? Under what condition?

Read in inverted order, and then in natural order. What is gained by the inversion?

4. *I sat down to rest*, etc. — When?  
Is the order of events a natural one?

*Rambling about*. — In a famous cemetery in Paris.

5. What effect is gained by the inversion?

6. Much of the smoothness and beauty, the rhythm of poetry is dependent upon inversion.

Trace the natural order of this sentence, not as a grammatical exercise, but for the purpose of determining the independent, or leading portion, and seeing the relation which each of the other portions bears to it.

Can you give a reason for the poetic fancy that the stars are the forget-me-nots of the angels?

**Legend of the naming of the flower:** A lover, while trying to pluck for his ladylove some blossoms that grew on the bank of a rushing stream, lost his hold, and was drowned. As he was whirled away on the current, he threw the flowers he had gathered to the bank, crying, "Forget me not!"

7. There is no flock, however watched and tended,  
 But one dead lamb is there !  
 There is no fireside, howsoe'er defended,  
 But has one vacant chair !

*Resignation* — HENRY WADSWORTH LONGFELLOW.

8. Peace being declared between France and England in 1748, the governor had now an opportunity to sit at his ease in grandfather's chair.

*Grandfather's Chair* — NATHANIEL HAWTHORNE.

9. If you would not be forgotten as soon as you are dead, either write things worth reading, or do things worth writing.

BENJAMIN FRANKLIN.

10. If I have laid down my premises correctly ; if I have reasoned clearly ; if I have proved my assertions ; how can you withhold your assent ?

7. Pupils who unduly emphasize *is* have not noticed that the subject (*flock* ; *fireside*) follows the verb when a sentence is introduced by *there*.

8. This is the natural order for this sentence. The portion that may appear inverted is independent.

9. The conditional clause may either precede or follow the main clause.

What is the main clause ? What choice does it offer ?

What is gained by placing the conditional clause first ?

10. An effective way of introducing a question calling for a decision. A tactful and forceful manner of calling attention to the ground that he has covered and the manner in which he has done it, — both of which should influence his hearers in his favor.

11. Though the mist upon our jackets  
 In the bitter air congeals,  
 And our lines wind stiff and slowly  
 From off the frozen reels;  
 Though the fog be dark around us,  
 And the storm blow high and loud,  
 We will whistle down the wild wind,  
 And laugh beneath the cloud!

*The Fishermen* — JOHN GREENLEAF WHITTIER.

12. As a countenance is made beautiful by a soul shining through it, so the world is made beautiful by the shining through it of God.

If clauses cannot always be transposed. Observe the easy gradations by which sentences verge away from the easily transposable variety:

(1) If a sparrow cannot fall to the ground without God's knowledge, how can an empire rise without his aid?

BENJAMIN FRANKLIN.

(2) If any man among you seemeth to be religious and bridleth not his tongue, but deceiveth his own heart, this man's religion is vain. — *James 1: 26*.

Transpose 1, using only the same words, and *his* will precede its antecedent. Transpose 2, and the thought is changed.

11. *We will whistle down the wild wind, and laugh beneath the cloud, even though, etc.* What is gained by placing clauses of concession first? *Suggestion*: When we know the conditions first, we are prepared to appreciate more fully the dauntless spirit of the fishermen.

12. Many comparisons present the leading idea last. Does the comparison make the thought clearer? Invert the order. How is the thought weakened?

13. As wasps, provoked by children in their play,  
 Pour from their mansions by the broad highway,  
 In swarms the guiltless traveler engage,  
 Whet all their stings, and call forth all their rage ;  
 5 All rise in arms, and with a general cry  
 Assert their waxen domes and buzzing progeny :  
 Thus from the tents the fervent legion swarms,  
 So loud their clamors, and so keen their arms.

*Homer's Iliad. Book XVI — ALEXANDER POPE. (Translation.)*

13. What is the main portion? Meaning of *fervent*?  
*Legion*?

*The fervent legion swarms from the tents thus. — How?*

*As wasps* do how many and what things? What causes them to do these things? (*Provoked by children in their play.*) What are their *mansions*?

Which portion is opposed to *guiltless traveler*? *Ans. Children in their play.* Note the force of *guiltless* as well as of *traveler*.

Explain, *Whet all their stings; call forth all their rage; a general cry; assert their waxen domes; buzzing progeny.*

What balances *from the tents* (line 7)? *Ans. From their mansions* (line 2).

What balances the *fervent legion* (line 7)? *Ans. Wasps, provoked by children in their play* (line 1).

What balances *swarms* (line 7)? *Ans. Pour from their mansions* (line 2).

What balances *so loud their clamors* (line 8)? *Ans. A general cry* (line 5).

What balances *so keen their arms* (line 8)? *Ans. Whet all their stings* (line 4).

What is the relation between line 7 and lines 1-6?  
 Between lines 8 and 7?

14. If you look about you, and consider the lives of others as well as your own; if you think how few are born with honors, and how many die without name or children; how little beauty we see, and how few friends we hear of; how many diseases, and how much poverty there is in the world, — you will fall down upon your knees, and, instead of repining at your afflictions, will admire so many blessings which you have received at the hand of God.

SIR WILLIAM TEMPLE.

15. Of man's first disobedience, and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the world, and all our woe,  
With loss of Eden, till one greater Man

What is the object of the poet in presenting the comparison? *Ans.* To give the impression of multitudes moving in thick masses, but from motive, and under direction. It is as one might observe it from a height.

14. Periodic sentences afford excellent practice in reading. By a periodic sentence is meant one which is so constructed that it does not give a completed meaning until the very close. The leading thought is kept in suspense until all of the several or many subsidiary parts are disposed of.

What is the leading thought? *You will* do how many things?

What opposed thought is inserted? Is it opposed to both divisions of the leading thought?

15. Very long sentences frequently have long parts that would be periodic if standing by themselves. This quotation, as it stands, is only a part of the opening sentence of "Paradise Lost"; the remaining part

5 Restore us, and regain the blissful seat,  
 Sing, heav'nly Muse, that, on the secret top  
 Of Oreb, or of Sinai, didst inspire  
 That shepherd, who first taught the chosen seed,  
 In the beginning how the Heav'ns and Earth  
 10 Rose out of Chaos.

*Paradise Lost. Book I — JOHN MILTON.*

is so constructed that the entire sentence is not periodic. It is as follows :

:or, if Sion hill

Delight thee more, and Siloa's brook that flowed  
 Fast by the oracle of God, I thence  
 Invoke thy aid to my adventurous song,  
 That with no middle flight intends to soar  
 Above the Aonian mount, while it pursues  
 Things unattempted yet in prose or rhyme.

An examination of No. 15 shows that we may have a completed sentence after *Sing, heav'nly Muse* (line 6). It is because the sentence might be a periodic one at that point, but is not, that it affords reading material a step more difficult than the preceding illustration; for to the otherwise periodic arrangement is added the modifying clause that identifies the *heav'nly Muse* referred to.

*Sing, heav'nly Muse, — what? Ans. Lines 1-4.*

Be careful of the phrasing in lines 8-10. *In the beginning* does not tell when *that shepherd taught the chosen seed*, but when *the Heav'ns and Earth rose out of Chaos*. Natural order: *That shepherd who first taught the chosen seed how the Heav'ns and Earth rose out of Chaos in the beginning.*

16. <sup>1</sup>Curiosity is no doubt an excellent quality. <sup>2</sup>In a critic it is especially excellent. <sup>3</sup>To want to know all about a thing, and not merely one man's account or version of it; to see all around it, or, at any rate, as far around it as possible; not to be lazy or indifferent, or easily put off, or scared away, — all this is really very excellent.

*Obiter Dicta* — AUGUSTINE BIRRELL.

17. Wherever, O man, God's sun first beamed upon thee, — where the stars of heaven first shone above thee, — where His lightnings first declared His omnipotence, and His storm and wind shook thy soul with pious awe, — there are thy affections, there is thy country. Where the first human eye bent lovingly over thy cradle, — where thy mother first bore thee joyfully on her bosom, — where thy father engraved the words of wisdom on thy heart, — there are thy affections, there is thy country.

M. E. ARNDT.

16. How does the leading thought in sentence 3 differ in formation from the leading portion in No. 14?

What relation do the foregoing portions of the sentence bear to *all this*?

Read, omitting *all this*. Of what use is its presence? Can you give No. 14 a similar arrangement? (If you would do all this.) Would it add to the clearness?

What do the semicolons lead you to expect regarding at least one of the three divisions? *Ans.* That one division at least will probably contain a comma.

What thought relation does sentence 3 bear to sentence 1?

17. *Thy affections, O man,* are where, sentence 1? Sentence 2?

18. If when I read a book about God I find that it has put Him farther from me; or about man, that it has put me farther from him; or about this universe, that it has shaken down upon it a new look of desolation, turning a green field into a wild moor; or about life, that it has made it seem a little less worth living, on all accounts, than it was; or about moral principles, that they are not quite so clear and strong as they were when this author began to talk; then I know that on any of these five cardinal things in the life of man,—his relations to God, to his fellows, to the world about him, and the world within him, and the great principles on which all things stable center,—that, for me, is a bad book. It may chime in with some lurking appetite in my own nature, and so seem to be as sweet as honey to my taste; but it comes to bitter, bad results.

ROBERT COLLYER.

Compare the sentences, looking for some method in the author's arrangement by which clearness and simplicity are effected. Sentence 1 deals with the *sun*, the *stars*, the *lightnings*, *storm* and *wind*; sentence 2 speaks of the *human eye*, the *mother*, and the *father*. Might one be said to represent the ties of nature, and the other of human nature?

18. What is the main thought? *Ans. I know that . . . that is a bad book.*

*A bad book* for whom? *For me*, on what subjects?

Trace the "five cardinal things" in the series of conditional clauses. Let the semicolons help you.

his relations to God - - - when I read - - - about God, etc.

to his fellows - - - about man, etc.

to the world about him - - - about this universe, etc.



## 19. INDIAN JUGGLERY

<sup>1</sup> Coming forward and seating himself on the ground, in his white dress and tightened turban, the chief of the Indian Jugglers begins with tossing up two brass balls, which is what any of us could do, and concludes by keeping up four at the same time, which is what none of us could do to save our lives, not if we were to take our whole lives to do it in. <sup>2</sup> It is the utmost stretch of human ingenuity, which nothing but the bending of the faculties of body and mind to it from the tenderest infancy with incessant, ever-anxious application up to manhood, can accomplish or make even a slight

the world within him - - - about life, etc.

the great principles - - - about moral principles, etc.

Memorize. Begin by getting the topics in the series clearly outlined. Note the construction of the different parts of the series: for instance, the opposite arrangement in the first and second (*put Him — from me; put me — from him*); the figurative comparison in the third; the breaking of the main thought in the fourth.

Note the places where the argument changes: *If* (a series of conditions); *then* (introducing the main thought); *I know that* (the main thought broken to insert a modifying thought, which, in turn, must be explained before the main thought is completed).

Trace the series in the explanatory portion. What is the third part of the series?

19. ¶I. SENTENCE I. Simplify by tracing first the leading thought, noting balanced portions: *The chief of the Indian Jugglers begins with tossing up two brass balls and concludes by keeping up four at the same time.*

approach to. <sup>3</sup>To conceive of this extraordinary dexterity, distracts the imagination and makes admiration breathless.

<sup>1</sup>To catch four balls in succession, in less than a second of time, and deliver them back so as to return with seeming consciousness to the hand again; to make them revolve around him at certain intervals, like the planets in their spheres; to make them chase each other like sparkles of fire, or shoot up like flowers or meteors; to throw them behind his back, and twine them around his neck like ribbons, or like serpents; to do what appears an impossibility, and to do it with all the ease, the grace, the carelessness imaginable; to laugh at, to play with the glittering mockeries, to follow them with his eye as if he could fascinate them with its lambent fire, or as if he had only to see that they kept time with the music on the stage, — there is something in all this which he who does not admire may be quite sure he never really admired anything in the whole course of his life. <sup>2</sup>It is skill surmounting difficulty, and beauty triumphing over skill. <sup>3</sup>The smallest awkwardness or want of pliancy or self-possession would stop the whole process. <sup>4</sup>It is the work of witchcraft, and yet sport for children.

WILLIAM HAZLITT.

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SENTENCE 2. Watch the phrasing: *from the tenderest infancy . . . up to manhood.*

¶2. SENTENCE 1. What is the leading thought?

Study the inverted portion, looking for some method in the arrangement that may help to clearness of expression. You will notice semicolon divisions. — They will help. You will notice that each of those divisions begins with *to* do something. — But that will not prove reliable because some of the subordinate divisions are also *to* do something.

## 20. THE REWARDING OF HORATIUS

From *Horatius*.

1. They gave him of the corn-land,  
That was of public right,  
As much as two strong oxen  
Could plough from morn till night;  
And they made a molten image,  
And set it up on high,  
And there it stands unto this day  
To witness if I lie.
2. It stands in the Comitium,  
Plain for all folk to see;  
Horatius in his harness,  
Halting upon one knee;  
And underneath is written,  
In letters all of gold,  
How valiantly he kept the bridge  
In the brave days of old.
3. And still his name sounds stirring  
Unto the men of Rome,  
As the trumpet-blast that cries to them  
To charge the Volscian home;  
And wives still pray to Juno  
For boys with hearts as bold  
As his who kept the bridge so well  
In the brave days of old.
4. And in the nights of winter,  
When the cold north winds blow,  
And the long howling of the wolves  
Is heard amidst the snow;  
When round the lonely cottage  
Roars loud the tempest's din,  
And the good logs of Algidus  
Roar louder yet within;

5. When the oldest cask is opened,  
 And the largest lamp is lit,  
 When the chestnuts glow in the embers,  
 And the kid turns on the spit ;  
 When young and old in circle  
 Around the firebrands close ;  
 When the girls are weaving baskets,  
 And the lads are shaping bows ;
6. When the goodman mends his armor,  
 And trims his helmet's plume ;  
 When the goodwife's shuttle merrily  
 Goes flashing through the loom ;  
 With weeping and with laughter  
 Still is the story told,  
 How well Horatius kept the bridge  
 In the brave days of old.

THOMAS BABINGTON MACAULAY.

20. There are several versions of the story of Horatius. Lord Macaulay tells us that according to Polybius, a Greek historian of Rome, Horatius defended the bridge alone and perished in the waters ; but according to the chronicles that Livy, a Roman historian of Rome, followed, Horatius had two companions, swam safely to shore, and was loaded with honors and rewards. See page 72, No. 43.

What inversion do you find in stanza 2 ?

What is the effect of inverting the order of *still* in stanza 3 ?

What is the leading thought of stanzas 4, 5, 6 ? Trace the semicolons.

21. When inverted portions are very long, be sure

## 21. FRANKLIN'S PROPHECY

*At the Close of the Federal Convention.*

<sup>1</sup> When all was over, it is said that many of the members seemed awe-struck. <sup>2</sup> Washington sat with head bowed in solemn meditation. <sup>3</sup> The scene was ended by a characteristic bit of homely pleasantry from Franklin. <sup>4</sup> Thirty-three years ago, in the days of George II, before the first mutterings of the Revolution had been heard, and when the French dominion in America was still untouched, before the banishment of the Acadians or the rout of Braddock, while Washington was still surveying lands in the wilderness, while Madison was playing in the nursery, and Hamilton was not yet born, Franklin had endeavored to bring together the thirteen colonies in a federal union. <sup>5</sup> Of the famous Albany plan of 1754, the first complete outline of a federal constitution for America that was ever made, he was the principal, if not the sole author. <sup>6</sup> When he signed the Declaration of Independence in this very room, his years had rounded the full period of three-score and ten. <sup>7</sup> Eleven years more had passed, and he had been spared to see the noble aim of his life accomplished. <sup>8</sup> There was still, no doubt, a chance of failure, but hope now reigned in the old man's breast.

<sup>1</sup> On the back of the President's quaint black arm-chair there was emblazoned a half-sun, brilliant with its gilded rays. <sup>2</sup> As the meeting was breaking up and Washington arose, Franklin pointed to the chair and made it the text for prophecy.

"As I have been sitting here all these weeks," said he, "I have often wondered whether yonder sun is rising or setting. But now I know it is a rising sun."

JOHN FISKE.

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that the main clause is recognized as such when it appears.

## 22. AMERICA

On the Prospect of Planting Arts and Learning in  
America (1732).

The Muse, disgusted at an age and clime  
Barren of every glorious theme,  
In distant lands now waits a better time,  
Producing subjects worthy fame.

In happy climes, where from the genial sun  
And virgin earth such scenes ensue,  
The force of art by nature seems outdone,  
And fancied beauties by the true :

In happy climes, the seat of innocence,  
Where nature guides and virtue rules ;  
Where men shall not impose for truth and sense  
The pedantry of courts and schools,

There shall be sung another golden age,  
The rise of empires and of arts,  
The good and great, inspiring epic rage,  
The wisest heads and noblest hearts.

Not such as Europe breeds in her decay,  
Such as she bred when fresh and young,  
When heavenly flame did animate her clay,  
By future poets shall be sung.

Westward the course of empire takes its way ;  
The four first acts already past,  
A fifth shall close the drama with the day, —  
Time's noblest offspring is the last.

BISHOP GEORGE BERKELEY.

*Disgusted at an age.* — To a nation which had known the vigor and spontaneity of the palmy days of the Elizabethan period, and had passed through the progressive “Augustan Age” which had closed with the death of Queen Anne in 1714, the year 1732 may indeed have seemed “barren.” Of the Augustan poets, only Jonathan Swift and Alexander Pope remained; the former much mixed in politics, the latter intellectually great. Milton, who had written one of the greatest poems in the English language, had died in 1674; “Glorious John” Dryden in 1700, Addison in 1719, and Steele in 1729. Goldsmith and Cowper were yet but children, and Gray was but sixteen years of age. George I, who reigned from 1714 to 1727, was unpopular with the people. In 1732, under George II, the country was at peace, religion was at a low ebb, and the people most interested in material improvement.

**Clime**, a region of earth.

*Now waits a better time.* — Where? *Ans.* *In distant lands.*

Observe the inverted order in stanzas 2, 3, and 4. *There shall be sung another golden age.* — Where? *Ans.* *In happy climes . . .* (stanza 2); *In happy climes . . .* (stanza 3).

STANZA 2. Explain *such scenes ensue that the force of art by nature seems outdone, and fancied beauties (seem outdone) by the true.*

STANZA 3. **Pedantry**, the ostentatious overrating of the unimportant details of learning.

Form and style were closely studied by the poets of the Augustan Age. Pope’s masterpiece, “An Essay on Man,” did not appear until 1734.

STANZA 4. **Golden age**, the time of the highest perfection

in literature and kindred arts; in English poetry, the Elizabethan period.

**Epic**, narrating in grand and impressive style the exploits of heroes.

**Rage**, poetic passion.

STANZA 5. Line 1. *Such*—what? What shall *be sung*?

STANZA 6. Meaning of *empire*?

*The four first acts.*—There are commonly five acts in a drama.

*With the day.*—The last act closes the evening.

What relation does stanza 6 bear to the poem as a whole? Stanza 5 to stanza 4? Stanzas 2 and 3 to stanza 4?

America is indebted to Bishop Berkeley not only for this prophecy of her future importance, written almost 200 years ago, but also for his efforts in her behalf.

He was born in Ireland and educated at Trinity college; was a distinguished writer, a traveler, and a friend of royalty. About 1725, he formed a plan of establishing a college in the Bermudas for the purpose of training pastors for the colonies and missionaries to the Indians. Parliament promised him aid, and in 1728 he sailed for America, landing at Newport, Rhode Island, where he awaited for nearly two years the arrival of the promised aid. It never came; and finally he was advised to return. The scheme, however, was not fruitless to our country, for he left 800 volumes of the library he had brought with him, to Yale college, certain Greek and Latin classics to Harvard, and the Whitehall estate, which has become such a valuable endowment, to the two colleges, for scholarships in Latin and Greek. This is the Bishop Berkeley whose name is inscribed on the organ in the old Trinity church in Newport, Rhode Island.



Give definite illustration of how the prophecy is being fulfilled in *the rise of empires; of arts; of good and great; of wise heads; and noble hearts.*

What men have we had who compare with the men who marked the "golden age" in England, Greece, and Rome?

Do you believe that we are the "last"? Is it hard to imagine that in the years to come some new nation may arise that will outstrip us in arts and learning?

The time used for such questioning as that indicated in the last three paragraphs should be comparatively short.

Attention should be called to portions requiring special thought when assigning the lesson, and written answers may well be required frequently.

Reread, applying your understanding of Inverted Expressions:

Chap. I. Nos. 25, 26.

Chap. II. Nos. 12, 14.

Chap. IV. Nos. 22, 27 (stanza 2).

Chap. V. Nos. 19, 28, 32 (sentence 2).

#### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. What effect is gained by the inverted order in Nos. 2, 5, and 6?

2. (Nos. 9, 10.) What is gained by placing conditional clauses first?

3. Quote the main thought in No. 11; No. 14.

4. Why is No. 15 a periodic sentence?

5. (No. 20.) Who was Horatius? Why did the Romans honor his memory?

At what place does the inverted arrangement begin?

What is the main thought in stanzas 4-6?

6. (No. 22.) *Waits* — where (stanza 1)? *There* — where (stanza 4)? *Shall be sung* — what (stanza 5)?

7. (No. 22.) Explain the following:

(a) *The Muse.*

(b) *Disgusted at an age and clime barren of every glorious theme.*

(c) *The force of art by nature seems outdone,  
And fancied beauties by the true.*

(d) *Imposing for truth and sense the pedantry of courts and schools.*

(e) *Another golden age.*

8. (No. 22.) (a) Give the meaning of *clime*, *genial*, *ensue*, *epic*, *empire*, *drama*.

(b) Who was Bishop George Berkeley?

9. Mark the pronunciation of the following words: *leisurely*, *different*, *curiosity*, *progeny*, *clamors*, *chaos*, *every*, *Comitium*, *Algidus*, *Horatius*.

10. Which of the selections in Chapter X do you like best? Why?

## CHAPTER XI

### STUDIES IN INTERROGATIVE AND EXCLAMATORY EXPRESSIONS

Studies in Interrogation and Exclamation are primarily studies in motive. If a reader understands the text and is familiar with it, he needs only to grasp the reason for asking the question in order to interpret correctly.

The simplest motive for asking a question is to obtain information through a direct answer. Ordinary conversation is full of this kind of questioning. One person asks, another replies (No. 3); or the question may be repeated by a third person in either direct or indirect form (No. 2). Such questions present material for a wide variety of interpretation, as may be seen in Nos. 5, 6, and 7, where we enter the realm of emotional motives.

Figurative interrogations, or those that are not asked for the purpose of obtaining a direct answer, make up another large class of interrogative forms. Orators recognize in them one of the most effective means for fixing the attention of their hearers, stimulating their reasoning faculties, and influencing them to make decisions. Authors, too, realize that a direct question is one of the most effective ways of introducing a subject or of emphasizing a point, and both prose writers

and poets use the method more freely than is generally supposed.

Studies in Exclamation are primarily studies in emotional motives.

This is a fine piece of work. (A plain, simple statement.)

What a fine piece of work! (The same expressed with emotion.)

A reader should never attempt the interpretation of an exclamation until he has a clear conception of the real or imagined condition that called forth its utterance. Imagine conditions that might call forth the above statement. How must you change your picture to adapt the statement to an exclamation? Will you imagine a change in the quality of the work, in the experience of the judge, or in the temperament of the speaker?

A second consideration enters into all exclamations that are not in the nature of soliloquy; namely, What effect does the speaker desire to produce on his hearer? The consideration of this will do much to keep expression natural and direct.

The study of reading must always appeal more or less to the imagination, but studies in exclamation appeal most strongly to it. We conceive the conditions surrounding the utterance, — step into those conditions, as it were, — speak the words, — and, presto! the truth is manifest.

He who looks for examples of interrogation or exclamation will be surprised at how often he will find them together, but, because of the wide difference between motives for exclamation and those for interrogation, they are studied first separately, and then together.

## PEDAGOGICAL INTRODUCTION TO PART II

When a pupil reads an exclamatory passage poorly, the questions for the teacher to decide are :

Has he a clear idea of the conditions that might call forth such an utterance ?

Is he of an unsympathetic, unimaginative temperament so that he needs extra encouragement and stimulation on my part ?

Is he sufficiently familiar with the text to allow his imagination a chance to play its part ?

The skillful and experienced teacher who is able to judge pretty accurately how much and what a pupil is thinking, by the manner in which he reads, will be able to gain results with much less "story-telling" than the teacher who has not learned to interpret the emotional language of countenance and voice. Conditions calling forth an utterance often need to be clearly set forth, but it should always be done in the briefest and most direct manner possible.

The instructions to the teacher for this chapter may be summed up as follows :

Persist in inquiries regarding motive : Why does the author or speaker ask the question ? What is the strong or sudden feeling behind the exclamation ? Who is the hearer (known or imagined) ? What effect does the speaker wish to produce in his hearer ? Do not accept "hazy," indefinite, half-expressed replies. Think out the answer to each question for yourself, so that you will be able to assist the pupils when they find expression difficult. Broaden your vocabulary if you find it limited, and assist the pupils to broaden theirs.

## SELECTIONS AND SUGGESTIVE STUDIES

## PART I. INTERROGATION

1. (a) He asked me if I thought I could reach home by dark.

(b) He asked me, "Do you think you can reach home by dark?"

2. The world will not anxiously inquire who you are; it will ask of you, "What can you do?"

3. During the Battle of Crécy, Prince Edward of England and his division were so hard pressed, that the Earl of Warwick sent a message to the king, beseeching him to send more aid.

"Is my son killed?" asked the king.

"No, sire, please God," returned the messenger.

"Is he wounded?" said the king.

"No, sire."

"Is he thrown to the ground?" said the king.

"No, sire, not so; but he is very hard pressed."

"Then," said the king, "go back to those who sent you, and tell them that I shall send no aid; because I set my heart upon my son proving himself this day a brave knight, and because I am resolved, please God, that the honor of a great victory shall be his."

*A Child's History of England*—CHARLES DICKENS. (Slightly adapted.)

1. (a) An assertion that a question has been asked.

(b) The direct question formally introduced.

2. The indirect and the direct form may be found in the same sentence. Change the indirect to direct.

3. Examples of direct questions to which answers are expected, and given.

4. Dr. Abernethy, the famous Scotch surgeon, was a man of few words, but he once met his match — in a woman. She called at his office in Edinburgh and showed a hand badly inflamed and swollen, and the following dialogue, opened by the doctor, took place:

“ Burn ? ”

“ Bruise.”

“ Poultice.”

The next day the woman called again, and the dialogue was as follows :

“ Better ? ”

“ Worse.”

“ More poultice.”

Two days later the woman made another call, and this conversation occurred :

“ Better ? ”

“ Well. Fee ? ”

“ Nothing,” exclaimed the doctor. “ Most sensible woman I ever met.”

*New York Evening Mail.*

5. Did you so far forget yourself as to say that ?  
(Surprise.)  
Did you so far forget yourself as to say that ?  
(Astonishment.)

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*Earl of Warwick.* — One of the two Earls assisting the Prince.

*The king.* — Edward III of England.

4. Here the question and the reply are indicated for the reader mainly by punctuation and position ; and he must render the text in such a way that the hearer will recognize which person is speaking, and which portion is the question, and which the reply.

5. Stimulate the pupils to put into the questions the

- Did you so far forget yourself as to say that ?  
 (Amusement.)  
 Did you so far forget yourself as to say that ?  
 (Indignation.)  
 Did you so far forget yourself as to say that ?  
 (Anger.)  
 Did you so far forget yourself as to say that ?  
 (Incredibility — I cannot believe it.)  
 Did you so far forget yourself as to say that ?  
 (Disgust.)  
 Did you so far forget yourself as to say that ?  
 (Something more to be added.)

6. "Will you tell me where you have been?" asked the master. There was no reply. "Will you tell me where you have been?" he repeated sternly, laying a detaining hand on the boy's shoulder. It was plain that this master would not be denied.

7. And it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him.

And the Lord said unto Cain, Where is Abel thy brother? And he said, I know not; Am I my brother's keeper?

*Genesis 4: 8, 9.*

8. You have sometimes been on a railway train when the engine was detached some distance from the station you were approaching?

various emotions indicated: "I am so surprised!" etc.

6. A question having the force of a demand.

Why is the second question stronger than the first?

7. A reply containing an evasive interrogative.

What is Cain's motive in asking the question?



9. A hundred years hence, what difference will it make whether you were rich or poor, a peer or a peasant? But what difference may it not make whether you did what was right or what was wrong?

10. Our earthly pilgrimage is nearly finished; shall we not, then, think of eternity?

11. Can the Ethiopian change his skin, or the leopard his spots?  
*Jeremiah 13: 23.*

12. Where now is the splendid robe of the consulate? Where are the brilliant torches? Where are the applauses and dances, the feasts and entertainments? Where are the coronets and canopies? Where the huzzas of the city? The compliments of the circus, and the flattering acclamations of the spectators?

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8. Declarative in form. Only the question mark tells us that it is interrogative.

9. Reasoning through opposed questions.  
Note the contrasting ideas.

10. The interrogative member following the conditional member,—an impressive form. It says, "Shall we not;" it means, "We should."

11. An emphatic form of denial. We know they cannot.

12. When a question is equivalent to a very emphatic negative statement, it will express itself with the falling inflection instead of the rising.

Where now is the splendid robe of the consulàte? (It is gone.) Where are the brilliant torchès? (They are not to

13. Shall we call him a patriot, or shall we stigmatize him as a traitor? Shall we crown the author of these public calamities with garlands, or shall we wrest from him his ill-deserved authority?

14. And long they fought, and firm and well,  
 And silent fought, and silent fell,  
 Save when they gave the fearful yell  
 Of death, defiance, or of hate.  
 5 But what were feathered flints to fate?  
 And what were yells to seething lead?  
 And what the few and untrained feet  
 To troops that came with martial tread,  
 And moved by wood and hill and stream  
 10 As thick as people in a street,  
 As strange as spirits in a dream?

*The Tale of the Tall Alcalde* — JOAQUIN MILLER.

be seen.) Where are the applauses and dances, the feasts and entertainments? (They are past.) Where are the coronets and canopies? (Nowhere.) Where the huzzas of the city? (Gone.) The compliments of the circus, and the flattering acclamations of the spectators? (Gone.)

Rewrite the paragraph in the form of emphatic statements, and read. Then practice the interrogative form until you can gain through it the same effect.

13. When questions are made up of very strong contrasting parts and the hearers are expected to agree most emphatically with the second part, the falling inflection will again be used.

14. To what emphatic negative statement is each question equivalent? The contrasting character of some of the ideas also warrants falling inflections.

15. And had he not high honor, —  
 The hillside for his pall,  
 To lie in state while angels wait,  
 With stars for tapers tall,  
 5 And the dark rock pines like tossing plumes  
 Over his bier to wave,  
 And God's own hand, in that lonely land,  
 To lay him in the grave?

*The Burial of Moses* — MRS. CECIL FRANCES ALEXANDER.

The poet felt the reply as he wrote; the reader should feel the reply as he reads.

15. *High.* — Greater than customary.

How many phases of *honor* are suggested?

What relation do the last seven lines bear to the first line?

Explain the reference to *pall*, *lie in state*, *tapers*, *plumes*. Meaning of *bier*?

*Angels wait.* — Instead of whom? *God's own hand.*  
 — Whose usually?

**Rock pine**, a variety of the cypress pine.

Observe the usefulness of *and*, lines 5, 7.

What features characterized this burial, making it different from other burials?

And he buried him in a valley in the land of Moab, over against Beth-peor; but no man knoweth of his sepulcher unto this day. *Deuteronomy 34: 6.*

Mark Twain loved to repeat "The Burial of Moses." Its stately lines and simple grandeur always stirred him. It was copied in his notebook in full, and many attribute a measure of the simplicity and beauty of his own style to his deep appreciation of the poem.

16. Under what circumstances did he come? for what purpose? at whose instigation?

17. How shall a man obtain the kingdom of God? by impiety? by murder? by falsehood? by theft?

18. What is it to be a gentleman? It is to be honest, to be gentle, to be generous, to be brave, to be wise; and, possessing all these qualities, to exercise them in the most graceful outward manner.

WILLIAM MAKEPEACE THACKERAY.

19. Would you make men trustworthy? Trust them. Would you make them true? Believe them. We win by tenderness, we conquer by forgiveness.

FREDERICK WILLIAM ROBERTSON.

20. What would content you? Talent? No. Enterprise? No. Courage? No. Reputation? No. Virtue? No. The man whom you would select should possess not one, but all of these.

16. Notice the punctuation. A series of questions having a part (*did he come*) in common. The absence of a capital in the second and third questions indicates close connection with the first.

17. One question followed by a series of questions, all of which are dependent upon the first one to complete their meaning.

Line 2. Substitute a series of negative statements. — Are they as effective?

Compare 17 with 16. How are the two alike? How different?

18. A question with the answer attached. Memorize.

21. In words the godly man is mute, —  
 In deeds he lives; —  
 Would'st know the tree? examine well the fruit.  
 The flower? the scent it gives.

*Harmonious Splendors* — ELIZA A. PETTSINGER.

22. He may live without books, — what is knowledge  
 but grieving?  
 He may live without hope, — what is hope but  
 deceiving?  
 He may live without love; — what is passion but  
 pining?  
 But where is the man that can live without  
 dining?

*Lucile* — OWEN MEREDITH.

19. Combine sentences 1 and 2, and 3 and 4. Do they read as effectively? Memorize.

20. A step harder than No. 19. If necessary, complete the single word questions (Would *talent*? Would *enterprise*?) and try to make plain what the single words stand for, as you read them.

21. Read lines 1 and 2 in the natural order.

What relation do lines 3 and 4 bear to lines 1 and 2?

What does the small letter following the question mark tell us?

Change line 3 to a conditional statement. Is it as effective?

Express the thought of line 4 complete.

22. A question following a statement.

What is the motive in asking the questions?

What relation does line 4 bear to lines 1-3?

23. Are not my people happy? I look upon the past and the present, upon my nearer and remoter subjects, and ask, nor fear the answer. Whom have I wronged? What province have I oppressed? What city pillaged? What region drained with taxes? Whose life have I unjustly taken, or estates coveted or robbed? Whose honor have I wantonly assailed? Whose rights, though of the weakest and poorest, have I trenched upon? I dwell, where I would ever dwell, in the hearts of my people. It is written in your faces that I reign not more *over* you than within you. The foundation of my throne is not more power than love.

*Zenobia* — WILLIAM WARE.

23. Be awake to the contrasts in sentence 2.

· Rewrite the series of questions in the form of statements, and decide whether the selection reads with equal force. How suggestive are the questions! To have done those things would have been to rule as a tyrant, and through “*power*” without “*love*.”

Watch the new thought words in each successive part of the series. Compare the second question of the series with the first. — “*I*” represents an old idea. Compare the third question with the second. — “*Have I*” has become so familiar that the author omits it entirely. *What* now becomes old, while *city* and *pillaged* are new. Read, changing the order of the third and fourth questions so that hearers will appreciate the smoother and more forceful effect produced by placing the longer question second.

*Whose life have I unjustly taken, or estates coveted or robbed?* — Keep the eyes open for the entrance of modifying ideas, and measure just how much each one is

## 24. NEW ENGLAND

1. The gentleman from South Carolina taunts us with counting the costs of that war in which the liberties and honor of the country, and the interests of the North, as he asserts, were forced to go elsewhere for their defense. Will he sit down with me and count the cost now? Will he reckon up how much of treasure the State of South Carolina expended in that war, and how much the State of Massachusetts? — how much of the blood of either State was poured out on sea or land? I challenge the gentleman to the test of patriotism which the army rolls, the navy lists, and the treasury books afford.

2. Sir, they who revile us for our opposition to the last war have looked only on the surface of things. They little know the extremities of suffering which the people of Massachusetts bore at that period, out of

worth. Zenobia gives her hearers a variety of subjects upon which they may accuse her if they can.

Meaning of *wantonly*? *Assailed*? *Trenched upon*?  
*I dwell, where I would ever dwell.* — Weigh the value of the repeated word. What explanatory phrase do you find in the sentence?

*It is written* — where? How could it be *written in their faces*? *Ans.* In an expression of contentment, happiness, love, and respect. What *is written*? Catch the contrast between *over* and *within*.

In the last sentence, Zenobia is talking about the foundation of her throne, and both *foundation* and *throne* present new ideas.

No. 23 follows No. 28, Chapter I. Read them together.

attachment to the Union, — their families beggared, their fathers and sons bleeding in camps, or pining in foreign prisons. They forget that not a field was marshaled on this side of the mountains in which the men of Massachusetts did not play their part, as became their sires, and their “blood fetched from mettle of war proof.” They battled and bled wherever battle was fought or blood drawn.

3. Not only by land. I ask the gentleman, Who fought your naval battles in the last war? Who led you on to victory after victory, on the ocean and the lakes? Whose was the triumphant prowess before which the Red Cross of England paled with unwonted shame? Were they not men of New England? Were these not foremost in those maritime encounters which humbled the pride and power of Great Britain?

4. I appeal to my colleague before me from our common county of brave old Essex, — I appeal to my respected colleagues from the shores of the Old Colony. Was there a village or a hamlet on Massachusetts Bay which did not gather its hardy seamen to man the gun decks of your ships of war? Did they not rally to the battle as men flock to a feast?

5. In conclusion, I beseech the House to pardon me, if I have kindled, on this subject, into something of unseemly ardor. I cannot sit tamely by in humble, acquiescent silence when reflections, which I know to be unjust, are cast on the faith and honor of Massachusetts.

6. Had I suffered them to pass without admonition, I should have deemed that the disembodied spirits of her departed children, from their ashes mingled with the dust of every stricken field of the Revolution, — from their bones mouldering to the consecrated earth of Bunker Hill, of Saratoga, of Monmouth, would start up in visible shape before me to cry shame on me, their recreant countryman.

7. Sir, I have roamed through the world to find



hearts nowhere warmer than hers; soldiers nowhere braver; patriots nowhere purer; wives and mothers nowhere truer; maidens nowhere lovelier; green valleys and bright rivers nowhere greener and brighter; and I will not be silent when I hear her patriotism or her truth questioned with so much as a whisper of detraction. Living, I will defend her; dying, I would pause in my last expiring breath to utter a prayer of fond remembrance for my native New England.

CALEB CUSHING.

24. ¶I. SENTENCES 1-3. *That war.* — Of 1812.

*Counting the costs.* — New England, believing that such a war would ruin what commerce she had, opposed it. How does the insertion of *as he asserts* alter the thought?

Wherein lay the *taunt*? Why should a state not *count the cost*? Might there be a time when it would be allowable?

How many things concerning the *country were forced to go elsewhere for their defense*? How many concerning the *North*? What do you think of the strength of such a statement?

What was the motive in asking each question?

*Treasure.* — Not necessarily money.

What balances *how much the State of Massachusetts*?

In what expression are both states included?

SENTENCE 4. How was the taunt a question of *patriotism*?

In what way would the *army rolls* be a test? The *navy lists*? The *treasury books*?

Express in your own words the ground covered by Mr. Cushing in ¶I.

¶2. What were the *extremities*? Why were they borne? Under what circumstances might strong men "pine"? He does not say they willfully misrepresent; he says "they little know," — "they forget," — they "have looked only on the surface of things."

**Fetched**, drawn as from a source. *Obs.*

On, you noblest English

Whose blood is fetched from fathers of war proof.

*King Henry the Fifth. Act III. Scene I* — WILLIAM SHAKESPEARE.

Give the gist of ¶2.

¶3. SENTENCE 1. Did ¶2 treat more particularly of war on land or on water?

SENTENCES 2-6. What was the motive for asking these questions? What answer does the speaker know must be given? Why is it more effective to make him (and the hearers) answer the questions than to tell them?

SENTENCE 3. What were some of the victories?

Who were some of the best-known New England leaders?

SENTENCE 4. For what does the *Red Cross of England* stand?

**Unwonted** (wūn), unaccustomed.

SENTENCE 6. What were some of the *maritime encounters*? In what way were New Englanders *foremost*? What is the difference between *pride* and *power*? To what war does he allude?

Give the gist of ¶3.

Trace the line of argument thus far.

What is the speaker aiming to prove?

¶4. What is the motive in asking the questions?

Mr. Cushing was born in Essex Co., Mass., in 1800. He served four terms in Congress (1835-1843).

Who would the *colleague* be?

What was the *Old Colony*?

Give the gist of ¶4.

¶5. *House*. — Of Representatives. Do you think his *ardor unseemly*? Does the apology weaken or strengthen his argument? — Why?

In what way would *silence* have been *acquiescent*?  
*Humble*?

In what way does sentence 1, ¶1, cast reflections on the faith of Massachusetts? On the honor?

Why were the reflections *unjust*? Which word shows that the speaker was sure they were?

Give the gist of ¶5.

¶6. What is the meaning of *admonition*? *Deemed*? *Disembodied spirits*? *Departed children* (Whose)? *Stricken field*? *Consecrated earth*? *Visible shape*? *Recreant countryman*? (Why *countryman*)? Why should they cry *shame on him*?

Give the gist of ¶6.

¶7. SENTENCE 1. *Sir*. — Why the direct address? To whom is it directed?

*Roamed the world*. — While still a young man Mr. Cushing spent two years abroad; later, he was sent as commissioner to China. He was a brigadier general in the Mexican War.

Trace the semicolons. How many parts has the series? Is what follows the last semicolon a part of the series?

What does the last *and* connect? *Ans.*

Sir, I have roamed through the world to find, etc.,  
and

I will not be silent when I hear, etc.

Reread, applying your knowledge of Interrogation :

- Chap. I. No. 28.  
 Chap. IV. No. 27 (stanza 3).  
 Chap. V. Nos. 13, 31.  
 Chap. VI. Nos. 34, 49.  
 Chap. VII. Nos. 17, 40, 43, 53.  
 Chap. VIII. Nos. 16, 17.  
 Chap. X. No. 10.

## PART II. EXCLAMATION

1. Come quickly ! We need your help at once !
2. Ugh ! The thought of the reptile made him shudder.
3. Alas ! the spring which had watered this oasis was dried up.
4. How slowly the old moon wanes !
5. Hark ! hark ! the lark at heaven's gate sings.  
*Cymbeline. Act II. Scene III — WILLIAM SHAKESPEARE.*

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1-3. When you have looked into the motive in each case, from the standpoint of both cause and effect, consider the punctuation and learn to notice its message. Compare No. 2 and No. 1. Notice that both parts of No. 1 are marked as strongly emotional, while the second part of No. 2 is followed by a period. Compare No. 3 and No. 2. Notice that the author expresses two separate ideas in No. 2, while the author of No. 3 indicates a closer relation between the two parts. — How ?

4. Do not hurry the moon.

6. Help thou thy brother's boat across, and lo!  
thine own hath reached the shore. *Hindu Proverb.*

7. The clock is striking midnight; how suggestive  
and solemn is the sound!

8. How far that little candle throws his beams!  
So shines a good deed in a naughty world.

*The Merchant of Venice. Act V. Scene I—WILLIAM SHAKESPEARE.*

9. I entered the town a candle snuffer, and I quitted  
it a hero!

10. Forward! let us do or die!

11. Traitor! Coward! turn and flee!

12. A horse! a horse! my kingdom for a horse!

*King Richard the Third. Act V. Scene IV—WILLIAM SHAKESPEARE.*

5. What custom of the lark warrants the hyperbole?

6. Lo, an interjection used to excite particular attention.

Express the thought in other words.

7. Does the emotional element color the first half?

8. Compare with No. 7. The order of statement and  
exclamation is reversed. Invent a context that would  
change the statement to an exclamation.

9. Wherein lies the reason for strong feeling?

12. King Richard at Bosworth Field, the final battle of  
the Wars of the Roses. His horse has been shot from under  
him, and he is still seeking the Earl of Richmond, afterwards  
Henry VII, by whom he is soon slain.

13. (a) Oh for a lodge in some vast wilderness !  
 (b) Oh, oh, oh ! how my head does ache !  
 (c) Oh, how do you do ? I was not expecting you !  
 (d) Oh, a dainty plant is the Ivy green !

14. You set us a good example, your own temper is so angelic !

15. That man virtuous !! You might as well preach to me of the virtue of Judas Iscariot !!

16. What a piece of work is man ! how noble in reason ! how infinite in faculty ! in form and moving how express and admirable ! in action how like an angel ! in apprehension how like a god ! the beauty of the world ! the paragon of animals !

*Hamlet. Act II. Scene II* — WILLIAM SHAKESPEARE.

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13. Emotional *Oh*, which may be followed either by the exclamation point or the comma, and which is found occasionally without a punctuation mark, chiefly denotes wishing, suffering, surprise, or admiration. Which does it denote in each example ?

14. The exclamation point indicates sarcasm.

15. Double exclamation points bespeak an extraordinary degree of emotion. Although punctuated as separate sentences, the second part is dependent upon the first for clearness.

When the foregoing exercises have been practiced singly, have two exercises read by one pupil, — for instance, No. 1 and No. 2, or No. 1 and No. 3, — and find how many can change promptly and successfully from one emotion to another.

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

*Marmion. Canto Sixth* — SIR WALTER SCOTT.

16. A series of exclamatory portions.

Read the introductory exclamation. Note that the portions that follow are independent of one another, but that each is dependent upon the introductory sentence to make its meaning complete.

17. **The war**, the Battle of Flodden, — between the English and Scotch.

**Marmion**, the famous but fictitious knight of the romance, who, mortally wounded, has been borne from the field.

**Stanley**, commander of the English left wing, who has routed the Scottish right wing, and timely arrived at a position to help Surrey, who is being hard pressed by King James of Scotland. **Chester**, another English leader.

An anecdote is told by Mr. Hutton illustrative of the hold that Scott's poetry took upon the minds of men. "I have heard," says he, "of two old men — complete strangers — passing each other on a dark London night, when one of them happened to be repeating to himself . . . the last lines of the account of Flodden Field in 'Marmion,' 'Charge, Chester, Charge,' when suddenly a reply came out of the darkness, 'On, Stanley, on,' whereupon they finished the death of

18. The British are at eight rods distance.

“Now, men! now is your time!” says the veteran Prescott. “Make ready! take aim! fire!”

The smoke clears away and the whole hillside is covered with the dead. The British return the fire: they rally: they attempt to advance. In vain. Victory! victory! They have turned their backs: they are flying from the field. Thus ends the first attack.

ALEXANDER HILL EVERETT.

19. O ALCOHOL! thou withering curse of earth,  
To untold sorrows hast thou given birth;  
Lost souls and blighted homes and lives attest  
The crimes committed at thy stern behest.

Lost — L. M. CUNARD.

Marmion between them, took off their hats to each other, and parted, laughing.”

18. ¶2. Exclamatory commands to which is joined a very common form of explanation. Study the punctuation and the capitalization and observe that the command is made up of parts.

¶3. Notice the close effect given to the actions by the use of colons.

Who says *Victory*? *Ans.* The author, who is living the scene in imagination, and writing in the present tense.

19. Emotion shown in personification and direct address combined.

Changing marks of punctuation is frequently a beneficial exercise. Place exclamation points after *earth*, *birth*, and *behest*, and read accordingly.



20. Hurrah! the seaward breezes  
 Sweep down the bay amain;  
 Heave up, my lads, the anchor!  
 Run up the sail again!  
 Leave to the lubber landsmen  
 The rail-car and the steed;  
 The stars of heaven shall guide us,  
 The breath of heaven shall speed.

Hurrah! — hurrah! — the west wind  
 Comes freshening down the bay,  
 The rising sails are filling, —  
 Give way, my lads, give way!  
 Leave the coward landsman clinging  
 To the dull earth, like a weed, —  
 The stars of heaven shall guide us,  
 The breath of heaven shall speed!

*The Fishermen* — JOHN GREENLEAF WHITTIER.

20. Where enthusiasm for one's work plays upon the emotions.

What is the meaning and use of *Hurrah*? What are *seaward breezes*? How do *the stars of heaven guide*? How does *the breath of heaven speed*? Meaning of *heave up*? *Lubber landsmen*? How do they *run up the sail*? Etc.

Be brief; do not lose time, but remember that pupils cannot be expected to enter enthusiastically into any experience that they have not at least made their own in imagination.

Contrast these commands as to motive with those in Nos. 10, 11, 17, and 18. Let short contrasting commands be read by single pupils. See who can change from one motive to another most successfully.

21. Hurrah! the lifeboat dashes on,  
 Though darkly the reef may frown;  
 The rock is there — the ship is gone  
 Full twenty fathoms down.  
 5 But, cheered by hope, the seamen cope  
 With the billows single-handed:  
 They are all in the boat! — hurrah! they're  
 afloat! —  
 And now they are safely landed,  
 By the lifeboat! Cheer the lifeboat!  
 10 Hurrah! hurrah for the lifeboat!

*The Lifeboat.* (Adapted.)

22. What a fascination there is in really good reading! What a power it gives one! In the hospital, in the chamber of the invalid, in the nursery, in the domestic and in the social circle, among chosen friends and companions, how it enables you to minister to the amusement, the comfort, the pleasure, of dear ones, as no other art or accomplishment can. No instrument of man's devising can reach the heart as does that most wonderful instrument, the human voice. It is God's special gift to his chosen creatures. Fold it not away in a napkin.

JOHN SEELEY HART.

21. How does the emotional motive of this *Hurrah* differ from that of the *Hurrah* in No. 20?

What relation does line 2 bear to line 1?

What *rock* is referred to?

**Fathom**, the space to which a man can extend his arms; — used chiefly in measuring cables, cordage, or depth of water by sounding. Six feet or, formerly, five and a half or five.

**Cope**, to enter into or maintain a hostile contest; to struggle. Now, usually to strive or contend on equal terms or with a measure of success.

## 23. ROME AND CARTHAGE

From *Fragment d'Histoire*.

<sup>1</sup> Rome and Carthage! — behold them drawing near for the struggle that is to shake the world! <sup>2</sup> Carthage, the metropolis of Africa, is the mistress of oceans, of kingdoms, and of nations; a magnificent city, burdened with opulence, radiant with the strange arts and trophies of the East. <sup>3</sup> She is at the acme of her civilization; she can mount no higher; any change now must be a decline. <sup>4</sup> Rome is comparatively poor. <sup>5</sup> She has seized all within her grasp, but rather from the lust of conquest than to fill her own coffers. <sup>6</sup> She is semi-barbarous, and has her education and her fortune both to get. <sup>7</sup> All is before her, nothing behind.

<sup>1</sup> For a time these two nations exist in view of each other. <sup>2</sup> The one reposes in the noontide of her splendor; the other waxes strong in the shade. <sup>3</sup> But, little by little, air and space are wanting to each for her development. <sup>4</sup> Rome begins to perplex Carthage, and Carthage is an eyesore to Rome. <sup>5</sup> Seated on opposite banks of the Mediterranean, the two cities

*Cheered by what hope* (line 5) ?

What details of the story between lines 6 and 7 are left to the imagination? Between the first half of line 7 and the second half? Between line 7 and lines 8 and 9?

What does the absence of the capital at the beginning of *hurrah* (line 7) indicate?

How does the emotional motive of the second *hurrah* (line 7) differ from the first (line 1)? The third and fourth (line 10) from the second?

22. How does *really good reading* give one *power* in

look each other in the face. <sup>6</sup> The sea no longer keeps them apart. <sup>7</sup> Europe and Africa weigh upon each other. <sup>8</sup> Like two clouds surcharged with electricity, they impend; with their contact must come the thunder shock.

<sup>1</sup> The catastrophe of this splendid drama is at hand. <sup>2</sup> What actors are met! <sup>3</sup> Two races, that of merchants and mariners, that of laborers and soldiers; two nations, the one dominant by gold, the other by steel; two republics, the one theocratic, the other aristocratic. <sup>4</sup> Rome and Carthage! <sup>5</sup> Rome with her army, Carthage with her fleet; Carthage, old, rich, and crafty, — Rome, young, poor, robust; the past, and the future; the spirit of discovery, and the spirit of conquest; the genius of commerce, the demon of war; the East and South on one side, the West and North on the other; in short, two worlds, — the civilization of Africa, and the civilization of Europe.

<sup>1</sup> They measure each other from head to foot. <sup>2</sup> They gather their forces. <sup>3</sup> Gradually the war kindles. <sup>4</sup> The world takes fire. <sup>5</sup> The colossal powers are locked in deadly strife. <sup>6</sup> Carthage has crossed the Alps; Rome, the seas. <sup>7</sup> The two nations, personified in two men, Hannibal and Scipio, close with each other, wrestle, and grow infuriate. <sup>8</sup> The duel is desperate. <sup>9</sup> It is a struggle for life. <sup>10</sup> Rome wavers; she utters that cry of anguish, — "Hannibal at the gates!" <sup>11</sup> But she rallies, — collects all her strength for one last, appalling effort, — throws herself upon Carthage, and sweeps her from the face of the earth!

VICTOR HUGO.

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each of the places mentioned? Let appreciation of the truth of the arguments color the exclamations.

*God's special gift; fold it not away in a napkin.* — A reference to the parable of the talents.

23. ¶1. SENTENCE 1. *The struggle.*—The Punic wars, which extended over more than a hundred years.

SENTENCE 2. Carthage was six centuries old. She was at this time one of the greatest maritime powers of the world. Her merchant ships covered the Mediterranean. Three hundred cities in Africa paid her tribute. She had made extensive conquests in Spain, controlled all of Sardinia, and a large part of Sicily.

SENTENCES 4, 5. Rome was almost five centuries old. She had fought her way to the complete dominion of her peninsula; but her wars had been on land, and the dominion referred to had only recently been established.

SENTENCE 6. Carthage was of Phœnician origin. The Phœnicians were the greatest navigators and merchants of antiquity. They were also one of the most enterprising and intellectual of nations. Tyre and Sidon were in Phœnicia, and Carthage was founded by a Tyrian princess (Dido). The Romans were a mixture of early Italian tribes.

¶2. SENTENCE 2. *Why noontide?*

¶3. SENTENCE 3. *Aristocratic*, consisting in, or favoring, a government of nobles, or principal men.

*Theocratic*, pertaining to government of a state by the immediate direction or administration of God; hence, government or political rule by priests as representing the Deity. (*Webster.*)

¶4. SENTENCE 6. *Crossed the Alps.*—Hannibal first and later his brother, Hasdrubal, in the Second Punic War. They came around from Spain, crossing first the Pyrenees.

*Rome, the seas.*—When Scipio had conquered Spain, he was sent into Africa, and was recalled to defend his own country against the Carthaginians.

SENTENCE 7. *Close with each other.*—The battle of Zama, which ended the Second Punic War.

## 24. THE LAUNCH OF THE SHIP

From *The Building of the Ship*.

“ Build me straight, O’ worthy Master !  
 Staunch and strong, a goodly vessel,  
 That shall laugh at all disaster,  
 And with wave and whirlwind wrestle ! ”

- 5 The merchant’s word  
 Delighted the Master heard ;  
 For his heart was in his work, and the heart  
 Giveth grace unto every Art.  
 And with a voice that was full of glee,  
 10 He answered, “ Erelong we will launch  
 A vessel as goodly, and strong, and staunch,  
 As ever weathered a wintry sea ! ”

- All is finished ! and at length  
 Has come the bridal day  
 15 Of beauty and of strength.  
 To-day the vessel shall be launched !  
 With fleecy clouds the sky is blanched.  
 And o’er the bay,  
 Slowly, in all his splendors dight,  
 20 The great sun rises to behold the sight.

- The ocean old,  
 Centuries old,  
 Strong as youth, and as uncontrolled,  
 Paces restless to and fro,  
 25 Up and down the sands of gold.  
 His beating heart is not at rest ;  
 And far and wide,  
 With ceaseless flow,  
 His beard of snow  
 30 Heaves with the heaving of his breast.  
 He waits impatient for his bride.

There she stands,  
With her foot upon the sands,  
Decked with flags and streamers gay,  
35 In honor of her marriage day,  
Her snow-white signals fluttering, blending,  
Round her like a veil descending,  
Ready to be  
The bride of the gray old sea.

40 Then the Master,  
With a gesture of command,  
Waved his hand ;  
And at the word,  
Loud and sudden there was heard,  
45 All around them and below,  
The sound of hammers, blow on blow,  
Knocking away the shores and spurs.  
And see ! she stirs !  
She starts, — she moves, — she seems to feel  
50 The thrill of life along her keel,  
And, spurning with her foot the ground,  
With one exulting, joyous bound,  
She leaps into the ocean's arms !

And lo ! from the assembled crowd  
55 There rose a shout, prolonged and loud,  
That to the ocean seemed to say,  
“ Take her, O bridegroom, old and gray,  
Take her to thy protecting arms,  
With all her youth and all her charms ! ”  
60 How beautiful she is ! how fair  
She lies within those arms, that press  
Her form with many a soft caress  
Of tenderness and watchful care !  
Sail forth into the sea, O ship !  
65 Through wind and wave, right onward steer !  
The moistened eye, the trembling lip,  
Are not the signs of doubt or fear.

Thou, too, sail on, O Ship of State !  
 Sail on, O UNION, strong and great !  
 70 Humanity with all its fears,  
 With all the hopes of future years,  
 Is hanging breathless on thy fate !  
 We know what Master laid thy keel,  
 What Workmen wrought thy ribs of steel,  
 75 Who made each mast, and sail, and rope,  
 What anvils rang, what hammers beat,  
 In what a forge and what a heat  
 Were shaped the anchors of thy hope !  
 Fear not each sudden sound and shock,  
 80 'Tis of the wave and not the rock ;  
 'Tis but the flapping of the sail,  
 And not a rent made by the gale !  
 In spite of rock and tempest's roar,  
 In spite of false lights on the shore,  
 85 Sail on, nor fear to breast the sea !  
 Our hearts, our hopes, are all with thee,  
 Our hearts, our hopes, our prayers, our tears,  
 Our faith triumphant o'er our fears,  
 Are all with thee, — are all with thee !

HENRY WADSWORTH LONGFELLOW. (Abridged.)

24. Interwoven with the building of the ship and its launching is the romance of the shipbuilder and his marriage. So accustomed are we to the arrangement given that comparatively few know that

“ On the deck [of the ship] another bride  
 Is standing by her lover's side.”

She is the daughter of the old Master who planned the ship, and the bride of the young man who built it, for the father had promised the lover :

“ The day that gives her [the ship] unto the sea  
 Shall give my daughter unto thee.”



They are married on board the beautiful new ship, just before the Master "with a gesture of command" (line 41) gives the signal. To her the author makes a direct address following and balancing the direct address to the ship, lines

64-67: "Sail forth into the sea of life,  
O gentle, loving, trusting wife,  
And safe from all adversity  
Upon the bosom of that sea  
Thy comings and thy goings be!"

The presence of the closing apostrophe to the national Union, its aptness, and the ease with which the poet introduces it, are easily appreciated when we know that the name of the launched vessel was "UNION."

"Only what is sound and strong  
To this vessel shall belong.

And the UNION be her name!"

"The Building of the Ship" is a symbolic national poem. Finding symbols of life in a mechanical process, and using them for the development of a poem was not new with Mr. Longfellow. Schiller, in his "Lay of the Bell," published nearly fifty years before, showed the various phases of human life symbolized in the casting of a church bell, which he traces from the smelting and purifying of the metal, in which he sees the years of childhood and youth, to the time when it is swung into place above the houses of men to proclaim the message of its name, "Concordia," which means harmony.

Lines 1-4. **The order.** Division 1. What does the exclamation point at the end of line 1 tell you?

Explain line 3; line 4. Only three lines are used for the description of the ship. — Would any elaboration make the requirements clearer to our minds? Lead

the pupils to appreciate the poetic skill that can encompass so much in so few words.

Lines 5-12. **The acceptance of the order.**

Why would a *Master* be *delighted* with such an order? Notice that there have been no limitations; cost has not been considered, work begins at once, and he is free to do his best.

How does *the heart give grace unto every Art*? Meaning of *grace*?

Study the Master's reply. Do you see in it conceit, or a consciousness of power?

What does your imagination see in *weathering a wintry sea*?

Line 13, Clause 1. **The consummation of the order.**

Between lines 12 and 13 there are nearly 250 lines in the complete poem, concerning the working out of the model, the gathering of the materials, and the building of the ship, interspersed with the wooing of the Master's daughter. Scrupulous attention is given to technical details, but not in a way that detracts from the general interest of the story.

When considering the technical side of the poem, it is interesting to read that Mr. E. J. Reed, Chief Constructor to the English Navy, wrote of it in 1869 as "the finest poem on shipbuilding that ever was, or probably ever will be, written,—a poem which I often read with the truest pleasure."

It is also one of the best poems in the language for oral reading, in particular to show the relations of sound to sense, as in *The ocean old*, etc. (Division 4), which is intimately connected with the undulations of the sea.

Line 13, Clause 2, to line 59. **The launching of the ship.**

This division may be subdivided into the nature setting, the bridegroom (ending with line 31), the bride,

and the launching proper, — which also, in technical study, may be subdivided.

**Shores and spurs**, props to hold the hull upright.

Lines 64–67. **The apostrophe to the ship.**

Read the corresponding address to the builder's bride.

Line 66. Great events stir the emotions in deeply interested onlookers. The line finds parallel in the portion describing the close of the real marriage, in which,

“the good old Master  
Shakes the brown hand of his son,  
Kisses his daughter's glowing cheek  
In silence, for he cannot speak,  
And ever faster  
Down his own the tears begin to run.”

Lines 68–89. **The apostrophe to the national Union.**

Trace the symbolic portions, and understand the references in the figurative expressions. Memorize.

When, in 1788, the city of New York celebrated the adoption of the Constitution, a ship on wheels, representing the “ship of state,” was drawn through the streets by ten milk-white horses. The name of Alexander Hamilton, who had done so much to convince the people of the wisdom of placing the power in the hands of a national government, was painted in large letters on the platform upholding the vessel.

Reread, applying your understanding of Exclamation:

- Chap. I. Nos. 23, 25.
- Chap. IV. Nos. 18, 20, 22, 24.
- Chap. VI. Nos. 29, 30, 33.
- Chap. VII. Nos. 35, 36, 41.
- Chap. IX. Nos. 11, 12.
- Chap. X. Nos. 7, 11.

## PART III. INTERROGATION AND EXCLAMATION

I. <sup>1</sup> A Gourd wound itself around a lofty Palm, and in a few days climbed to its very top. <sup>2</sup> "How old may'st thou be?" asked the newcomer. <sup>3</sup> "About a hundred years." <sup>4</sup> "About a hundred years, and no taller!" <sup>5</sup> Only see! <sup>6</sup> I have grown as tall as you in fewer days than you can count years."

<sup>7</sup> "I know that very well," replied the Palm. <sup>8</sup> "Every summer of my life a gourd has climbed up around me, as proud as thou art, and as short-lived as thou wilt be!"

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1. The average pupil can be shown reasons for "trying again" with even this simple story. The reading does not merit one hundred per cent if the reader fails to introduce his characters (*Gourd* and *Palm*) properly; to note the Gourd's method of climbing (*wound*); the majestic height of the Palm (*lofty*); the brief time required (*a few days*); the long distance covered (*climbed to its very top*). He should recognize the new topic in sentence 2 (the age of the Palm); notice the new name given the speaker (Why not *Gourd* again?); be able to give the motive for asking the question, and show the difference between the story-teller and the speaker, and the story-teller's hearer and the speaker's hearer. He should recognize and be able to express the emotions that cause exclamation points to be placed after sentence 4 and sentence 5, instead of periods as in sentence 3, and should bring out the balancing of ideas in sentence 6.

To which speaker does one hundred years seem the longer?

2. "Our country! Right or wrong, our country!"  
is the sentiment always correct?

3. When can their glory fade?  
O the wild charge they made!  
All the world wonder'd.  
Honor the charge they made!  
5 Honor the Light Brigade,  
Noble six hundred!

*The Charge of the Light Brigade* — ALFRED TENNYSON.

Does the knowledge of the fact (sentence 7) trouble  
the Palm?

How many gourds had climbed around him? What  
had become of them?

Wherein had the Gourd shown pride? What quality  
is made to balance pride in sentence 8?

*Thou art.* — What does *thou* balance?

Is there a moral to the story?

2. One of the closing sentences of Daniel Webster's great  
speech on the occasion of the laying of the corner stone of  
the Bunker Hill monument at Charlestown, Mass., June 17,  
1825, was: "Let our object be OUR COUNTRY, OUR WHOLE  
COUNTRY, AND NOTHING BUT OUR COUNTRY," — a most ad-  
mirable sentence when taken with the context.

3. What reply is in the mind of the poet as he writes  
line 1?

What is the motive of line 2? (Intense admiration.)  
What motives can you see in lines 4, 5, and 6? (Ad-  
miration, patriotic gratitude, and appreciation.)

*The charge.* — At Balaklava in Crimea, October 25, 1854.  
Of 607 men, only about 150 survived.

4. Political honesty!! Where can such a thing be found?

5. <sup>1</sup>What is Time! <sup>2</sup>The shadow on the dial, — the striking of the clock, — the running of the sand, — day and night, — summer and winter, — months, years, centuries; — these are but arbitrary and outward signs, the measure of Time, not Time itself. <sup>3</sup>Time is the Life of the Soul. <sup>4</sup>If not this, then tell me, what is Time? *Hyperion* — HENRY WADSWORTH LONGFELLOW.

Compare the original interpretation with the following altered interpretations as quoted by three different authors:

(a) <sup>1</sup>What is time? — the shadow on the dial? the striking of the clock? the running of the sand? day and night? summer and winter? months, years, centuries? <sup>2</sup>These are but arbitrary and outward signs, — the measure of time, not time itself. <sup>3</sup>Time is the life of the soul. <sup>4</sup>If not this, then tell me what is time?

Study lines 5 and 6 carefully, with a view to understanding the presence of the comma.

4. Compare with No. 15 under Exclamation.

5. In "Hyperion" (*Chapter VI*), the paragraph is introduced by *For* and follows the statement that Time moves more swiftly with some than with others.

Study carefully the interpretation as indicated by Mr. Longfellow, and then compare *a*, *b*, and *c*. His question is an emotional one (What strong feeling prompted it?); *a*, *b*, and *c* rob it of feeling. *A*, *b*,

(b) <sup>1</sup> What is time? — the shadow on the dial, — the striking of the clock, — the running of the sand, — day and night, — summer and winter, — months, years, centuries? <sup>2</sup> These are but arbitrary and outward signs, — the measure of time, not time itself. <sup>3</sup> Time is the life of the soul. <sup>4</sup> If not this, — then tell me, what is time?

(c) <sup>1</sup> What is time? <sup>2</sup> The shadow on the dial, the striking of the clock, the running of the sand, day and night, summer and winter, months, years, centuries. <sup>3</sup> These are but arbitrary and outward signs, the measure of time, not time itself. <sup>4</sup> Time is the life of the soul. <sup>5</sup> If not this, then tell me what is time?

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and *c* make two parts to his sentence 2, using the first half to answer the question. *A* says, "Is it the *shadow on the dial? the striking of the clock?*" etc., making each a separate query; *b* says the same, using one query made up of a series of parts whose individual importance is indicated to the reader by means of the dashes; *c*, using the comma alone, suggests less individual importance, and also weakens the methodical grouping which the "Professor," in "Hyperion," used:

*The shadow on the dial, — the striking of the clock, — the running of the sand* (instruments for measuring time); — *day and night* (darkness and daylight); — *summer and winter* (seasons); — *months, years, centuries* (numerical measures of time).

*C* says, "What is time? It is the shadow on the dial," etc. *A* and *b* say, "What is time? Is it the shadow on the dial?" etc. The "Professor" says, "What is Time! The things that we usually term time are but measures of time."

6. There is a land, of every land the pride,  
Beloved by heaven o'er all the world beside ;

There is a spot of earth supremely blest,  
A dearer, sweeter spot than all the rest.

“ Where shall that land, that spot of earth be  
found ? ”

Art thou a man ? — a patriot ? — look around ;  
Oh, thou shalt find, howe'er thy footsteps roam,  
That land thy country, and that spot thy home !

*Patriotism* — JAMES MONTGOMERY.

7. To every created thing God has given a tongue that proclaims a resurrection. If the Father deigns to touch with divine power the cold and pulseless heart of the buried acorn and to make it burst forth from its prison walls, will He leave neglected in the earth the soul of man, made in the image of his Creator ? If He stoops to give to the rosebush, whose withered blossoms float upon the autumn breeze, the sweet assurance of another springtime, will He refuse the words of hope to the sons of men when the frosts of winter come ? If matter, mute and inanimate, though changed by the forces of nature into a multitude of forms, can never die, will the spirit of man suffer annihilation when it has paid a brief visit like a royal guest to this tenement of clay ? No, I am as sure that there is another life as I am that I live to-day !

*The Prince of Peace* — WILLIAM JENNINGS BRYAN.

- 6. What is the motive behind the questions ?

Note the narrowing of the thought : *There is a land*  
... *There is a spot.*

Line 8. That particular *land* is whose *country* ?  
That particular *spot* is whose *home* ?

Memorize.



8. <sup>1</sup> The nation rises up at every stage of his coming. <sup>2</sup> Cities and states are his pallbearers, and the cannon beats the hours with solemn progression. <sup>3</sup> Dead, dead, dead, he yet speaketh! <sup>4</sup> Is Washington dead? <sup>5</sup> Is Hampden dead? <sup>6</sup> Is David dead? <sup>7</sup> Is any man that was ever fit to live dead? <sup>8</sup> Disenthralled of flesh, and risen in the unobstructed sphere where passion never comes, he begins his illimitable work. . . .

<sup>1</sup> Four years ago, O Illinois, we took from your midst an untried man, and from among the people. <sup>2</sup> We return him to you a mighty conqueror. <sup>3</sup> Not thine any more, but the nation's; not ours, but the world's. <sup>4</sup> Give him place, O ye prairies! <sup>5</sup> In the midst of this great continent his dust shall rest, a sacred treasure to myriads who shall pilgrim to that shrine to kindle anew their zeal and patriotism. <sup>6</sup> Ye winds that move over the mighty places of the West, chant requiem! <sup>7</sup> Ye people, behold a martyr whose blood, as so many articulate words, pleads for fidelity, for law, for liberty!

*Funeral Oration on Abraham Lincoln* — HENRY WARD BEECHER.

7. Argumentative questions containing conditional clauses.

What strong feeling warrants the exclamation point?

8. ¶1. SENTENCES 1-3. How were *cities and states* his pallbearers? What part had the *cannon* in his burial? *Dead, dead, dead* (*cannon beats*), *he yet speaketh*, — opposed contrasting ideas. What is the strong feeling?

SENTENCES 4-7. What answer must be given to each one of the series of questions? Why are they asked? Notice how the argument broadens with *Is any man*.

SENTENCE 8. *He begins*, — in contrast with *dead*.

¶2. SENTENCES 1-3. Trace the balanced parts:

## 9. THE IMPARTIALITY OF NATURE

*From Birds and Poets.*

Whenever Nature has commissioned one creature to prey upon another, she has preserved the balance by forewarning that other creature of what she has done. Nature says to the cat, "Catch the mouse," and she equips her for that purpose; but on the self-same day she says to the mouse, "Be wary, — the cat is watching for you." Nature takes care that none of her creatures have smooth sailing, the whole voyage at least. Why has she not made the mosquito noiseless and its bite itchless? Simply because the odds would be too greatly in its favor. She has taken especial pains to enable the owl to fly softly and silently, because the creatures it preys upon are small and wary, and never venture far from their holes. She has not shown the same caution in the case of the crow, because the crow feeds upon dead flesh, or on grubs and beetles, or fruit or grain, that do not need to be approached stealthily. The big fish love to eat up the little fish, and the little fish know it, and, on the very day they are hatched, seek shallow water, and put little sand bars between themselves and their too loving parents.

How easily a bird's tail, or that of any fowl, or in fact any part of the plumage, comes out when the hold of

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We took - - -	We return him to you
an untried man	
and	- - - a mighty conqueror
from among the people	
Not thine - - -	but - - - the nation's
not ours - - -	but - - - the world's

Note the gradation in the last two portions.

9. Remembering the title of the selection will sometimes help to promote correct reading.

its would-be captor is upon this alone; and how hard it yields in the dead bird! No doubt there is relaxation in the former case. Nature says to the pursuer, "Hold on," and to the pursued, "Let your tail go." What is the tortuous, zigzag course of those slow-flying moths for, but to make it difficult for the birds to snap them up? The skunk is a slow, witless creature, and the fox and lynx love its meat; yet it carries a bloodless weapon that neither likes to face.

I recently heard of an ingenious method a certain other simple and slow-going creature has of baffling its enemy. A friend of mine was walking in the fields when he saw a commotion in the grass a few yards off. Approaching the spot, he found a snake — the common garter snake — trying to swallow a lizard. And how do you suppose the lizard was defeating the benevolent designs of the snake? By simply taking hold of its own tail and making itself into a hoop. The snake went round and round and could find neither beginning nor end. Who was the old giant that found himself wrestling with Time? This little snake had a tougher customer the other day in the bit of eternity it was trying to swallow. . . .

This arming of one creature against another is often cited as an evidence of the wisdom of Nature, but it is rather an evidence of her impartiality. . . . Every creature must take its own chances. . . . Nature is thoroughly selfish, and looks only to her own ends. One thing she is bent upon, and that is keeping up the supply, multiplying endlessly and scattering as she multiplies. Did Nature have in view our delectation when she made the apple, the peach, the plum, the cherry? Undoubtedly, but only as a means to her own private ends. What a bribe or a wage is the pulp of these delicacies to all creatures to come and sow their seed! And Nature has taken care to make the seed indigestible, so that, though the fruit be eaten, the germ is not, but only planted.

JOHN BURROUGHS.

## 10. YOUNG MEN, AHOY!

I remember riding from Buffalo to Niagara Falls, and I said to a gentleman, "What river is that, sir?" "That," he said, "is Niagara River." "It is a beautiful stream," said I, "bright, smooth, and glassy; how far off are the Rapids?" "Only a few miles," was the reply. "Is it possible that only a few miles from us we shall find the water in the turbulence which it must show when near the Rapids?" "You will find it so, sir." And so I found it, and that first sight of Niagara Falls I shall never forget.

Now, launch your bark on that river; the water is smooth, beautiful, and glassy. There is a ripple at the bow of your boat, and the silvery wake it leaves behind adds to your enjoyment. You set out on your pleasure excursion. Down the stream you glide; oars, sails, and helm in proper trim.

Suddenly some one cries out from the bank, "Young men, ahoy!" "What is it?" "The rapids are below you." "Ha, ha! we have heard of the rapids, but we are not such fools as to get into them. When we find we are going too fast, then we shall up with the helm and steer to the shore; we will set the mast in the socket, hoist the sail, and speed to land. Then on, boys, don't be alarmed, there's no danger."

"Young men, ahoy there!" "What is it?" "The rapids are below you." "Ha, ha! What care we! This is enjoyment. Time enough to steer out of danger when we are sailing too swiftly with the current."

"Young men, ahoy!" "What is it?" "Beware, beware! the rapids are below you." Now you feel them! See the water foaming all around! See how fast you pass that point! Up with the helm! Now turn! Pull hard; quick, quick! Pull for your lives! Pull till the blood starts from the nostrils, and the veins stand like whipcord upon the brow. Set the mast in the socket, hoist the sail! Ah, ah, it is too late; faster and

faster you near the awful cataract, and then, shrieking hopelessly, over you go.

Thousands launch their barks in smooth water and realize no danger till on the verge of ruin, boasting all the while to the last, "When I find out that it is injuring me, then I will give it up."

JOHN BARTHOLOMEW GOUGH. (Abridged.)

## II. THE CHARACTER OF CHARLES THE FIRST

From the Essay on *Milton*.

<sup>1</sup> The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. <sup>2</sup> He had so many private virtues! <sup>3</sup> And had James II no private virtues? <sup>4</sup> Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues? <sup>5</sup> And what, after all, are the virtues ascribed to Charles? <sup>6</sup> A religious zeal, not more sincere than that of his son, and fully as weak

10. During the first reading of the selection, pause at each question and exclamation long enough to determine the motive before attempting expression.

Strive to keep the manner of expression as natural and direct as possible.

How many speakers in ¶1? *Ans.* Two: the story-teller and the "gentleman." How many hearers? *Ans.* Three: the story-teller's hearers, the "gentleman," and the story-teller. Keep them separate.

11. ¶1. Be careful of the phrasing of sentence 1.

Malefactor, one guilty of an offense at the law.

and narrow-minded, and a few of the ordinary household decencies, which half the tombstones in England claim for those who lie beneath them. <sup>7</sup> A good father! <sup>8</sup> A good husband! <sup>9</sup> Ample apologies, indeed, for fifteen years of persecution, tyranny, and falsehood!

<sup>1</sup> We charge him with having broken his coronation oath, — and we are told that he kept his marriage vow!

<sup>2</sup> We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates, — and the defense is, that he took his little son on his knee and kissed him! <sup>3</sup> We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them, — and we are informed that he was accustomed to hear prayers at six o'clock in the morning! <sup>4</sup> It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

<sup>1</sup> For ourselves, we own that we do not understand the common phrase, — a good man, but a bad king.

<sup>2</sup> We can as easily conceive a good man and an unnatural father, or a good man and a treacherous friend. <sup>3</sup> We cannot, in estimating the character of an individual, leave out of our consideration his conduct in the most important of all human relations. <sup>4</sup> And if in that relation we find him to have been selfish, cruel, and deceitful, we shall take the liberty to call him a bad man, in spite of all his temperance at table, and all his regularity at chapel.

THOMAS BABINGTON MACAULAY.

Express more fully the thought of the exclamatory portions.

Determine the motive for asking each question.

**James II**, a very unpopular king of England who had been obliged to flee from the country.

**Cromwell.** — Lord Protector of England from 1653 to 1658. His powerful influence with both the army and Parliament was used against the measures of Charles I, who was finally charged with treason, tried, found guilty, and beheaded. On the anniversary of the death of that king, during the reign of his son Charles II, the body of Cromwell was disinterred, hanged on the gallows, decapitated, and fixed on the Westminster Hall.

¶2. Notice not only the contrast in the two portions of each exclamatory sentence, but also the difference in strength of the balanced expressions :

We charge - - - we are told

We accuse - - - the defense is

We censure - - - we are informed

**Coronation oath.** A solemn promise regarding his relation to his people, to Parliament, to the laws and customs of his country, to the Church of England and the preservation of its rights and privileges.

**Prelate.** Archbishop Laud, under whose influence those changes were made in the liturgy and ritual of the established church of England, which influenced many of the Puritans to emigrate to this country.

**Petition of Right**, an emphatic statement of the privileges of the people of England as conferred upon them by previous enactments. Adopted by Parliament in the third year of the reign of Charles I.

¶3. Observe not only the balancing of phrases, but of words within the phrases :

a good man	but	a bad king	a bad man
a good man	and	an unnatural father	
a good man	and	a treacherous friend	

## 12. LIBERTY OR DEATH

From the *Speech to the Delegates in the Second Virginia Convention, March 28, 1775.*

<sup>1</sup> They tell us, sir, that we are weak, — unable to cope with so formidable an adversary. <sup>2</sup> But when shall we be stronger? <sup>3</sup> Will it be the next week, or the next year? <sup>4</sup> Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? <sup>5</sup> Shall we gather strength by irresolution and inaction? <sup>6</sup> Shall we acquire the means of effectual resistance by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? <sup>7</sup> Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. <sup>8</sup> Three millions of people, armed in the holy cause of Liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us.

<sup>1</sup> Besides, sir, we shall not fight our battles alone. <sup>2</sup> There is a just God, who presides over the destinies of nations, and who will raise up friends to fight our battles for us. <sup>3</sup> The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. <sup>4</sup> Besides, sir, we have no election. <sup>5</sup> If we were base enough to desire it, it is now too late to retire from the contest. <sup>6</sup> There is no retreat but in submission and slavery! <sup>7</sup> Our chains are forged. <sup>8</sup> Their clanking may be heard on the plains of Boston! <sup>9</sup> The war is inevitable, — and let it come! <sup>10</sup> I repeat it, sir, let it come! <sup>11</sup> It is in vain, sir, to extenuate the matter. <sup>12</sup> Gentlemen may cry peace, peace! but there is no peace. <sup>13</sup> The war has actually begun! <sup>14</sup> The next gale that sweeps from the north will bring to our ears the clash of resounding arms! <sup>15</sup> Our brethren are already in the field! <sup>16</sup> Why stand we here idle?



<sup>17</sup> What is it that the gentlemen wish? <sup>18</sup> What would they have? <sup>19</sup> Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? <sup>20</sup> Forbid it, Almighty God!—<sup>21</sup> I know not what course others may take; but, as for me, give me liberty or give me death!

PATRICK HENRY.

12. The closing paragraphs of Patrick Henry's most famous speech, which stands as one of the strongest and most effective appeals ever made to patriotism. An example of earnest, impassioned, argumentative composition.

It was made in support of a resolution that the colony of Virginia "be immediately put in a state of defense."

¶1. What argument is Mr. Henry meeting?

What is the first argument that he uses to meet it?

Change sentences 3, 4, 5, and 6 to declarative forms and decide whether the form used by Mr. Henry was the stronger for his purpose.— Why?

What is his second argumentative point (sentence 7)?

What thought does *Sir, we are not weak* balance?

Under what conditions are *we not weak*?

What three conditions made the Colonies *invincible*, according to his argument (sentence 8)? How is the first condition strengthened by the second and third?

*Armed in the holy cause of Liberty.*—"Fear ye foes who kill for hire?" (See stanza 2, No. 13.)

¶2. What is his third argumentative point?

What *friends* did God raise up?

What is his fourth point (sentence 3)?

What is the fifth point (sentence 4)?

Review the five points.

Study the argumentative strength of sentence 6.

What leads him to repeat (sentence 10)? Why is he willing to say *let it come*? How do you think he felt when he said it?

What relation does sentence 13 bear to sentence 12?

SENTENCE 15. Referring to the Committee of Safety appointed by the Massachusetts Assembly, Feb. 9, 1775, to muster the "minutemen" and militia.

SENTENCE 19. When did he speak of *peace* before? Of *slavery*? Of *chains*?

SENTENCE 20. *Forbid* what?

13. Bunker Hill, occupied by about 1500 Americans under Prescott, Putnam, and Warren, was a strategic point because it overlooked a part of Boston, where 3000 British were encamped under General Gage. Gage must drive the Americans from Bunker Hill, or they would drive him from Boston, where he had been stationed when the British Parliament ordered that the port be closed until the people paid for the \$100,000 worth of tea they had spilt into its harbor, and declared humble submission to the King.

STANZA 2. *Foes who kill for hire.*—About 18,000 Hessians were sent over to America during the first year of the war.

Had the "transporting of large armies of foreign mercenaries," referred to in the Declaration of Independence, yet begun?

*They're a-fire.*—You will remember that three attacks were made by the British. The ammunition of the Americans was exhausted in the first and second attacks, and they could meet the third attack only with the butt ends of their muskets and with clubs and stones. The "Address" is most applicable before the second attack, for it was during this battle that Howe ordered Charlestown to be fired (Bunker Hill is in Charlestown), and there was no *leaden rain* and *iron hail* to use for the third.

## 13. WARREN'S ADDRESS

*At the Battle of Bunker Hill.*

Stand! the ground's your own, my braves!  
 Will ye give it up to slaves?  
 Will ye look for greener graves?  
 Hope ye mercy still?  
 What's the mercy despots feel?  
 Hear it in that battle peal!  
 Read it on yon bristling steel!  
 Ask it, — ye who will.

Fear ye foes who kill for hire?  
 Will ye to your homes retire?  
 Look behind you! they're a-fire!  
 And, before you, see  
 Who have done it! — From the vale  
 On they come! — and will ye quail? —  
 Leaden rain and iron hail  
 Let their welcome be!

In the God of battles trust!  
 Die we may, — and die we must; —  
 But, O, where can dust to dust  
 Be consigned so well,  
 As where Heaven its dews shall shed  
 On the martyred patriot's bed,  
 And the rocks shall raise their head,  
 Of his deeds to tell!

JOHN PIERPONT.

*Your homes.* — Warren was of Boston.

*Will ye quail?* — Recall, “Don't fire till you see the white of their eyes.”

STANZA 3. *Die we may.* — Warren, himself, fell, and 448 other Americans. Before the battle he said to a friend, “I know that I may fall, but where's the man who does not think it glorious and delightful to die for his country?”

## 14. THE PASSING OF THE RUBICON

A gentleman, Mr. President, speaking of Cæsar's benevolent disposition, and of the reluctance with which he entered into the civil war, observes, "How long did he pause upon the brink of the Rubicon?"

<sup>1</sup> How came he to the brink of that river? <sup>2</sup> How dared he cross it? <sup>3</sup> Shall private men respect the boundaries of private property, and shall a man pay no respect to the boundaries of his country's rights? <sup>4</sup> How dared he cross that river? <sup>5</sup> Oh, but he paused upon the brink! <sup>6</sup> He should have perished upon the brink ere he had crossed it!

<sup>1</sup> Why did he pause? <sup>2</sup> Why does a man's heart palpitate when he is on the point of committing an unlawful deed? <sup>3</sup> Why does the very murderer, his victim sleeping before him, and his glaring eye taking the measure of the blow, strike wide of the mortal part? <sup>4</sup> Because of conscience! <sup>5</sup> "T was that made Cæsar pause upon the brink of the Rubicon.

<sup>1</sup> Compassion! <sup>2</sup> What compassion! <sup>3</sup> The compassion of an assassin that feels a momentary shudder as his weapon begins to cut. <sup>4</sup> Cæsar paused upon the brink of the Rubicon? <sup>5</sup> What was the Rubicon? <sup>6</sup> The boundary of Cæsar's province. <sup>7</sup> From what did it separate his province? <sup>8</sup> From his country. <sup>9</sup> Was that country a desert? <sup>10</sup> No! it was cultivated and fertile; rich and populous! <sup>11</sup> Its sons were men of genius, spirit, and generosity! <sup>12</sup> Its daughters were lovely, susceptible, and chaste! <sup>13</sup> Friendship was its inhabitant! <sup>14</sup> Love was its inhabitant! <sup>15</sup> Domestic affection was its inhabitant! <sup>16</sup> Liberty was its inhabitant! <sup>17</sup> All bounded by the stream of the Rubicon!

<sup>1</sup> What was Cæsar, that stood upon the brink of that river? <sup>2</sup> A traitor, bringing war and pestilence into the heart of that country! <sup>3</sup> No wonder that he paused, — no wonder if, his imagination wrought upon by his

conscience, he had beheld blood instead of water; and heard groans instead of murmurs! <sup>4</sup> No wonder if some gorgon horror had turned him into stone upon the spot! <sup>5</sup> But, no!—he cried, “The die is cast!” <sup>6</sup> He plunged!—he crossed!—and Rome was free no more!

SHERIDAN KNOWLES.

14. Another study in argumentative composition, in which the speaker is filled with the strongest emotions and constantly appeals directly to his hearers with questions.

The crossing of the Rubicon marked the commencement of the struggle for supremacy in Rome between Pompey the Great and Julius Cæsar.

Weigh the significant words carefully and determine which are the leading ones.

¶1. Upon how many subjects was the “gentleman” speaking? Notice that the first subject must include the ideas expressed by both the modified word and its modifier. Is there a leading word in the second subject? What are the leading words in the observation?

¶2. Paraphrase the first question.

How *dared he cross it* (sentence 2)?—The reasoning follows in sentence 3. Do not miss the balancing of the parts:

private men - - respect the boundaries - - of private  
property

a man - - pay no respect to the boundaries - - of his  
country's rights?

SENTENCE 4. An impassioned repetition of sentence 2. The feeling grows with the consideration of sentence 3.

SENTENCE 5. What is he quoting? Does he value the statement?

What word in sentence 6 balances *paused* in 5? Why should he have perished upon the brink? (See ¶¶4, 5.)

What is the effect of the alliteration in the balanced words?

¶3. What relation do sentences 2 and 3 bear to 1?

*Murderer* (sentence 3). — The strongest illustration he could use; compare with *unlawful deed* (2). *Sleeping*. — A still mark. *Taking the measure of the blow*. — Deliberate aim. *Strike wide of the mortal part*. — Paraphrase.

*That* (sentence 5). — What? Which preceding word does *Cæsar* balance?

¶4. SENTENCE 1. Who probably had called it *compassion*? Compare ¶1.

SENTENCE 2. Paraphrase the thought; why is it not interrogative?

How does the motive change as we pass from the interrogative sentences of ¶4 to the exclamatory?

SENTENCE 3. *Momentary shudder*. — Note the value of both words. For how long does he shudder? *Ans.* A moment: while his weapon *begins to cut*.

SENTENCE 4. Notice the interrogative form.

SENTENCES 5-17. A series of progressive questions and answers.

*The boundary of Cæsar's province* (6). — In the division of the Roman possessions among the members of the First Triumvirate (Cæsar, Pompey, and Crassus), Cæsar was assigned the proconsulship of Gaul, Crassus of Syria, and Pompey of Spain.

**Province** (*Roman Historical*), a conquered country beyond the limits of Italy.

Compare sentences 10, 11, and 12 as to form.

What reason do you see for the grouping of the ideas in sentence 10?

Compare sentences 13, 14, 15, 16. What is gained by the repetition?

*All* (17). — What things?

¶5. SENTENCE 1. *What was Cæsar*. — Compare sentence 5, ¶4.

SENTENCE 2. Compare *war* and *pestilence* with the description of *that country* in ¶4. In the contrast lies the power to rouse emotion and to breed appreciation of the ideas that follow in sentences 3 and 4.

SENTENCE 3. Try to feel the contrast between a river of *blood*, and *water*; and if the murmuring of water should become *groans*.

SENTENCE 4. *Gorgon*, a fabled monster, of terrific aspect, the sight of which turned the beholder to stone. (*Webster*.)

SENTENCE 5. Wherein lies the contrast in the ideas following *but*?

The die is cast, the step is taken, and it is too late to draw back.

Reread, applying your knowledge of Interrogation and Exclamation :

Chap. I. Nos. 22, 31, 32.

Chap. IV. No. 19.

Chap. V. No. 12.

Chap. VIII. Nos. 21, 22.

Chap. IX. Nos. 18, 20.

## SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

## ON PART I.

1. State five uses that may be made of interrogation, and illustrate each.

2. When successive questions begin with small letters, what does that punctuation tell us? Illustrate.

3. (No. 6.) How does the motive in the second question differ from that in the first?

4. May an interrogation ever be expressed with a falling inflection? When? Give two illustrations.

5. Of what use are the questions in No. 22?

6. What is a figurative interrogation? What advantage have direct questions over corresponding direct statements, in No. 23?

7. (No. 24.) Give the meaning of *revile*, *pining*, *prowess*, *colleague*, *acquiescent*, *admonition*, *recreant*.

## ON PART II.

8. What is the emotional motive in Nos. 1, 2, 4, 5, 6, and 9?

9. What do the double exclamation points in No. 15 tell us?

10. (No. 23.) Paraphrase ¶1, sentence 3; ¶2, sentence 2.



## CHAPTER XII

### STUDIES IN QUICK CHANGES

An oral reader is constantly confronted with the necessity of being able to interpret changes in thought, in sentiment, and in emotion. The changes may be gradual, or abrupt. It is with the more abrupt varieties that this chapter is to deal.

One of the simplest and most common forms of quick change is that presented by introduced or explained quotations; that is, the quotation with context. No. 1 illustrates this in its simplest form. No. 2 is a step more difficult, in that the quotation is broken into parts by the context, necessitating a second change, from the story-teller back to his character. No. 3 is one step more difficult still, in that it includes the story-teller and two characters. Eliminate the story-teller, and you have left the dialogue,—as we find it in lines 16-42 of No. 23 or, more plainly, in No. 22.

Another variety of quick change is that produced by an abrupt break in the thought, which may be caused by a change in the speaker's own line of thinking (No. 7); or by some unexpected happening, such as the entrance of the second speaker in No. 5, or the slip into the mud in No. 10. Shifting motives contribute to the changes in No. 9, while to shifting motives is added a continuous change of speaker in No. 19. A striking difference in character provokes the

change in No. 15, and decreasing distance is responsible for it in No. 17.

Abrupt changes in thought are generally accompanied by more or less of a change in emotion, and the change in emotion may vividly color the change in thought; but we also find breaks in unemotional thought. (See Nos. 45, 46, 47, pages 187, 188.)

Enter into the spirit and try to feel the emotions of the passages to be read; sense the complete meanings of sentences that are left incomplete; "be" the characters whose words you utter, and present their thoughts and feelings to your real or imagined hearers, — these are the general instructions that cover the work of this chapter.

### PEDAGOGICAL INTRODUCTION

Many pupils will read line 1 of No. 1, "Give us a song, the soldiers cried," as though but one speaker were represented. The teaching point in this chapter regarding such selections as Nos. 1, 2, and 3 is to train the pupils to recognize the parts of such selections, and to read them as separate parts presented by different parties to different people. Freedom with the text, and a little care and questioning on the part of the teacher will accomplish this with pleasing results. The "stage setting" needs to be plainly laid out.

"In No. 1, you must take the place of how many parties?" becomes the question. *Ans.* Of two, — the soldiers and the story-teller.

When you are the story-teller, to whom will you speak? *Ans.* To my hearers, — you (the teacher) and the class.

When you are the soldiers, to whom will you speak?

*Ans.* To my (imagined) hearers.

Where will you locate them? *Suggestion:* The soldiers' hearers and the story-teller's hearers cannot be the same; therefore they must be imagined in different directions. Neither can the soldiers and story-teller occupy the same spot. This does not mean that the reader must move about. He need only locate conditions with his glance. To his hearers, the person who looks *at them* will be the story-teller, and anything that person says will be interpreted as the story-teller's words. The person who looks and speaks in the other direction will be the soldiers, and, correspondingly, whatever that person says will be attributed to the soldiers. Hearers have imagination as well as readers, and as they trace the reader's glances they will imagine behind each a different speaker, though the reader occupies one spot upon the schoolroom floor.

It is unnecessary to state that some selections admit of more impersonation than others; for instance, more is warranted in No. 3 than in Nos. 1 and 2.

The principle underlying the interpretation of the various forms of dialogue, which necessitates successive and clean-cut changes from the thought and manner of one character to another, advances from No. 1 in successive steps. Conversational dialogue between two persons, unaccompanied by descriptive context, is hardly a step more difficult. Instead of the reader becoming the story-teller, he becomes, in turn, the second character. One difference, however, will exist: If the dialogue is between James and John, John will usually speak to James, and James to John, — neither of whom

should be in exactly the position of the class. Pupils, as a rule, are quick in seeing how it should be done.

Let *a* and *b* represent two people facing front: Pupils readily see that when *a* talks to *b*, he would look toward his left, and when *b* talks to *a*, he would look toward his right, and that when a reader takes the part of *a* or *b*, he must do as they do; but to see is not to do, for doing takes familiarity with the text, a vivid imagination, an alert memory, and considerable practice, for pupils will "forget" to do it even when they know that it should be done and know how to do it. The cause of the forgetting, however, is that the conditions are not vividly outlined in the mind.

Mr. Clark, in "How to Teach Reading in the Public Schools," illustrates most lucidly how such changes as those in No. 5 may occur:

"Suppose," he says, "you were very busy studying your reading lesson, and you were just about to read aloud a sentence like this:

There's a good time coming, boys,  
A good time coming!

But when you came to the second 'good,' let us suppose somebody knocks at the door and you say, 'Come in.' What has happened in your reading? You have broken off one thought suddenly and another has come in its place. Let us see how such a sentence would look:

There's a good time coming, boys,  
A good time — Come in."

Now the point to be noted is that the new thought has no connection with the old one and must be read independently of it. Here again the pupil's imagina-

tion must be in active play. It fills in the words that the speaker meant to utter, thus carrying him safely and truthfully clear up to the dash without a hint of the coming change in face, voice, or manner, — then, with lightning-like rapidity, it substitutes another picture, and, presto, — the change.

It is not easily done, but it can be done, and done well. The continued story must be thought out, the cause of the break determined, and the imagination trained to travel through the successive stages.

Imagination must also play the leading part in emotional changes, and the teacher must stimulate it by descriptive picture-settings, skillfully and tactfully leading the pupils, when necessary, from a recollection of similar emotions that they may have experienced to the strange ones that they have never yet felt. Self-consciousness is the greatest obstacle to be overcome in teaching the reading of emotional parts. It is not so much that pupils are unsympathetic, but that they shrink from giving way to their sympathies. The tactful teacher must lure them "out of themselves" and into the emotion to be portrayed. Then when eye and "pulse-beat" tell her that the stage she needs has been reached, her call for the reading will bring the response that she desires. After pupils have caught themselves responding truthfully and praiseworthy, and have come to recognize that such interpretation is the correct and expected thing, much of the shrinking will disappear, and a spirit of self-help will arise that will lessen the amount of leading required.

When several conditions are involved in one passage, do not try to cover them all in the first attempt.

## SELECTIONS AND SUGGESTIVE STUDIES

1. "Give us a song!" the soldiers cried,  
The outer trenches guarding,  
When the heated guns of the camps allied  
Grew weary of bombarding.

*The Song of the Camp* — BAYARD TAYLOR.

2. "Down, down," cried Mar, "your lances down!  
Bear back both friend and foe!" —  
Like reeds before the tempest's frown,  
That serried grove of lances brown  
At once lay leveled low.

*The Lady of the Lake. Canto VI* — SIR WALTER SCOTT.

1. Pupils can easily retain the two parts of the first line in mind long enough to show that the two portions are not addressed to the same hearers. The spirit of the cry will do much to separate it from the context.

Be sure that *heated guns*, *camps allied* (See No. 56, pages 77 and 78), *grew weary*, and *bombarding* mean something.

2. A broken quotation with context.

How does a *tempest* act upon *reeds*? Meaning of *lances down*? Is the comparison of an army of raised *lances* to a *grove* a good one?

Explain *serried grove*. Why *brown*?

The marching forces of Mar had paused for a moment before entering a dangerous glen, and a band of archer-men had entered to explore. In this glen the enemy lay hidden, and,

"At once there rose so wild a yell  
Within that dark and narrow dell,

3. At the door on summer evenings  
 Sat the little Hiawatha ;  
 . . . . .  
 Saw the moon rise from the water  
 Rippling, rounding from the water,  
 5 Saw the flecks and shadows on it,  
 Whispered, "What is that, Nokomis?"  
 And the good Nokomis answered:  
 "Once a warrior, very angry,  
 Seized his grandmother, and threw her  
 10 Up into the sky at midnight;  
 Right against the moon he threw her;

As all the fiends, from heaven that fell,  
 Had peal'd the banner-cry of hell!  
 Forth from the pass in tumult driven,  
 Like chaff before the wind of heaven,  
 The archery appear."

They are the *friends* who are to be borne back together with the *foe* who are pursuing them.

3. A dialogue between two, with a context that makes plain the changes of speaker and also initiates us into the varying emotions of each.

**Hiawatha**, the legendary hero of the poem, who, according to a tradition among the North American Indians, given by Mr. Longfellow in his notes, was a personage of miraculous birth sent among them to clear their rivers, forests, and fishing grounds, and to teach them the arts of peace.

**Nokomis**, his grandmother. She tells her stories as we tell them to very little children. Read her character in *good*.

Do not overlook the importance of line 5.

Catch the spirit of such words as *little*, *rippling*,

- 'T is her body that you see there."  
 Saw the rainbow in the heaven,  
 In the eastern sky, the rainbow,  
 15 Whispered, "What is that, Nokomis?"  
 And the good Nokomis answered:  
 "'T is the heaven of flowers you see there;  
 All the wild-flowers of the forest,  
 All the lilies of the prairie,  
 20 When on earth they fade and perish,  
 Blossom in that heaven above us."  
 When he heard the owls at midnight,  
 Hooting, laughing in the forest,  
 "What is that?" he cried in terror,  
 25 "What is that," he said, "Nokomis?"  
 And the good Nokomis answered:  
 "That is but the owl and owlet,  
 Talking in their native language,  
 Talking, scolding at each other."

*The Song of Hiawatha* — HENRY WADSWORTH LONGFELLOW.

*rounding, flecks, shadows, whispered* (Hiawatha notices the moon for the first time, and the big, golden ball is very wonderful!), *seized, threw her up into the sky* (Tell the story as if you believed it!), *hooting, laughing*.

Lines 6 and 15 are alike. — Do you think the rainbow in daytime would give him the same *feeling* that a big golden moon would at twilight or in the evening? Can you explain what the difference would be?

How does line 24 give you a key to the manner in which Nokomis would reply? If she feels a desire to soothe and reassure him in her last explanation, what do you think she desired most in her explanation in lines 17-21? In lines 8-12?

Keep your moon as high as your sky !



4. <sup>1</sup> When I was a little boy, I remember, one cold winter's morning, I was accosted by a smiling man with an axe on his shoulder. <sup>2</sup> "My pretty boy," said he, "has your father a grindstone?" <sup>3</sup> "Yes, sir," said I. <sup>4</sup> "You are a fine little fellow," said he; "will you let me grind my axe on it?" <sup>5</sup> Pleased with the compliment of "fine little fellow," "O yes, sir," I answered: "it is down in the shop." <sup>6</sup> "And will you, my man," said he, patting me on the head, "get me a little hot water?" <sup>7</sup> How could I refuse? <sup>8</sup> I ran and soon brought a kettleful. <sup>9</sup> "How old are you? and what's your name?" continued he, without waiting for a reply: "I am sure you are one of the finest lads that I have ever seen: will you just turn a few minutes for me?"

Tickled with the flattery, like a little fool, I went to work.

*Turning the Grindstone* — BENJAMIN FRANKLIN.

4. Here we have the story-teller in the story. But the "little boy" and Benjamin Franklin, author, are many years apart, and the hearer of the little boy in the story must not be confused with the story-teller's hearers.

The apparently simple story presents many points for the teacher, even outside of direct address and sympathetic expression. No two of the sentences are constructed alike. The first and last sentences are both in the inverted order; but in the first, the leading thought is broken; in the last it is not. Sentence 5 is also in the inverted order, but it contains additional problems of expression. Compare the "O yes, sir," of that sentence with sentence 3: how are they emotionally different?

The interrogation in sentence 7 is equivalent to what statement?

5. "No one is aware of your imprisonment but Sir William, and he is —"

"Here!" interrupted a deep voice, as the door flew open.

6. "I would do it, but — but — to say the truth — I —"

"To say the truth, you are afraid," broke in the earl.

7. "If we go — why, then — but we will talk of that later; speak on."

Look into the construction of sentence 9. — What do the colons say?

How might we know that he continued *without waiting for a reply*, even though the context did not state it?

The moral lesson should, of course, not be overlooked: the weakness of being influenced by flattery and the remembrance that "Praise to the face is open disgrace." What was the reward for serving this insincere flatterer?

"Bitterly did I rue the day. It was a new axe and I toiled and tugged till I was almost tired to death. The school bell rang, and I could not get away; my hands were blistered and the axe was not half ground. At length it was sharpened; and the man turned to me with: 'Now, you little rascal, you've played truant: scud to the school, or you'll rue it!'"

Test the effect of omitting *smiling* in sentence 1, *pretty* (2), *the compliment of* (5), *patting me on the head* (6), etc.

Do not forget your audience.

5. The thought of one speaker broken into by another.

8. She fell down stairs and broke her neck — lace!
9. Have you heard of the wonderful one-hoss shay,  
That was built in such a logical way  
It ran a hundred years to a day,  
And then, of a sudden, it — ah, but stay,  
I'll tell you what happened without delay,  
Scaring the parson into fits,  
Frightening the people out of their wits, —  
Have you ever heard of that, I say?

*The Wonderful "One-Hoss Shay"* — OLIVER WENDELL HOLMES.

10. George Washington rested his basket on his hip and jogged along. Meditations as to what his mother might have for supper on the strength of the fifty cents brightened his visage and accelerated his steps. His fancy revelled in visions of white biscuit and crisp bacon floating in its own grease. He was

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Write out or think out the complete sentence.

6. Breaks of confusion or uncertainty, together with an abrupt change in speaker, thought, and emotion.

7. The speaker's own thought broken by the arising of other thoughts.

Invent conditions and fill out the broken ideas.

8. Wit frequently makes use of abrupt changes, ludicrously in contrast to the ending that naturally suggests itself.

9. *Ah, but stay.* — It evidently occurs to the poet that it is not well to give the end of the story at the beginning. Do you think his method a good one for whetting curiosity?

gravely weighing the relative merits of spring chicken fried and more elderly chicken stewed, when —

There was only one muddy place on George Washington's route to town; that was down at the foot of the hill, by the railroad track. Why should his feet slip from under him, and he go sliding into the mud right there? It was too bad. It did not hurt him, but those shirts and shining collars, alas! Some of them tumbled out, and he lifted them up all spattered and soiled.

*Aunt Polly's George Washington — The Youth's Companion.*

11. At the battle of Eutaw, during the Revolutionary war, Manning, a noted soldier of Lee's legion, was in hot pursuit of the flying British, when he suddenly found himself surrounded by the enemy, and not an American within forty rods. He did not hesitate, but, seizing an officer by the collar, and wresting his sword from him by main force, kept his body as a shield while, under a heavy fire, he rapidly backed off from the perilous neighborhood. The frightened British officer when thus summarily captured, began immediately to enumerate his titles: "I am Sir Henry Barry, deputy adjutant-general, captain in 52d regiment,—" "Enough," interrupted his captor; "you are just the man I was looking for."

*A Brief History of the United States — BARNES.*

10. Abrupt changes in description.

What is the motive behind the interrogation and the exclamation?

George Washington was a little negro boy. The *basket* contained fifty cents' worth of freshly laundered clothes.

11. Find an example of inverted expression; of explanatory expression; of opposed thoughts; of thoughts of equal value; of series.

12. Thou happy, happy elf!  
 (But stop, — first let me kiss away that tear) —  
 Thou tiny image of myself!  
 (My love, he's poking peas into his ear!)  
 Thou merry, laughing sprite!  
 With spirits feather-light,  
 Untouched by sorrow, and unsoiled by sin —  
 (Good heavens! the child is swallowing a pin!)

*A Parental Ode to My Son* — THOMAS HOOD.

13. On waking, he [Rip] found himself on the green knoll whence he had first seen the old man of the glen. He rubbed his eyes, — it was a bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breeze. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The strange man with the keg of liquor — the mountain ravine — the wild retreat among the rocks — the woebegone party at nine-pins — the flagon — "Oh! that flagon! that wicked flagon!" thought Rip, — "What excuse shall I make to Dame Van Winkle!"

*Rip Van Winkle. The Sketch Book* — WASHINGTON IRVING.

How many speakers are represented in the last three lines? How many hearers?

Complete the broken sentence.

12. Thomas Hood was a distinguished poet and humorist. The entire poem is a humorous blending of the two sides of childhood — and parenthood.

What is the emotional motive for each of the exclamations?

13. Good reading of description requires that one shall be awake to every variation or change in the

thought, and correspondingly responsive in presenting it. In no reading is an alert and vivid imagination of greater importance. In no reading is a wide-awake scanning of the thought more necessary, for the changes, as a rule, lie hidden in the words themselves, and little or no attention is drawn to them by warning marks of punctuation, as in the case of quotations, parenthetical expressions, and similar forms of abrupt change.

Description — one part

On waking, Rip found himself on the green knoll  
 whence he had first seen the old man of the glen. He  
<sup>change</sup>rubbed his eyes — it was a <sup>change</sup>bright sunny morning.  
 The birds were hopping and twittering among the  
 bushes, and the eagle was wheeling aloft, and breasting  
 the pure mountain breeze. <sup>change</sup>“Surely,” <sup>change</sup>thought Rip,  
<sup>change</sup>“I have not slept here all night.” He <sup>change</sup>recalled the  
<sup>change</sup>— occurrences before he fell asleep. The strange man  
<sup>planatory — 1st picture</sup> with the keg of liquor — <sup>2d picture</sup> the mountain ravine — the  
<sup>3d picture</sup> wild retreat among the rocks — <sup>4th picture</sup> the woebegone party  
 at nine-pins — <sup>the climax picture</sup> the flagon — <sup>change</sup>“Oh! that flagon! that  
 wicked flagon!” <sup>change</sup>thought Rip, — <sup>change</sup>“What excuse shall  
 I make to Dame Van Winkle!”

14. Motive changes, and emotional changes, as well as changes in the ones addressed.

14. We are two travelers, Roger and I.  
 Roger's my dog. — Come here, you scamp !  
 Jump for the gentlemen, — mind your eye !  
 Over the table, — look out for the lamp ! —  
 The rogue is growing a little old ;  
 Five years we've tramped through wind and  
                     weather,  
 And slept outdoors when nights were cold,  
 And eaten and drank — and starved —  
                     together.

We've learned what comfort is, I tell you !  
 A bed on the floor, a bit of rosin,  
 A fire to thaw our thumbs (poor fellow !  
 The paw he holds up there's been frozen),  
 Plenty of catgut for my fiddle  
 (This outdoor business is bad for the strings),  
 Then a few nice buckwheats hot from the griddle,  
 And Roger and I set up for kings !

.....  
 We'll have some music, if you're willing,  
 And Roger here (what a plague a cough is, sir !)  
 Shall march a little. — Start, you villain !  
 Paws up ! Eyes front ! Salute your officer !  
 'Bout face ! Attention ! Take your rifle !  
 (Some dogs have arms, you see !) Now hold  
                     your  
 Cap while the gentlemen give a trifle,  
 To aid a poor old patriot soldier !

*The Vagabonds* — JOHN TOWNSEND TROWBRIDGE.

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Exclamation points are signboards at the end of the route: if you cannot sight them in the distance, you must pass over the road a second time to make use of their information.

Trace the series in stanza 2.

15. Young Harry was a lusty drover,  
 And who so stout of limb as he ?  
 His cheeks were red as ruddy clover ;  
 His voice was like the voice of three.  
 Old Goody Blake was old and poor ;  
 Ill fed she was, and thinly clad ;  
 And any man who passed her door  
 Might see how poor a hut she had.

*Goody Blake and Harry Gill* — WILLIAM WORDSWORTH.

16. I looked without, and lo ! My sonne  
 Came riding downe with might and main :  
 He raised a shout as he drew on,  
 Till all the welkin rang again,  
 " Elizabeth ! Elizabeth !"  
 (A sweeter woman ne'er drew breath  
 Than my sonne's wife, Elizabeth.)

" The olde sea wall (he cried) is downe,  
 The rising tide comes on apace,  
 And boats adrift in yonder towne  
 Go sailing uppe the market-place."  
 He shook as one that looks on death :  
 " God save you, mother !" strait he saith,  
 " Where is my wife, Elizabeth ?"

*The High Tide on the Coast of Lincolnshire* — JEAN INGELOW.

15. A change occurs when contrasting pictures are placed side by side.

Try to enter into the spirit of each picture.

16. Do not overlook the condition that the distance between the two decreases as the "sonne" nears his mother; his tone, therefore, loses some of its calling quality and his speech becomes more direct.



17. *Bernardo.* Who's there?  
*Francisco.* Nay, answer me; stand, and unfold  
 yourself.  
*Ber.* Long live the king!  
*Fran.* Bernardo?  
*Ber.* He.  
*Fran.* You come most carefully upon your hour.  
*Ber.* 'T is now struck twelve; get thee to bed,  
 Francisco.  
*Fran.* For this relief much thanks; 't is bitter  
 cold,  
 And I am sick at heart.

*Hamlet. Act I. Scene I* — WILLIAM SHAKESPEARE.

18. The assembly of Virginia was the first to make public opposition to this odious law [the Stamp Act]. Patrick Henry, a brilliant young lawyer, introduced a resolution denying the right of Parliament to tax America. He boldly asserted that the king had played the tyrant; and, alluding to the fate of other tyrants,

17. Another illustration of decreasing distance. The occasion is the change of guard before the castle. The challenge would be given at some distance.

*Long live the king.* — Not the watchword given by the other guards, but commonly considered as one. Be that as it may, the sentence would “unfold” him as a friend.

18. *Brutus*, the Roman who helped to assassinate his friend *Cæsar* when he believed him a tyrant.

*Cromwell*, the great general, and afterwards Lord Protector of the Commonwealth. He was most influential in bringing about the death of Charles I, an arbitrary king of England, who was tried, condemned, and beheaded on a charge of treason, Jan. 30, 1649.

exclaimed, "Cæsar had his Brutus, Charles I his Cromwell, and George III" — here pausing till the cry of "Treason! Treason!" from several parts of the house had ended, he deliberately added — "may profit by their examples. If this be treason, make the most of it."

*A Brief History of the United States* — BARNES.

19. There was tumult in the city  
 In the quaint old Quaker town:  
 And the streets were rife with people  
 Pacing restless up and down;  
 People gathering at corners,  
 Where they whispered each to each;  
 And the sweat stood on their temples  
 With the earnestness of speech.

"Will they do it?" "Dare they do it?"  
 "Who is speaking?" "What's the news?"

Another writer describes it:

"Cæsar had his Brutus; Charles the First his Cromwell; and George the Third" — "Treason!" cried the Speaker; "Treason! Treason! Treason!" reëchoed from every part of the house. It was one of those trying moments which are decisive of character; but Henry faltered not for an instant; and rising to a loftier attitude, and fixing on the Speaker an eye flashing with fire, continued, — "may profit by these examples: if this be treason, make the most of it."

**George III**, reigning king of England.

19. Changes caused by continuous change of both speaker and motive.

What presumably moves each person to speak as he does?

*In the city.* — Philadelphia, July 4, 1776.

“ What of Adams ? ” “ What of Sherman ? ”  
 “ Oh, God grant they won't refuse ! ”  
 “ Make some way there ! ” “ Let me nearer ! ”  
 “ I am stifling ! ” “ Stifle, then ! ”  
 When a nation's life's at hazard,  
 We've no time to think of men ! ”

*Independence Bell, July 4, 1776 — ANONYMOUS.*

20. <sup>1</sup> The King is come to marshal us, in all his  
 armor drest,  
 And he has bound a snow-white plume upon his  
 gallant crest ;  
 He looked upon his people, and a tear was in his  
 eye ;  
 He looked upon the traitors, and his glance was  
 stern and high.

Contrast the two parts of line 1, stanza 2.

*Will they do it?* — Adopt the Declaration of Independence.

*Adams; Sherman.* — John Adams and Roger Sherman, together with Thomas Jefferson, Benjamin Franklin, and Robert R. Livingston, formed the committee appointed to draw up the Declaration of Independence.

20. STANZA I. By whom is the story supposed to be told? (See *us*, line 1.)

*The King.* — “ Henry the Fourth, on his accession to the French crown, was opposed by a large part of his subjects under the Duke of Mayenne, with the assistance of Spain and Savoy. In March, 1590, he gained a decisive victory over that party at Ivry. Before the battle, he addressed his troops, ‘ My children, if you lose sight of your colors, rally to my white plume.’ . . . Nothing could resist his impetuous valor, and the leaguers underwent a total defeat.”

5 <sup>2</sup> Right graciously he smiled on us, as rolled from  
     wing to wing,  
 Down all our line, in deafening shout, " God save  
     our lord, the King."  
 3 " And if my standard-bearer fall, — as fall full  
     well he may —  
 For never saw I promise yet of such a bloody  
     fray —  
 Press where ye see my white plume shine amidst  
     the ranks of war,  
 10 And be your oriflamme to-day the helmet of  
     Navarre."

<sup>1</sup> Hurrah ! the foes are moving.   <sup>2</sup> Hark to the  
     mingled din  
 Of fife, and steed, and trump, and drum, and  
     roaring culverin !

What emotional qualities can you imagine pervading  
 lines 1 and 2? *Suggestive Ans.* Patriotism, admira-  
 tion, love, loyalty. Line 3? Line 4? Line 5?

Read line 3 and then line 4, trying to make the dif-  
 ference very plain. Line 4, and then first half of line 5.

Line 6. If we tell the hearer plainly that it was a  
*shout* and a *deafening shout*, and then catch the spirit  
 of the quotation, need we shout it?

Line 7. Who is speaking? Read sentence 3 with-  
 out inserted portions.

What change do we have between the last half of line  
 6 and line 7?

Line 9. *White plume.* — See line 2.

**Oriflamme** (Historical). The ancient banner of St. Denis,  
 reported to have been a red silk banderole (a little banner,  
 flag, or streamer attached to a lance or trumpet). The early

- <sup>3</sup> The fiery Duke is pricking fast across Saint  
André's plain,  
With all the hireling chivalry of Guelders and  
Almayne.
- 15 <sup>4</sup> Now by the lips of those ye love, fair gentlemen  
of France,  
Charge for the golden lilies now, — upon them  
with the lance !
- <sup>5</sup> A thousand spurs are striking deep, a thousand  
spears in rest,  
A thousand knights are pressing close behind the  
snow-white crest ;  
And in they burst, and on they rushed, while,  
like a guiding star,
- 20 Amidst the thickest carnage blazed the helmet of  
Navarre.

*The Battle of Ivry* — THOMAS BABINGTON MACAULAY.

French kings were accustomed, on setting out for battle, to receive it from the abbot of St. Denis to be carried before them as a sacred and royal ensign.

Hence, a standard or ensign in battle.

STANZA 2. How does the spirit change with the opening of the stanza ?

What is the meaning and use of *Hurrah* here ?

What is the emotional motive behind the exclamation in sentence 1 ? In sentence 2 ?

Might sentence 3 be emotional ? Why do you think the poet preferred to indicate it otherwise ?

What relation does sentence 5 bear to sentence 4 ?

Where is the climax in sentence 5 ? What effect is gained by the repetition ? Define *rest*.

Study the word *blazed*, line 20 ; why is it allowable ?

Why are these strong martial stanzas ?

## 21. RIP VAN WINKLE AT THE TAVERN

From *Rip Van Winkle. The Sketch Book.*

There was, as usual, a crowd of folk about the door, but none that Rip recollected. The very character of the people seemed changed. There was a busy, bustling, disputatious tone about it, instead of the accustomed phlegm and drowsy tranquillity. He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair long pipe, uttering clouds of tobacco-smoke instead of idle speeches; or Van Bummel, the schoolmaster, doling forth the contents of an ancient newspaper. In place of these, a lean, bilious-looking fellow, with his pockets full of handbills, was haranguing vehemently about rights of citizens — elections — members of congress — liberty — Bunker's Hill — heroes of seventy-six — and other words, which were a perfect Babylonish jargon to the bewildered Van Winkle.

<sup>1</sup> The appearance of Rip, with his long, grizzled beard, his rusty fowling piece, his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians. <sup>2</sup> They crowded round him, eyeing him from head to foot with great curiosity. <sup>3</sup> The orator bustled up to him, and, drawing him partly aside, inquired "on which side he voted?" <sup>4</sup> Rip stared in vacant stupidity. <sup>5</sup> Another short but busy little fellow pulled him by the arm, and, rising on tiptoe, inquired in his ear, "Whether he was Federal or Democrat?" <sup>6</sup> Rip was equally at a loss to comprehend the question; when a knowing, self-important old gentleman, in a sharp cocked hat, made his way through the crowd, putting them to right and left with his elbows as he passed, and planting himself before Van Winkle, with one arm akimbo, the other resting on his cane, his keen eyes and sharp hat penetrating, as it were, into his very soul, demanded in an austere

tone, "What brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village?"

"Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor, quiet man, a native of the place, and a loyal subject of the King, God bless him!"

Here a general shout burst from the bystanders — "A tory! a tory! a spy! a refugee! hustle him! away with him!"

It was with great difficulty that the self-important man in the cocked hat restored order; and, having assumed a tenfold austerity of brow, demanded again of the unknown culprit what he came there for, and whom he was seeking. The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors, who used to keep about the tavern.

"Well — who are they? — Name them."

Rip bethought himself a moment, and inquired, "Where's Nicholas Vedder?"

There was silence for a little while, when an old man replied, in a thin piping voice, "Nicholas Vedder! why, he is dead and gone this eighteen years! There was a wooden tombstone in the churchyard that used to tell about him, but that's rotten and gone too."

"Where's Brom Dutcher?"

"Oh, he went off to the army in the beginning of the war; some say he was killed at the storming of Stony Point, — others say he was drowned in the squall at the foot of Anthony's Nose. I don't know, — he never came back again."

"Where's Van Bummel, the schoolmaster?"

"He went off to the wars, too; was a great militia general, and is now in Congress."

Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him, too, by treating of such enormous lapses of time, and of matters

which he could not understand: war — Congress — Stony Point; — he had no courage to ask after any more friends, but cried out in despair, “Does nobody here know Rip Van Winkle?”

“Oh, Rip Van Winkle!” exclaimed two or three. “Oh, to be sure! that’s Rip Van Winkle yonder, leaning against the tree.”

Rip looked, and beheld a precise counterpart of himself as he went up the mountain: apparently as lazy, and certainly as ragged. The poor fellow was now completely confounded. He doubted his own identity, and whether he was himself or another man. In the midst of his bewilderment, the man in the cocked hat demanded who he was, and what was his name?

“God knows,” exclaimed he, at his wit’s end; “I’m not myself — I’m somebody else — that’s me yonder — no — that’s somebody else got into my shoes — I was myself last night, but I fell asleep on the mountain, and they’ve changed my gun, and everything’s changed, and I’m changed, and I can’t tell what’s my name, or who I am!”

WASHINGTON IRVING.

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21. After a sleep of twenty years, Rip Van Winkle appears at the village inn when an election is in progress. But it is no longer the village inn that he knew. In the place stands a large rickety wooden building, with great gaping windows, — “The Union Hotel,” — with a strange flag pole instead of the tree, and George Washington painted where King George used to be.

His sleep had lasted from about 1770 to 1790, — from a few years before the Revolutionary War to after the formation of the Constitution.

Try to appreciate the contrast between the confused, bewildered, uncomprehending old man and the new conditions about him.



Notice the touch of impersonation indicated by the quotation marks in ¶2.

Compare ¶4 with stanza 2, No. 19. How are they alike?

Compare the last paragraph with No. 6.

**Stony Point**, in New York; fortified by Americans; taken by British; retaken by Americans under Wayne.

**Anthony's Nose**, a promontory, fifty-seven miles above New York.

Compare: "Epimenides was sent by his father into the field to look for a sheep, turned out of the road at midday and lay down in a certain cave and fell asleep, and slept there for fifty-seven years; and after that, when awake, he went on looking for the sheep, thinking that he had been taking a short nap."

*Epimenides* — DIOGENES LAERTIUS. (About 200 A.D.)

For written work, changes can be shown in the following way, and occasionally the writing out of a paragraph or more may be required profitably as a part of the lesson preparation. *Illustration.* — ¶¶3-5, No. 21:

"Alas! gentlemen,"

cried Rip, somewhat dismayed,

"I am a poor, quiet man, a native of the place, and a loyal subject of the King, God bless him!"

Here a general shout burst from the bystanders —

"A tory!

a tory!

a spy!

a refugee!

hustle him!

away with him!"

It was with great difficulty that the self-important man in the cocked hat restored order.

## 22. THE MEETING OF GESLER AND TELL

From *William Tell*.

*Gesler* (the tyrant). Thy name?

*Tell*. My name?

It matters not to keep it from thee now:—  
My name is Tell.

5 *Ges.* What!—William Tell?

*Tell*. The same.

*Ges.* <sup>1</sup>What! he so famed 'bove all his country-  
men

For guiding o'er the stormy lake the boat?

<sup>2</sup>And such a master of his bow, 'tis said

10 His arrows never miss? <sup>3</sup>Indeed!—I'll take

Exquisite vengeance!—<sup>4</sup>Mark!—I'll spare thy  
life—

Thy boy's too, — both of you are free — on one  
Condition.

*Tell*. Name it.

15 *Ges.* I would see you make

A trial of your skill with that same bow

You shoot so well with.

*Tell*. Please you, name the trial

You would have me make.

20 *Ges.* You look upon your boy

As though instinctively you guessed it.

*Tell.* <sup>1</sup>Look upon my boy! <sup>2</sup>What mean you?

<sup>3</sup>Look upon

My boy as though I guessed it? — <sup>4</sup>Guessed the trial

You would have me make? — <sup>5</sup>Guessed it

25 Instinctively? <sup>6</sup>You do not mean? — no! — no! —

You would not have me make a trial of

My skill upon my child! <sup>7</sup>Impossible!

<sup>8</sup>I do not guess your meaning.

*Ges.* I would see

30 Thee hit an apple at the distance of

A hundred paces.

*Tell.* Is my boy to hold it ?

*Ges.* No.

*Tell.* No !— I'll send the arrow through the core !

35 *Ges.* It is to rest upon his head.

*Tell.* O, Nature ! Thou hear'st him !

*Ges.* Thou dost hear the choice I give —

Such trial of the skill thou'rt master of,

Or death to both of you, not otherwise

40 To be escaped.

SHERIDAN KNOWLES.

22. **William Tell** was a Swiss patriot and legendary hero who resisted the Austrian tyrant, Gesler, and restored liberty to his oppressed country in 1307.

Be sure of the motive for each question and exclamation. — How did Tell (or Gesler) feel when he said that ? Why did he say it ?

Complete the broken thought, line 25.

When you are Tell, from which side do you speak ? Where do you look to see Gesler ? Do you think the men would look each other in the eyes ? Where will you have the boy ? Do you think Gesler looked at the boy, line 12 ? Line 20 ? Would Tell look at Gesler, or the boy, or from one to the other, lines 22–28 ?

What do you think of Gesler's answer, line 33 ?

How does Tell feel when he replies, line 34 ?

How would Gesler say line 35 ?

Why did Tell say line 36 ? How did he feel when he said it ? Try to express the hardness and unchangeableness in the last paragraph.

Do not call for long portions at first. See what the pupils can do with lines 1 and 2 before you add 3 and 4.

## 23. MEETING OF FITZ-JAMES AND RODERICK DHU

From *The Lady of the Lake. Canto IV.*

The shades of eve come slowly down,  
 The woods are wrapt in deeper brown,  
 The owl awakens from her dell,  
 The fox is heard upon the fell ;  
 5 Enough remains of glimmering light  
 To guide the wanderer's steps aright,  
 Yet not enough from far to show  
 His figure to the watchful foe.

Famished, and chilled, through ways unknown,  
 10 Tangled and steep, he journeyed on ;  
 Till, as a rock's huge point he turned,  
 A watch-fire close before him burned.

Beside its embers red and clear,  
 Basked in his plaid a mountaineer ;  
 15 And up he sprung with sword in hand, —  
 " Thy name and purpose ! Saxon, stand !"  
 " A stranger." " What dost thou require ?"  
 " Rest and a guide, and food and fire.  
 My life's beset, my path is lost,  
 20 The gale has chilled my limbs with frost."  
 " Art thou a friend to Roderick ?" " No."  
 " Thou darest not call thyself a foe ?"  
 " I dare ! To him and all the band  
 He brings to aid his murderous hand."  
 25 " Bold words ! — but, though the beast of game

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Might there not be a change in spirit between lines 2 and 3, and also between lines 3 and 4 ?

When the entire exercise has been studied, review it by calling for the reading of short portions here and there where a quick change is required.

The privileges of chase may claim,  
 Though space and law the stag we lend,  
 Ere hound we slip, or bow we bend,  
 Who ever recked, where, how, or when,  
 30 The prowling fox was trapped or slain?  
 Thus treacherous scouts, — yet sure they lie,  
 Who say thou cam'st a secret spy !” —  
 “ They do, by Heaven ! — come Roderick Dhu,  
 And of his clan the boldest two,  
 35 And let me but till morning rest,  
 I write the falsehood on their crest.”  
 “ If by the blaze I mark aright,  
 Thou bear'st the belt and spur of Knight.”  
 “ Then by these tokens mayst thou know  
 40 Each proud oppressor's mortal foe.”  
 “ Enough, enough ; sit down and share  
 A soldier's couch, a soldier's fare.”

He gave him of his Highland cheer,  
 The hardened flesh of mountain deer ;  
 45 Dry fuel on the fire he laid,  
 And bade the Saxon share his plaid.  
 He tended him like welcome guest,  
 Then thus his further speech addressed : —  
 “ Stranger, I am to Roderick Dhu  
 50 A clansman born, a kinsman true :  
 Each word against his honor spoke  
 Demands of me avenging stroke ;  
 Yet more, — upon thy fate, 't is said,  
 A mighty augury is laid.  
 55 It rests with me to wind my horn, —  
 Thou art with numbers overborne ;  
 It rests with me, here, brand to brand,  
 Worn as thou art, to bid thee stand :  
 But, not for clan, nor kindred's cause,  
 60 Will I depart from honor's laws ;  
 To assail a wearied man were shame,  
 And stranger is a holy name ;

- Guidance and rest, and food and fire,  
 In vain he never must require.
- 65 Then rest thee here till dawn of day;  
 Myself will guide thee on the way,  
 O'er stock and stone, through watch and ward,  
 Till past Clan-Alpine's outmost guard,  
 As far as Coilantogle's ford;
- 70 From thence thy warrant is thy sword."  
 "I take thy courtesy, by Heaven,  
 As freely as 't is nobly given!"  
 "Well, rest thee; for the bittern's cry  
 Sings us the lake's wild lullaby."
- 75 With that he shook the gathered heath,  
 And spread his plaid upon the wreath;  
 And the brave foemen, side by side,  
 Lay peaceful down like brothers tried,  
 And slept until the dawning beam
- 80 Purpled the mountain and the stream.

SIR WALTER SCOTT.

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23. **Fitz-James**, the assumed name, in the poem, of the Scottish king, who has lost his way while hunting. **Roderick**, his enemy, into whose presence he has unknowingly come. When they reach Coilantogle's ford, the mountaineer explains, "Saxon, I am Roderick Dhu."

No context warns us of the change in speaker from line 17 to line 42.

Line 16. *Saxon*. — Roderick does not recognize the king, but the "hunting suit of Lincoln green" bespeaks the Lowlander. An ancient feud existed between the Highlanders (Gaels) and the Lowlanders (Saxons) and they were continually at war.

Line 24. *Murderous hand*. — Roderick Dhu's raids on the Lowlanders suggest the horrible butcheries of Indian attacks.

Lines 25-30. "We gave laws to hares and deer, because

they are beasts of chase; but it was never accounted cruelty or foul play to knock foxes or wolves on the head as they can be found, because they are beasts of prey." — ST. JOHN.

Line 31. Express in full, *thus treacherous scouts*. To whom are they *treacherous*?

Line 32. A scout had brought word to Roderick of the presence of a Lowland "spy."

Line 38. A *spur* was formerly a badge of knighthood.

Line 40. Fitz-James had a particular cause against Roderick Dhu in that he, Fitz-James, had promised to avenge the death of a Lowland maiden killed on the preceding day by his treacherous guide, one of Roderick's men, and also of her bridegroom, killed by Roderick in one of his raids.

Lines 41-47. A characteristic feature of Highlanders was their high notions of hospitality.

"Such then the reverence to a guest,  
That fellest foe might join the feast,  
And from his deadliest foeman's door  
Unquestioned turn, the banquet o'er."

*Canto I. Stanza XXIX.*

Line 44. *The hardened flesh of mountain deer*. — An uncooked meat that was reckoned a great delicacy among the Scottish Highlanders in early times. It was prepared only by compressing raw meat between two pieces of wood so as to force out the blood and render it extremely hard.

Lines 53, 54. *Upon thy fate*. — The fate of the first foeman (*Canto IV. Stanza VI*).

"Which spills the foremost foeman's life,  
That party conquers in the strife."

*A mighty augury*. — The "Taghairm" (*Canto IV. Stanza IV*). An old Highland mode of "reading the future." "A person was wrapped up in the skin of a newly slain bullock,

and deposited beside a waterfall, or at the bottom of a precipice, or in some other strange, wild, and unusual situation. In this situation he revolved in his mind the question proposed, and whatever was impressed upon him by his exalted imagination passed for the inspiration of the disembodied spirits who haunt the desolate recesses." — SCOTT.

Brian, the hermit monk, had made the test for Roderick Dhu regarding the outcome of the impending combat.

Reread :

Chap. I. No. 22.

Chap. VI. Nos. 26, 28, 38.

Chap. VII. Nos. 21, 34, 35, 43.

Chap. XI. (PART I) Nos. 3, 4, 13; (PART II) Nos. 17, 18; (PART III) Nos. 1, 10.

#### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. In what way is line 1, No. 2, a step harder than line 1, No. 1?

2. The reader must take the part of how many speakers in No. 3? Who are they? How many hearers are indicated? Who are they?

3. (No. 4.) What is the difference between the *little boy* and the story-teller? To whom does the little boy speak? The story-teller?

4. Complete the broken sentences in Nos. 5, 9, 10.

5. (No. 20.) What is the feeling in line 1? In line 3? 4? 5? Who is speaking in line 7?

6. (No. 20.) Define *to marshal us*, *gallant crest*, *fray*, *oriflamme*, *din*, *culverin*, *pricking fast*, *hireling*, *chivalry*.

7. (No. 22.) Who was Tell? Why does Tell break sentence 6, line 25? What did he probably start to say?

8. (No. 23.) Express in your own words the meaning of lines 25-30.

9. Quote the lines that you like best in No. 23, and tell why you prefer them.



## CHAPTER XIII

### STUDIES IN GRADATION OF IDEAS AND EMOTIONS

Our study of series (Chapter V) showed us the regularity with which one idea may follow another. The parts of the series in those illustrations were, as a rule, of equal thought value and equal emotional strength, and we dwelt particularly upon the recognition and relation of the parts. In this chapter we deal with series made up of parts in which there is a gradation of thought and emotion. The gradation may find expression in the repetition of a single word or words (see Nos. 1, 2), or in a series of different words (3, 4). In length, the parts may vary from a single word to entire sentences or paragraphs (3, 21); the gradation of thought may be either ascending or descending, toward the stronger or the weaker (5, 15).

The difficulty of interpretation lies in the measure of the increase or decrease. The cause of imperfect work is usually that the reader attempts to give the thought before he has really grasped its range. In seeing or feeling the bigness of part two, he loses consciousness of part four, and finds himself at the limit of growth before the last stage is reached.

Our work in Chapter XIII is, therefore, particularly along two lines: that of increasing our mental "reach"; and that of expressing degrees of strength.

## SELECTIONS AND SUGGESTIVE STUDIES

1. On! ON! you noble English.
2. "To arms! to ARMS! to ARMS!" they cry!
3. They shouted, "*France!* SPAIN! ALBION!  
*VICTORY!*"
4. It is not of six strokes that I complain, nor of sixty, but of millions.

*The Discontented Pendulum* — JANE TAYLOR.

5. A sail! ten sail! a hundred sail! nay, nigh two hundred strong!

*The Invincible Armada* — SIR LEWIS MORRIS.

6. He sank — he rose — he lived — he moved,  
And for the ship struck out.

*A Leap for Life* — GEORGE POPE MORRIS.

7. I am thinking if Aunt knew so little of sin,  
What a wonder Aunt Tabitha's aunt must have  
been!  
And her grand-aunt — it scares me!

*Aunt Tabitha* — OLIVER WENDELL HOLMES.

- 1, 2. What moves the speaker to repeat the words?
3. Gradation in enthusiasm with the presentation of new ideas.
- 4, 5. Gradation in thought.
6. Which of the thoughts show gradation?
8. What is the difference in the meanings of the words connected by *or*? How many of the five divisions show gradation?

8. Here I stand for impeachment or trial! I dare accusation! I defy the honorable gentleman! I defy the government! I defy their whole phalanx!

*Reply to Mr. Corry* — HENRY GRATTAN.

9. Gentlemen, I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a Revolutionary Whig, a Constitutional Whig; and if you break up the Whig party, where am I to go?

DANIEL WEBSTER. (Adapted.)

Mr. Corry had called Mr. Grattan "an unimpeached traitor" (see No. 19, page 90) and charged him with being connected with the rebels, — a charge which Grattan said was "utterly, totally, and meanly false." Both men were members of the Irish parliament, and the speeches (which were followed by a duel) were made during the heated debate on the union of Ireland with England, which was accomplished the following year (1801).

9. **Whig**, a shortened form of the Scotch word whigamore. In Scotland those who opposed the court were called *Whigs*, in contempt. In England, those who opposed the claims of the Kings, Charles I and II, were called *Whigs*. The Whigs afterwards became the Liberals. In America, the supporters of the Revolution of the Colonies against the tyranny of England called themselves Whigs, and their political party existed until the organization of the Republican party in 1856.

The dissolution of the Whig party was being considered when Daniel Webster spoke these words in Faneuil Hall to an immense gathering of people. He was a powerful speaker and a giant in appearance, although not more than five feet ten inches in height, and James Russell Lowell says, "We held our breath thinking where he could go."

10. We have complained; we have petitioned; we have entreated; we have supplicated; we have prostrated ourselves at the foot of the throne, without moving royal clemency.                      PATRICK HENRY. (Adapted.)

11. To bind a Roman citizen is an outrage; to scourge him is an atrocious crime; to put him to death is almost parricide; but to put him to death by crucifixion, — what shall I call it?

*Oration against Verres* — MARCUS TULLIUS CICERO.

**Massachusetts.** — Boston was considered the “hotbed” of the Revolution, and the state was among the first and strongest in its rebellion.

**Faneuil Hall.** — In Boston. Called “The Cradle of Liberty,” because it was the rendezvous of the Revolutionary spirits of the time.

**Revolutionary.** — Daniel Webster was born in 1782. His father, Capt. Ebenezer Webster, was a Revolutionary hero.

**Constitutional.** — The Constitution went into operation March 4, 1789. Thus he traces in order the great “milestones” of his Whig convictions.

10. Paraphrase part 5.

11. Referring to the treatment of Gavius by Caius Verres, the Roman governor of Sicily, whom the Sicilians employed Cicero to prosecute on criminal charges.

Trace the parallel steps:

bind	outrage
scourge	atrocious crime
put to death	parricide
put to death by crucifixion	<i>Words fail</i>

Parricide, act or crime of murdering a person to whom one

12. Where was the man who had an American bosom, who would not have thrown open his fields, his barns, his cellars, the doors of his house, the portals of his breast, to receive with outspread arms that little band of starving patriots? *The Hook Beef Case* — PATRICK HENRY.

13. Whatsoever things are false, whatsoever things are dishonest, whatsoever things are unjust, whatsoever things are impure, whatsoever things are hateful, whatsoever things are of evil report, — if there be any vice, if there be any infamy, all these things we know were blended in Barère.

THOMAS BABINGTON MACAULAY.

stands in a specially sacred relation, as a father, mother, or other near relative.

12. The arrangement of the series suggests the extreme friendliness with which the man would have received the little band.

Mr. Hook, a Scotchman, and a man of wealth, who during the Revolutionary War was suspected of being unfriendly to the American cause, brought suit for trespass against Mr. Venable, an army commissioner, who had taken two of his steers for the use of the American army during the invasion of Cornwallis.

13. The building up of sentiment by adding charges. Express the full value of the words.

Compare :

Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things.

*Philippians 4: 8.*

14. "There!" said the Deacon, "naow she'll dew!"  
 Do! I tell you, I rather guess  
 She was a wonder, and nothing less!  
 Colts grew horses, beards turned gray,  
 5 Deacon and deaconess dropped away,  
 Children and grandchildren, — where were they?  
 But there stood the stout old one-hoss shay  
 As fresh as on Lisbon-earthquake day!

*The Wonderful "One-Hoss Shay"* — OLIVER WENDELL HOLMES.

15. David was a great warrior, a great statesman,  
 a great poet, and a skillful performer on the harp.

16. Within our beds awhile we heard  
 The wind that round the gables roared,  
 With now and then a ruder shock,  
 Which made our very bedsteads rock.  
 5 We heard the loosened clapboards tost,  
 The board-nails snapping in the frost;  
 And on us, through the unplastered wall,  
 Felt the light sifted snowflakes fall.  
 But sleep stole on, as sleep will do  
 10 When hearts are light and life is new;

14. Observe the gradation of the thoughts in lines 4-6, and take note of the change in the sentence following *but*.

Lisbon, the capital of Portugal, has frequently been visited by earthquakes. A great part of the city and 60,000 inhabitants were destroyed in the one in 1755.

15. A descending arrangement.

16. Descending gradation.

Contrast line 2 and line 15.

Faint and more faint the murmurs grew,  
 Till in the summer-land of dreams  
 They softened to the sound of streams,  
 Low stir of leaves, and dip of oars,  
 15 And lapsing waves on quiet shores.

*Snow-Bound* — JOHN GREENLEAF WHITTIER.

17. It is this accursed American war that has led us, step by step, into all our present misfortunes and national disgraces. What was the cause of our wasting forty millions of money, and sixty thousand lives? The American war. What was it that produced the French rescript and a French war? The American war. What was it that produced the Spanish manifesto and a Spanish war? The American war. What was it that armed forty-two thousand men in Ireland with the arguments carried on the points of forty thousand bayonets? The American war. For what are we about to incur an additional debt of twelve or fourteen millions? This accursed, cruel, diabolical American war!

18. *Citizens*. We make holiday to see Cæsar, and to rejoice in his triumph.

*Marullus*. Wherefore rejoice? What conquest brings he home?  
 What tributaries follow him to Rome,  
 To grace in captive bonds his chariot wheels?  
 5 You blocks, you stones, you worse than senseless things!

17. A steadily increasing growth in strength of thought and emotion through a series of questions and answers.

18. Gradation of thought: lines 5; 8, 9; 18-20.

O, you hard hearts, you cruel men of Rome,  
 Knew you not Pompey? Many a time and oft  
 Have you climb'd up to walls and battlements,  
 To towers and windows, yea, to chimney tops,  
 10 Your infants in your arms, and there have sat  
 The livelong day, with patient expectation,  
 To see great Pompey pass the streets of Rome;  
 And, when you saw his chariot but appear,  
 Have you not made an universal shout,  
 15 That Tiber trembled underneath her banks,  
 To hear the replication of your sounds  
 Made in her concave shores?  
 And do you now put on your best attire?  
 And do you now cull out a holiday?  
 20 And do you now strew flowers in his way  
 That comes in triumph over Pompey's blood?  
 Be gone!  
 Run to your houses, fall upon your knees,  
 Pray to the gods to intermit the plague  
 25 That needs must light on this ingratitude.

*Julius Cæsar. Act I. Scene I — WILLIAM SHAKESPEARE.*

How is line 19 stronger than line 18? Line 20 stronger than line 19?

The play opens with Flavius and Marullus, tribunes and enemies of Cæsar, demanding of certain citizens of Rome why they are making holiday.

*His triumph.* — In Spain, over the sons of Pompey.

*To see great Pompey pass.* — When Pompey returned from the Mithridatic war, he was laden with the spoils of the East. "His triumph of two days was the most splendid Rome had ever seen; for he had conquered fifteen nations, and more than three hundred princes walked before his triumphal car."



## 19. Day !

Faster and more fast,  
 O'er night's brim, day boils at last :  
 Boils, pure gold, o'er the cloud-cup's brim  
 Where spurting and suppressed it lay,  
 For not a froth-flake touched the rim  
 Of yonder gap in the solid gray  
 Of the eastern cloud; an hour away ;  
 But forth one wavelet, then another, curled,  
 Till the whole sunrise, not to be suppressed,  
 Rose, reddened, and its seething breast  
 Flickered in bounds, grew gold, then overflowed  
 the world.

*Pippa Passes* — ROBERT BROWNING.

## 20. BOUNDING THE UNITED STATES

Among the legends of our late Civil War, there is a story of a dinner party, given by the Americans residing in Paris, at which were propounded sundry toasts, concerning not so much the past and present as the expected glories of the great American nation. In the general character of these toasts, geographical considerations were very prominent, and the principal fact which seemed to occupy the minds of the speakers was the unprecedented bigness of our country.

"Here's to the United States!" said the first speaker, — "bounded on the north by British America, on the south by the Gulf of Mexico, on the east by the Atlantic, and on the west by the Pacific Ocean!"

"But," said the second speaker, "this is by far too

19. Have you seen a sunrise like this?

Study word values as well as gradation.

*Day!* Try to feel the emotion of the girl who has waited for the morning of her one holiday in the year.

Be careful of the phrasing.

limited a view of the subject, and, in assigning our boundaries, we must look to the great and glorious future, which is prescribed for us by the manifest destiny of the Anglo-Saxon race. 'Here's to the United States! — bounded on the north by the North Pole, on the south by the South Pole, on the east by the rising, and on the west by the setting sun!'"

Emphatic applause greeted the aspiring prophecy. But here arose the third speaker, a very serious gentleman from the far West.

"If we are going," said this truly patriotic American, "to lessen the historic past and present, and take our manifest destiny into account, why restrict ourselves within the narrow limits assigned by our fellow-countryman who has just sat down? I give you the United States! — bounded on the north by the Aurora Borealis, on the south by the precession of the equinoxes, on the east by the primeval chaos, and on the west by the Day of Judgment!"

JOHN FISKE.

20. Wherein lies the gradation of thought?

What is the relation between the character of the last toast and "serious"?

What is the meaning of *destiny*? *Manifest destiny*? How is the *Day of Judgment* the "manifest destiny"?

To what *manifest destiny of the Anglo-Saxon race* does the second speaker refer?

Notice that the last speaker lifts us from "earthly" boundaries. — Above and beyond the *North Pole* is the *Aurora Borealis*. Does the *precession of the equinoxes* compare with the *South Pole*? For the opposite of the *Day of Judgment* (west), he gives us the earliest period, — *primeval chaos*, — on the east.

Keep the speakers and the story-teller separate.

## 21. YOU CANNOT CONQUER AMERICA

From a *Speech in the House of Lords, November 8, 1777, on a Motion for an Address to the Throne.*

My lords, this ruinous and ignominious situation, where we cannot act with success, nor suffer with honor, calls upon us to remonstrate in the strongest and loudest language of truth, to rescue the ear of majesty from the delusions which surround it. The desperate state of our arms abroad is in part known. No man thinks more highly of them than I do. I love and honor the English troops. I know their virtues and their valor. I know they can achieve anything except impossibilities; and I know that the conquest of English America is an impossibility. You cannot, I venture to say it,—you cannot conquer America. Your armies in the last war effected everything that could be effected; and what was it? It cost a numerous army, under the command of a most able general, now a noble lord in this House, a long and laborious campaign, to expel five thousand Frenchmen from French America.

My lords, you cannot conquer America. What is your present situation there? We do not know the worst; but we know that in three campaigns we have done nothing and suffered much. Besides the sufferings, perhaps total loss, of the northern force, the best appointed army that ever took the field, commanded by Sir William Howe, has retired from the American lines. He was obliged to relinquish his attempt, and, with great delay and danger, to adopt a new plan of operations. We shall soon know, and in any event have reason to lament, what may have happened since.

As to conquest, therefore, my lords, I repeat, it is impossible. You may swell every expense and every effort still more extravagantly; pile and accumulate every assistance you can buy or borrow; traffic and barter with every little pitiful German prince that sells

and sends his subjects to the shambles of a foreign prince; your efforts are forever vain and impotent, — doubly so from this mercenary aid on which you rely; for it irritates, to incurable resentment, the minds of your enemies, to overrun them with the mercenary sons of rapine and plunder, devoting them and their possessions to the rapacity of hireling cruelty! If I were an American, as I am an Englishman, while a foreign troop was landed in my country, I never would lay down my arms — never — never — never!

WILLIAM PITT, EARL OF CHATHAM.

21. An extract from Lord Chatham's most famous speech.

¶1. *To expel five thousand Frenchmen.* — Pitt was himself chief councillor in the English government during most of the French and Indian War. See No. 21, page 234.

**Venture**, to advance or put forward, as an opinion or statement.

¶2. *Northern force.* — Burgoyne, utterly defeated, had surrendered at Saratoga, October 17, 1777. Howe started to march on Philadelphia; but Washington so continuously delayed him that he finally went back to New York, and started to Philadelphia by sea. The Delaware River was so well fortified that he could not go up it, and he was obliged to sail around by Chesapeake Bay and then march across.

¶3. *German prince.* — The Prince of Hesse, who sold the services of 29,000 Hessians to the English king.

*Incurable resentment.* — “He is at this time transporting large armies of foreign mercenaries to complete the works of death, desolation, and tyranny, already begun with circumstances of cruelty and perfidy, scarcely paralleled in the most barbarous ages, and totally unworthy of the head of a civilized nation.”

*The Declaration of Independence.*

## 22. THE IMPEACHMENT OF WARREN HASTINGS

Peroration of the *Speech before the High Court of Parliament, in February, 1788.*

My Lords, you have now heard the principles on which Mr. Hastings governs the part of Asia subjected to the British empire. Here he has declared his opinion, that he is a despotic prince; that he is to use arbitrary power; and, of course, all his acts are covered with that shield. "I know," says he, "the Constitution of Asia only from its practice." Will your Lordships submit to hear the corrupt practices of mankind made the principles of Government?

He have arbitrary power! My Lords, the East India Company have not arbitrary power to give him; the King has no arbitrary power to give him; your Lordships have not; nor the Commons; nor the whole Legislature. We have no arbitrary power to give, because arbitrary power is a thing which neither any man can hold nor any man can give. No man can lawfully govern himself according to his own will, much less can one person be governed by the will of another. We are all born in subjection, all born equally, high and low, governors and governed, in subjection to one great, immutable, preëxistent law, prior to all our devices, and prior to all our contrivances, paramount to all our ideas and all our sensations, antecedent to our very existence, by which we are knit and connected in the eternal frame of the universe, out of which we cannot stir.

This great law does not arise from our conventions or compacts; on the contrary, it gives to our conventions and compacts all the force and sanction they can have;—it does not arise from our vain institutions. Every good gift is of God; all power is of God;—and He, who has given the power, and from whom alone it originates, will never suffer the exercise of it to

be practiced upon any less solid foundation than the power itself. If, then, all dominion of man over man is the effect of the divine disposition, it is bound by the eternal laws of Him that gave it, with which no human authority can dispense; neither he that exercises it, nor even those who are subject to it: and if they were mad enough to make an express compact that should release their magistrate from his duty, and should declare their lives, liberties, and properties dependent upon, not rules and laws, but his mere capricious will, that covenant would be void.

This arbitrary power is not to be had by conquest. Nor can any sovereign have it by succession; for no man can succeed to fraud, rapine, and violence. Those who give and those who receive arbitrary power are alike criminal; and there is no man but is bound to resist it to the best of his power, wherever it shall show its face to the world.

Law and arbitrary power are in eternal enmity. Name me a magistrate, and I will name property; name me power, and I will name protection. It is a contradiction in terms; it is blasphemy in religion, it is wickedness in politics, to say that any man can have arbitrary power. In every patent of office the duty is included. For what else does a magistrate exist? To suppose for power, is an absurdity in idea. Judges are guided and governed by the eternal laws of justice, to which we are all subject. We may bite our chains, if we will; but we shall be made to know ourselves, and be taught that man is born to be governed by law; and he that will substitute will in the place of it, is an enemy to God.

My Lords, I do not mean to go further than just to remind your Lordships of this, — that Mr. Hastings's government was one whole system of oppression, of robbery of individuals, of spoliation of the public, and of supersession of the whole system of the English government, in order to vest in the worst of the natives

all the power that could possibly exist in any government; in order to defeat the ends which all governments ought, in common, to have in view. In the name of the Commons of England, I charge all this villainy upon Warren Hastings, in this last moment of my application to you.

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors.

I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused.

I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored.

I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted.

I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes. And I impeach him in the name and by the virtue of those eternal laws of justice, which ought equally to pervade every age, condition, rank, and situation, in the world.

EDMUND BURKE. (Adapted by ROBERT McLEAN CUMNOCK.)

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22. In 1788 the House of Commons voted that Warren Hastings, late Governor-General of India, should be impeached before the House of Lords for high crimes and misdemeanors. Hastings' management of India had been very advantageous for England, but the measures that he had adopted to obtain certain large sums of money expected of him were most oppressive and unjust to the natives and their rulers. Edmund Burke, a noted Irish statesman and orator, was placed at the head of the commission charged

with conducting the impeachment. The trial, which is one of the most memorable in history both for its length and the brilliancy of its oratory, was protracted for more than six years and resulted in the acquittal of Hastings.

Study carefully the concluding "charge." Try to express the steady growth in intensity through the last six paragraphs. Meaning of *impeach*?

Practice, first, expressing the gradation in two paragraphs. Then, in three. Then, in four. Then, in five. Then, in six.

#### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. What is meant by gradation of thought and emotion?

2. How do the exercises in Chapter XIII differ from those in Chapter V?

3. Wherein lies the difficulty in reading long series of graded thoughts or emotions?

4. Explain the references upon which rests the gradation in No. 9.

5. Wherein lies the gradation in thought in No. 12?

6. How does the gradation in No. 15 differ from that in No. 10?

7. Quote from No. 18 three examples of gradation.

8. Wherein lies the gradation of thought in No. 20?

9. (No. 21.) Paraphrase the following expressions:

(a) Ruinous and ignominious situation.

(b) Rescue the ear of majesty from the delusions which surround it.

(c) Sells and sends his subjects to the shambles of a foreign prince.

10. (No. 22, ¶2.) Why can "neither any man hold nor any man give arbitrary power?"

(¶5.) Why are "law and arbitrary power in eternal enmity?"



## CHAPTER XIV

### STUDIES IN REPEATED WORDS AND REFRAINS

Why did the speaker or writer repeat the word, the phrase, the clause, the sentence? What effect is produced by the repetition? These are the leading questions in the study of this chapter.

Sometimes words are repeated to strengthen the idea that they express; sometimes to strengthen other words; sometimes to retard the movement, thus giving more time to think; sometimes, in long and involved periods, to keep the meaning clear; sometimes for oratorical effect; and sometimes for no better reason than to fill out the required number of feet in a line of poetry. Whatever may be the motive or the effect, it is certain that expression is bound to be stronger in proportion as the motive is understood and the effect appreciated.

The striking effect of repetition in some of the world's great orations finds illustration in Daniel Webster's *Independence now and independence forever*, Patrick Henry's *Give me liberty or give me death*, and the conclusion of Edmund Burke's arraignment of Warren Hastings with its "*I impeach him . . . I impeach him. . . .*"

The importance of the refrain is seen in our lyrics, and such well-loved poems as "Excelsior" and "Lenore," or such masterpieces as "The Raven" and "Recessional."

## SELECTIONS AND SUGGESTIVE STUDIES

1. William was left alone, absolutely alone.

2. Webster was a great lawyer, a great statesman, a great debater, and a great writer.

3. I was born an American; I live an American; I shall die an American.

*Speech, July 17, 1850 — DANIEL WEBSTER.*

4. The inspiring and unconquerable sentiment of this campaign is, "Country first, country last, and country with stainless honor all the time."

*Speech, October 10, 1896 — WILLIAM MCKINLEY.*

5. Man-like is it to fall into sin,  
Fiend-like is it to dwell therein,  
Christ-like is it for sin to grieve,  
God-like is it all sin to leave.

Sin — HENRY WADSWORTH LONGFELLOW. (Translation.)

6. No book is worth anything which is not worth much; nor is it serviceable until it has been read, and reread, and loved, and loved again, and marked, so

1-4. In which cases is the repetition for emphasis of the ideas expressed in the repeated words? Which for emphasis of the succeeding new ideas? Which for both?

Omit the repeated words in No. 2 and notice how their presence retards the movement and necessitates increased deliberation of thought.

5. Even a part of a compound word may be repeated with striking effect.

that you can refer to the passages you want in it, as a soldier can seize the weapons he needs in an armory.

JOHN RUSKIN.

7. At length the day dawned — that dreadful day.

8. Some men are full of affection — affection for themselves.

9. Orlando approached the man and found that it was his brother, his elder brother.

10. You speak like a boy, — like a boy who thinks the old, gnarled oak can be twisted as easily as the young sapling.

11. “What would'st thou have? I am ready to obey thee — I and other slaves of the ring.”

*Aladdin; or the Wonderful Lamp. Arabian Nights' Entertainment.*

12. How wonderful is Death —  
Death, and his brother Sleep!

*Queen Mab* — PERCY BYSSHE SHELLEY.

6. Get the full meaning of *worth anything; worth much; serviceable; read; reread; loved; loved again; marked.*

7. Repetition with an emotional motive.

8. Repetition for sarcastic effect.

Express the same thought without the repeated word.

9, 10. Repetition to particularize.

11, 12. Repetition to introduce an additional closely related thought.

13. "Thank you, sir, thank you," said the old man, after a moment's pause.

14. They tell us to be moderate, — but they — they are to revel in profusion.

15. My Lords, I am amazed; yes, my Lords, I am amazed at his Grace's speech.

*Reply to the Duke of Grafton* — LORD THURLOW.

16. The air grew colder and colder; the mist became thicker and thicker; the shrieks of the sea fowl louder and louder.

17. Steadily, steadily, steadily — for days, weeks, months, years — the rains and snows fall; and as the clouds are drained, they become thinner and thinner and the light increases. *Ragnarok* — IGNATIUS DONNELLY.

18. By foreign hands thy dying eyes were closed,  
By foreign hands thy decent limbs composed,  
By foreign hands thy humble grave adorned,  
By strangers honored and by strangers mourned!

*Elegy to the Memory of an Unfortunate Lady* — ALEXANDER POPE.

13-15. Emotional repetition.

Cordial appreciation; indignation; amazement.

16. Repetition to intensify effect.

Imagine the conditions suggested by the repeated words and try to *feel* what they mean.

17. Repetition suggestive of the idea. Note gradation in time words.

18. Repetition heightens compassion for the fate

19. Break, break, break,  
 On thy cold gray stones, O Sea!  
 And I would that my tongue could utter  
 The thoughts that arise in me.

*Break, Break, Break* — ALFRED TENNYSON.

20. We say, and we say, and we say,  
 We promise, engage, and declare,  
 Till a year from to-morrow is yesterday,  
 And yesterday is — where?

*Armazindy* — JAMES WHITCOMB RILEY.

*Used by permission of Bobbs, Merrill and Company, publishers.*

21. With fingers weary and worn,  
 With eyelids heavy and red,  
 A woman sat in unwomanly rags,

of the unfortunate lady. Her identity is unknown.

19, 20. Monotonous repetition suggestive of that which is described.

19. Note the effect of the long vowels in lines 1, 2.

20. The idea that *declare* suggests will give it a positive downward inflection the opposite of the query in *where*. The "jingler" will not notice that, nor will the singsong reader notice that the phrasing of line 1 is different from that of line 3.

We say,      and we say,      and we say,  
 Till a year from to-morrow      is yesterday.

21. Try to appreciate the ideas expressed in the descriptive words in stanza 1. Mr. Hood could sympathize most deeply with such conditions, for his whole life was a struggle with poverty and sickness.

Plying her needle and thread, —  
 5     Stitch! stitch! stitch!  
 In poverty, hunger, and dirt,  
       And still with a voice of dolorous pitch  
 She sang the " Song of the Shirt! "

          " Work — work — work  
 10 Till the brain begins to swim!  
       Work — work — work  
 Till the eyes are heavy and dim!  
       Seam, and gusset, and band,  
       Band, and gusset, and seam,  
 15 Till over the buttons I fall asleep,  
       And sew them on in a dream! "

*The Song of the Shirt* — THOMAS HOOD.

Let the readers test inflections. Is the monotony and wearisomeness suggested in lines 5, 9, and 11 expressed best with the rising inflection on each word, or the falling, or the sustained inflection? If great actors and readers spend hours in testing interpretations of single passages, we may profitably spend a few minutes now and then.

Do not confuse the ideas expressed by *heavy* and *dim*. Let no brightness creep into lines 13 to 16. Be tired.

22. Here the repeated words broaden the thought and increase the enthusiasm. Try to appreciate the gradation of thought, and think yourself into spirited expression.

STANZA I. Which reading suggests the larger sea, — *the OPEN sea*; *the open SEA*; or *the OPEN SEA*? With which can you express the most enthusiasm?

22. The sea! the sea! the open sea!  
 The blue, the fresh, the ever free!  
 Without a mark, without a bound,  
 It runneth the earth's wide regions round;  
 5 It plays with the clouds; it mocks the skies;  
 Or like a cradled creature lies.

I love, oh, how I love to ride  
 On the fierce, foaming, bursting tide,  
 When every mad wave drowns the moon  
 10 And whistles aloft his tempest tune,  
 And tells how goeth the world below,  
 And why the sou'west blasts do blow.

*The Sea* — BRYAN WALLER PROCTER. (BARRY CORNWALL.)

Shall we read *ever* FREE; EVER *free*; OR EVER FREE?

*It runneth the earth's wide regions round* — how?

Why *without a mark*? Why *without a bound*? Are these expressions literally true? Does such poetic exaggeration offend us? Why?

What contrasted thoughts do we have in lines 5 and 6? How does it *play with the clouds*? How does it *mock the skies*? How is it like a *cradled creature*? — Do you like the alliteration?

STANZA 2. How many sentences in the stanza? Sometimes line 7 is printed, *I love (oh, how I love) to ride*. — Do you like that better?

Notice how the modifying ideas increase the force of the thought in lines 8, 9, and 10.

Note the gradation of ideas in line 2.

Transpose *foaming* and *bursting*. It will not destroy the meter, but how will it affect the thought?

23. Down dropt the breeze, the sails dropt down.  
 'T was sad as sad could be;  
 And we did speak only to break  
 The silence of the sea !

All in a hot and copper sky,  
 The bloody sun, at noon,  
 Right up above the mast did stand,  
 No bigger than the moon.

Do you like the effect of the *f*'s in line 8, as you read them ?

*Every mad wave* does how many things ? How does it *drown the moon* ? What would a *tempest tune* be like ?

*Every mad wave* tells how many things ? Where ?  
*Ans. Aloft.*

Which word in line 11 contrasts with *aloft* ?  
*Ans. Below.*

*I love to ride* — where ? When ? *Ans.* All of last four lines.

Every one of the following words contributes a noteworthy share to the thought of stanza 2: *love, ride, fierce, foaming, bursting, tide, when, every, mad, wave, drowns, moon, whistles, aloft, tempest, tune, tells, how, goeth, world, below, why, sou'west, blasts, do blow.*

Try to make every word do its duty, and yet swing the thought along rhythmically and enthusiastically.

23. In "The Song of the Shirt" we had monotony and weariness increased by repetition; in "The Sea" it was enthusiasm; here it is depression.

Make another test of inflection. Read the first two lines with rising inflections, and then with falling ones,



Day after day, day after day,  
 We stuck, no breath nor motion;  
 As idle as a painted ship  
 Upon a painted ocean.

Water, water, everywhere,  
 And all the boards did shrink;  
 Water, water, everywhere,  
 Nor any drop to drink.

*The Ancient Mariner* — SAMUEL TAYLOR COLERIDGE.

and note how the falling inflections make you feel sadder and more depressed.

Use the following as an exercise, speaking the words with the inflections indicated:

down ↘	down ↘	down ~
dropt ↘	dropt ↘	dropt ~
the breeze ↘	the breeze ↘	the breeze ~
dropt ↘ down ↘	dropt ↘ down ↘	dropt ~ down ~
sad ↘	sad ↘	sad ~
't was sad ↘	't was sad ↘	could — be ↘
't was sad ↘	as sad ↘	could — be ↘

Why did they speak *to break the silence of the sea*?

Can you imagine such conditions as those described in stanza 2?

Do not miss the effect of *stuck* (stanza 3).

Shall we read PAINTED *ship*, *painted* SHIP, or PAINTED SHIP?

Shall we read PAINTED *ocean*, *painted* OCEAN, or PAINTED OCEAN?

Explain lines 2 and 4, stanza 4.

24. <sup>1</sup> Imagine the effect of a straight and regular double avenue of oaks, nearly a mile long, arching overhead, and closing into perspective like the roof and columns of a cathedral, every tree and branch encrusted with the bright and delicate tissues of frost, white and pure as snow, delicate as carved ivory.

<sup>1</sup> The poor birds, how tame they are — how sadly tame ! <sup>2</sup> There is the beautiful and rare crested wren, perched in the middle of the hedge, nestling as it were amongst the cold, bare boughs, seeking — poor, pretty thing — for the warmth it will not find. <sup>3</sup> And there farther on, just under the bank, by the slender rivulet, which trickles between its transparent margins of thin ice, as if it were a thing of life — there, with a swift, scudding motion, flits, in short low flights, the gorgeous kingfisher, his plumage of scarlet and blue flashing in the sun, like the glories of some tropical bird. <sup>4</sup> He is come for water to this little spring by the hillside — water which even his long bill and slender head can hardly reach, so nearly do the icy margins meet over the tiny stream beneath.

*Our Village* — MARY RUSSELL MITFORD.

24. ¶2. SENTENCE 1. Repetition to add a modifying idea that probably occurred to the author as she was expressing the first thought.

SENTENCE 3. *There.* — Repeated to promote clearness of thought and ease in following it.

SENTENCE 4. *Water.* — Could the repetition be avoided ?

This exercise furnishes examples of repetition of thought for three different reasons: to add an idea, to promote clearness, and because it would be difficult to make the sense plain without it.

Ideas that are likely to be overlooked in ¶1: *effect* (When to such beauty are added unusual conditions of beauty); *a mile long* (Among so many ideas, the reader may not take time to notice the generous length); *arching* (Does it not imply *overhead*?); *closing into perspective* (Why? Meaning?); *roof, columns* (Which the *roof*? Which the *columns*? *And* should have warned us not to pair them); *tree and branch* (Gradation).

What is the main thought in ¶1? *Ans. Imagine the effect of an avenue of oaks . . . encrusted with frost.*

What kind of an *avenue*? *Ans. A double avenue.*

What kind of a *double avenue*? What does *and*, line 1, connect?

How does the word *oaks* affect the picture?

¶2. Sympathize with the *poor pretty thing* (sentence 2), and try to appreciate the sadness of the sudden tameness (1).

*The rare crested wren.*—The true European wren is a small singing bird of dark brown color barred and mottled with black, and has a short erect tail. The golden-crested wren is more or less like it in size and habits.

Catch the pictures in *swift*—*scudding*—*flits*—*short low flights*—*flashing*. (But you must give us something that will flash in the sun.)

Why is the modifier of most importance in *tropical bird* (sentence 3)? With which portions of the thought does the comparison rest?

What has *slender head* to do with reaching the water (sentence 4)?

Is there a reason for the tininess of the stream (last line)?

## 25. GITCHE MANITO AND THE WARRIORS

From *The Song of Hiawatha*.

Gitche Manito, the mighty,  
The Creator of the nations,

Warning, chiding, spake in this wise:—

“O my children! my poor children!

5 Listen to the words of wisdom,  
Listen to the words of warning,  
From the lips of the Great Spirit,  
From the Master of Life, who made you!

“I have given you lands to hunt in,

10 I have given you streams to fish in,  
I have given you bear and bison,  
I have given you roe and reindeer,  
I have given you brant and beaver,  
Filled the marshes full of wild-fowl,

15 Filled the rivers full of fishes;  
Why then are you not contented?  
Why then will you hunt each other?

“I am weary of your quarrels,  
Weary of your wars and bloodshed,  
20 Weary of your prayers for vengeance,  
Of your wranglings and dissensions;  
All your strength is in your union,  
All your danger is in discord;  
Therefore be at peace henceforward,  
25 And as brothers live together.

“I will send a Prophet to you,  
A Deliverer of the nations,  
Who shall guide you and shall teach you,  
Who shall toil and suffer with you.  
30 If you listen to his counsels,  
You will multiply and prosper;  
If his warnings pass unheeded,  
You will fade away and perish!”

HENRY WADSWORTH LONGFELLOW.

25. Studies in repetition would hardly be complete without an excerpt from "The Song of Hiawatha."

The quaint trick of repetition pervading it was borrowed by Mr. Longfellow from the great national epic of Finland, the "Kalevala," which he read in a Swedish translation. Compare the following lines of "The Kalevala," from Mr. John M. Crawford's translation :

" Ilmarinen, metal-worker,  
Wept one day, and then a second,  
Wept the third from morn till evening,  
O'er the death of his companion,  
Once the Maiden of the Rainbow;  
Did not swing his heavy hammer,  
Did not touch its copper handle,  
Made no sound within his smithy,  
Made no blow upon his anvil,  
Till three months had circled over."

The close similarity in both the form and substance of Mr. Longfellow's Indian poem to the Finnish epic at once brought upon him the charge of plagiarism. His publishers urged him repeatedly to reply to the charge. "How does the book sell?" asked Longfellow. "Amazingly," was the reply; "the sale is already equal to the combined sale of your other books." "Then," said Longfellow, "I think we ought to be thankful to these critics. They are giving us a large amount of gratuitous advertising. Better let them alone." And they were let alone.

Gitche Manito, the Great Spirit, the Master of Life.

A *Prophet* (line 26), Hiawatha. — See note, page 323.

Did the Indians obey the Great Spirit? [See poem.]  
Note the value of the new words, but make no

## 26. MY HEART'S IN THE HIGHLANDS

My heart's in the Highlands, my heart is not here;  
 My heart's in the Highlands a-chasing the deer;  
 A-chasing the wild deer, and following the roe —  
 My heart's in the Highlands wherever I go.

Farewell to the Highlands, farewell to the North,  
 The birthplace of valor, the country of worth:  
 Wherever I wander, wherever I rove,  
 The hills of the Highlands forever I love.

Farewell to the mountains high cover'd with snow;  
 Farewell to the straths and green valleys below:  
 Farewell to the forests and wild-hanging woods;  
 Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here,  
 My heart's in the Highlands a-chasing the deer;  
 Chasing the wild deer, and following the roe —  
 My heart's in the Highlands wherever I go.

ROBERT BURNS.

effort to destroy the quaintly musical rhythm.

Lines 11-13. Is there any method in the grouping?

Line 17. *Each other*, instead of the things I gave you to hunt.

26. Repetition is a noticeable feature in songs, particularly in choruses and refrains.

In Burns' notes, he says, "The first half-stanza [stanza 1] of this song is old; the rest is mine." There is no record concerning the old strain.

Watch the new words and study your phrasing.

STANZA 2. What relation does line 2 bear to line 1?

Line 3. The thought repeated in a synonymous expression.

Line 4. What do *I love*? When?

STANZA 3. There is new thought in both the modified words and modifiers. *Below* where (line 2)?

Stanzas 1 and 4 are practically alike, but do you feel more of seriousness (home-sick seriousness) in the last line of stanza 4, after thinking of the home scenes, than you did when you read the same at the end of stanza 1?

Study the following suggestions regarding words and phrasing:

Farewell to the mountains high cover'd with snow;

Farewell to the straths and green valleys below:

Farewell to the forests and wild-hanging woods;

Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here,

My heart's in the Highlands a-chasing the deer;

Chasing the wild deer, and following the roe —

My heart's in the Highlands wherever I go.

Compare the "flow" of these lines with the rhythm of Nos. 19-23. Read a stanza of one and then a stanza of another and listen to the movement. Could you put the "feeling" of No. 22 into the movement of 19? Try to read 22 as 19 is read, etc.

In the reading class, the teacher does not teach rhythm or meter technically, but she should wake the pupils to a realization of the differences in poetical forms, and emphasize the fact that certain forms suit certain emotions, and that the use of the particular form was not due to chance but to choice.

## 27. THE SONG OF THE RAIN

Lo! the long, slender spears, how they quiver and flash  
Where the clouds send their cavalry down!  
Rank and file by the million the rain-lancers dash  
Over mountain and river and town:  
Thick the battle-drops fall — but they drip not in blood;  
The trophy of war is the green fresh bud:  
O, the rain, the plentiful rain!

The pastures lie baked, and the furrow is bare,  
The wells they yawn empty and dry;  
But a rushing of waters is heard in the air,  
And a rainbow leaps out in the sky.  
Hark! the heavy drops pelting the sycamore leaves,  
How they wash the wide pavement, and sweep from  
the eaves!  
O, the rain, the plentiful rain!

See, the weaver throws wide his own swinging pane,  
The kind drops dance in on the floor;  
And his wife brings her flower-pots to drink the sweet  
rain

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27. Another form of repetition used in poetry is found in the refrain; that is, the closing of successive stanzas with the same line or lines. Teachers are only too familiar with the careless or jingly reading of such words or sentences.

The manner of reading a refrain must as a rule be determined anew in each paragraph to which the refrain is attached; because the underlying sentiment varies, the emotional motive changes.

Stanza 1 introduces us to a shower, — a sun shower, it seems to be, for “quiver and flash” suggests the



On the step by her half-open door ;  
 At the tune on the skylight, far over his head,  
 Smiles their poor crippled lad on his hospital bed.  
 O, the rain, the plentiful rain !

And away, far from men, where high mountains tower,  
 The little green mosses rejoice,  
 And the bud-heated heather nods to the shower,  
 And the hill-torrents lift up their voice :  
 And the pools in the hollows mimic the fight  
 Of the rain, as their thousand points dart up in the light :  
 O, the rain, the plentiful rain !

And deep in the fir-wood below, near the plain,  
 A single thrush pipes full and sweet,  
 How days of clear shining will come after rain,  
 Waving meadows, and thick-growing wheat ;  
 So the voice of Hope sings, at the heart of our fears,  
 Of the harvest that springs from a great nation's tears :  
 O, the rain, the plentiful rain !

*The Spectator.* (London, 1711.)

presence of light. But it is a plenteous, welcome shower, with a dash and a vim that enliven us ; we scent the green freshness of nature and meet the refrain with a glad and a happy heart. It is *the rain* that fills our mind, — the gladness for the longed-for shower. Think what such words as the following mean : *long, slender, quiver, flash, million, dash, drip, plentiful*, and try to make your hearers feel what they mean. See how much of the idea expressed by each word you can suggest in your manner of speaking it.

Contrast the ideas expressed by *quiver* and *drip* ; *drip* and *dash* ; *drip* and *flash* ; etc.

Stanza 2 recounts the need of the rain, — *baked*

*pastures, bare furrows, empty wells,* — nature, and man, and beast, are needy; but a rushing of waters is heard in the air, the heavy drops come fast and furious, sweeping from the eaves, and washing the pavement, — and the stanza and its refrain are full of the **PLENTEOUSNESS** of the rain.

How we love the rain, in stanza 3! The weaver throws **WIDE** his swinging pane (Can you see him?) and his heart grows bigger and lighter as he breathes the fresh air; his wife brings the flower-pots (Can you see her?); and even the poor crippled boy smiles, for those dashing, dancing raindrops are like music in his ears, and the freshening air and odors reach the “shut-in,” and he smiles! Ah, it is a kind rain! A good rain! And we love it as we speak the third refrain.

But not only do men, and the haunts of men, rejoice, — Away, far from men, “the little green mosses rejoice!” How the poet catches our hearts with that “little”! And the warm (O, so warm!) heather nods to the shower (bends in grateful thanks); and the hill-torrents sing their praises; and the little pools, like children, play back, — Ah, it is a happy rain for nature! — and we are glad!

*And deep in the fir-wood below* (Do you wonder why the poet put just one thrush down there?) a single thrush sings of the glad days that come after rain; and into the heart of the poet, writing at a time when his country was and had been for years engaged in a heavy struggle with France (the War of the Spanish Succession), Hope crept, and sang its song for a nation to hear! And our joy finds a touch of gravity in the final refrain.

## 28. THE HEATH

From *A Year among the Trees*.

<sup>1</sup> There are no heaths in New England, or on the American Continent. <sup>2</sup> We know them only as they are described in books, or as they are displayed in greenhouses. <sup>3</sup> We are strangers to those immense assemblages that furnish an uninterrupted vegetable covering to the earth's surface, from the plains of Germany to Lapland on the north, and to the Ural Mountains on the east. <sup>4</sup> These plains, called heaths or heathlands, are a kind of sandy bogs, which are favorable to the growth of the Heath, while other plants with these disadvantages of soil cannot compete with them. <sup>5</sup> The tenacity with which they maintain their ground renders them a great obstacle to agricultural improvements. <sup>6</sup> They overspread large districts to the almost entire exclusion of other vegetation, rendering the lands unfit to be pastured, and useless for any purpose except to furnish bees with an ample repast but an inferior honey.

<sup>1</sup> It is often lamented by the lovers of nature that the Heath, the poetical favorite of the people, the humble flower of solitude, the friend of the bird and the bee, affording them a bower of foliage and a garden of sweets, and furnishing a bulwark to larks and nightingales against the progress of agriculture, — it is often lamented that this plant should be unknown as an indigenous inhabitant of the New World. <sup>2</sup> But if its absence be a cause for regret to those who have learned to admire it as the poetic symbol of melancholy, and as a beautiful ornament of the wilds, the husbandman may rejoice in its absence.

WILSON FLAGG.

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Compare the balanced parts in the first and second halves of the final stanza. — What does *the voice of Hope* balance? *The harvest? A great nation's tears?*

## 29. INDEPENDENCE FOREVER

From the *Discourse on the Lives and Services of Adams and Jefferson, August 2, 1826.*

<sup>1</sup> "Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. <sup>2</sup> You and I, indeed, may rue it. <sup>3</sup> We may not live to the time when this Declaration shall be made good. <sup>4</sup> We may die; die colonists; die slaves; die, it may be, ignominiously and on the scaffold. <sup>5</sup> Be it so. <sup>6</sup> Be it so. <sup>7</sup> If it be the pleasure of heaven that my country shall require the poor offering of my life, the victim shall be ready, at the appointed hour of sacrifice, come when that hour may. <sup>8</sup> But while I do live, let me have a country, or at least the hope of a country, and that a free country.

<sup>1</sup> "But whatever may be our fate, be assured, be assured that this declaration will stand. <sup>2</sup> It may cost treasure, and it may cost blood; but it will stand, and

28. ¶1. *In New England.* — Mr. Flagg is writing upon trees of New England.

New Englanders have a choice of what two ways to learn of the heath (sentence 2)? Of what two names to call the plains (4)?

SENTENCE 3. Be careful in phrasing. Why *immense* assemblages?

¶2. SENTENCE 1. Repetition to keep the meaning clear.

Study carefully the formation of the portion preceding the comma and dash. Separate the descriptive portion; trace the three parts of the series and observe how the last part is modified.

Is the plant *unknown* to the *New World*?

it will richly compensate for both. <sup>3</sup> Through the thick gloom of the present, I see the brightness of the future, as the sun in heaven. <sup>4</sup> We shall make this a glorious, an immortal day. <sup>5</sup> When we are in our graves, our children will honor it. <sup>6</sup> They will celebrate it with thanksgiving, with festivity, with bonfires, and illuminations. <sup>7</sup> On its annual return they will shed tears, copious, gushing tears, not of subjection and slavery, not of agony and distress, but of exultation, of gratitude, and of joy. <sup>8</sup> Sir, before God, I believe the hour is come. <sup>9</sup> My judgment approves this measure, and my whole heart is in it. <sup>10</sup> All that I have, and all that I am, and all that I hope, in this life, I am now ready here to stake upon it; and I leave off as I begun, that live or die, survive or perish, I am for the Declaration. <sup>11</sup> It is my living sentiment, and by the blessing of God it shall be my dying sentiment, INDEPENDENCE *now*, and INDEPENDENCE FOREVER."

DANIEL WEBSTER.

(Conclusion of the Supposed Speech of John Adams on the Declaration of Independence, July 1, 1776.)

29. John Adams and Thomas Jefferson died July 4, 1826, — the fiftieth anniversary of the signing of the Declaration of Independence.

¶ I. SENTENCE 1. *I see.* — Why repeated?

SENTENCE 2. Why?

SENTENCE 4. A preceding speaker had held up the possibility of defeat; in which case he pictured death upon the scaffold for the leaders in the rebellion. Test the value of the repetition by its omission.

In making such tests, the reader should always strive equally hard to make the reading effective.

Why die *colonists*?

SENTENCES 5, 6. Why repeated?

SENTENCE 8. *But while I do live* is balanced against *We may die*.

Between which two thoughts does *or* offer a choice?

Substitute *one* for the second and third *country*.

— In what way do you lose? Why *at least*?

¶2. SENTENCE 1. What emotional motive causes the speaker to repeat? *Ans.* Earnestness.

SENTENCE 2. The, previous speaker had shuddered before the responsibility of proclaiming independence and carrying on the war, "while these cities burn, these pleasant fields whiten and bleach with the bones of their owners, and these streams run blood."

Omit the repeated parts. — What do you lose?

SENTENCE 3. Note the grouping within the phrasing:

thick gloom of the present  
brightness of the future as the sun in heaven

What are the contrasting ideas?

SENTENCE 4. Read, *a glorious day, an immortal day*. — Which arrangement is the more spirited?

SENTENCE 6. Test, omitting the repeated *with*.

SENTENCE 7. Test, omitting the first *tears*. What is gained by the repetition of *not of*?

In addition to repetition what other means has been used to give strength to this sentence?

SENTENCE 8. Intense seriousness.

SENTENCE 10. Test, omitting the repetition of *all*.

SENTENCE 11. Test, substituting "one" instead of repeating *sentiment*.

Why is *now* italicized?

Test, omitting the second *independence*.

Note the gradation in emotion.

## 30. WANTED — MEN

God give us men ! A time like this demands  
 Strong minds, great hearts, true faith, and ready  
 hands ;  
 Men whom the lust of office does not kill ;  
 Men whom the spoils of office cannot buy ;  
 5 Men who possess opinions and a will ;  
 Men who have honor, — men who will not lie ;  
 Men who can stand before a demagogue,  
 And damn his treacherous flatteries without  
 winking !  
 Tall men, sun-crowned, who live above the fog  
 10 In public duty and in private thinking :  
 For while the rabble, with their thumb-worn creeds,  
 Their large professions, and their little deeds,  
 Mingle in selfish strife, lo ! Freedom weeps,  
 Wrong rules the land, and waiting Justice sleeps !

JOSIAH GILBERT HOLLAND.

30. Written in 1876, at a time of great national discouragement and perplexity ; at a time when the President and Congress were continually in conflict, and politicians were scheming for personal rather than public good.

Trace the semicolons. *A time like this demands* how many kinds of men ?

Observe the value of both the modified words and the modifiers in line 2. What is meant by *true faith*? *Ready hands*? *Great hearts*?

Explain the meaning of line 3 ; line 4 ; line 5 ; lines 7 and 8.

*Without winking.* — Looking him straight in the eyes.

**Demagogue**, one who plays an insincere rôle in public life for the sake of gaining political influence or office ; especially

## 31. RECESSIONAL

God of our fathers, known of old —  
 Lord of our far-flung battle line —  
 Beneath whose awful hand we hold  
 Dominion over palm and pine —  
 Lord God of Hosts, be with us yet,  
 Lest we forget — lest we forget !

The tumult and the shouting dies —  
 The Captains and the Kings depart —  
 Still stands Thine ancient sacrifice,  
 An humble and a contrite heart.  
 Lord God of Hosts, be with us yet,  
 Lest we forget — lest we forget !

Far-called our navies melt away —  
 On dune and headland sinks the fire —

one who panders to popular prejudice or seeks to inflame reasonless passions in the advancement of his personal interest.  
 (*Webster.*)

**Damn**, condemn; pronounce bad or hurtful.

Explain the meaning of lines 9, 10.

Explain *thumb-worn creeds*.

In which line do we find contrasting ideas ?

Who *mingle in selfish strife*?

While *the rabble . . . mingle in selfish strife*, how many things happen? These things concern what conditions here personified ?

**Rabble**, the common mass.

How many series does the selection contain ?

Memorize.

31. Written in 1897, directly after Queen Victoria's



Lo, all our pomp of yesterday  
 Is one with Nineveh and Tyre !  
 Judge of the Nations, spare us yet,  
 Lest we forget — lest we forget !

If, drunk with sight of power, we loose  
 Wild tongues that have not Thee in awe —  
 Such boasting as the Gentiles use  
 Or lesser breeds without the Law —  
 Lord God of Hosts, be with us yet,  
 Lest we forget — lest we forget !

For heathen heart that puts her trust  
 In reeking tube and iron shard —  
 All valiant dust that builds on dust,  
 And guarding calls not Thee to guard —  
 For frantic boast and foolish word,  
 Thy mercy on Thy People, Lord ! Amen.

RUDYARD KIPLING.

Jubilee, — the national celebration of her sixtieth year upon the throne of England.

Recessional, a hymn sung at the close of a religious service.

STANZA I. God, the deity worshiped.

What do you think the poet means by *known of old*?

Lord, Supreme Ruler.

What is the signification of *far-flung battle line*?

Awful, inspiring fearful reverence.

Dominion, the power of governing and controlling.

*Palm and pine.* — Figurative expression symbolizing England's widely-separated possessions: *palm*, tropics; *pine*, northern lands.

What is the significance of *Lest we forget*? *Forget what*? Meaning of *lest*?

STANZA 2. What *tumult*? What *shouting*? What *Captains*? What *Kings*?

Lines 1 and 2 suggest many causes for pride; lines 3 and 4 are a reminder of the unchanging fitness of humility.

*Thine ancient sacrifice.* — *Psalms 51: 17*:

“The sacrifices of God are a broken spirit:  
A broken and a contrite heart, O God, thou wilt not despise.”

*Forget* — what? What new significance have the repeated lines taken on?

STANZA 3. With what are stanzas 2 and 3 a contrasting picture?

Explain *far-called*; *melt away*; *sinks the fire*; *pomp of yesterday*.

**Dune**, a low hill of drifted sand near the coast.

**Headland**, a point of land projecting from the shore into the sea.

**Nineveh and Tyre**, ancient cities, now dust and ashes.

*Judge of the Nations* holds a reference to the scriptural narrative concerning the history of those two cities. An understanding of that gives added meaning to *spare us yet*, and a new significance to *Lest we forget*. *Forget* what? Why are the words repeated?

Do you think *us* and *we* contrast with the people of Nineveh and Tyre?

STANZA 4. Explain *drunk with sight of power*; *loose wild tongues*.

**Gentiles**, a Hebraic term for those lacking their religious principles.

**Lesser breeds**, those who own no moral standard, no moral or religious obligation.

**The Law**, the accepted moral standard of civilized nations; literally, the Hebrew law as set forth in the Old Testament.

What relation does the thought of lines 3 and 4 bear to that of lines 1 and 2?

Study the punctuation carefully. Take note of the inverted order of the stanza. *Lord God of Hosts, be with us* — when?

*Lest we forget* — what?

Does the significance of the refrain seem plainer and stronger in some stanzas than in others?

STANZA 5. Line 3. What is the first *dust* referred to? (See *Genesis 3: 19.*) The second?

Of what use are lines 3 and 4 to the thought of the stanza?

Explain *heathen heart; reeking tube; iron shard; putting trust in reeking tube and iron shard; valiant dust; building on dust; guarding and calling not Thee to guard; frantic boast; foolish word.*

*Thy mercy on Thy people, Lord.* — For what things? Why the word *Lord* instead of *God*?

**Heathen**, originally, one who dwelt on the heath or in the woods. Its religious significance grew out of the fact that culture and civilization came first to the cities.

**Tube**, gun.

**Shard**, sword.

**Amen**, a Hebrew word meaning *So be it.*

Explain the peculiar fitness of the title.

Why do you think it is classed as a great poem?

Express briefly the underlying sentiment of the poem.

Why do you think it has been so widely set to music, and why placed in the Hymnals of so many churches?

Reread, applying your understanding of Repeated Words:

- Chap. I. Nos. 5, 6, 13, 23.  
 Chap. III. Nos. 5, 6, 26, 34, 43.  
 Chap. IV. Nos. 8, 9, 10, 11, 12, 13, 27 (stanza 3).  
 Chap. V. Nos. 22, 23, 24, 26, 28, 34, 36.  
 Chap. VI. Nos. 30, 36, 39, 49, 51.  
 Chap. X. No. 17.  
 Chap. XI. (PART I) Nos. 6, 12, 22.  
           (PART II) Nos. 5, 12, 18, 20, 21.  
           (PART III) Nos. 2, 8, 10, 12 (¶2).  
 Chap. XII. Nos. 2, 6, 16.  
 Chap. XIII. Nos. 1, 2, 8, 9, 13, 17, 21, 22.

#### SUGGESTIVE QUESTIONS FOR REVIEW

1. Why does the author use repetition in No. 1? No. 2? No. 3? No. 8? No. 9?
2. Quote three illustrations of emotional repetition.
3. What effect is gained by repetition in Nos. 19 and 21?
4. What is the effect of the repetition in line 1 of No. 22?
5. What three different reasons for repetition find illustration in No. 24?
6. (No. 25.) Who was *Hiawatha*? *Gitche Manito*? Where did Longfellow find the quaint trick of repetition?
7. Where do we look for the key to the manner of reading refrains?
8. (No. 30.) Explain the meaning of line 3; line 4. Define *demagogue* (line 7).
9. (No. 31.) Give the meaning of *Recessional*, *dune*, *Gentiles*, *Amen*.  
How does the word *Lord* differ in meaning from *God*?
10. (No. 31.) Explain the meaning of line 2, stanza 1; lines 1 and 2, stanza 2; line 1, stanza 3.

## CHAPTER XV

### CULTIVATION OF THE IMAGINATION

“ Think, when you talk of horses,  
that you see them,  
Printing their proud hoofs  
i' the receiving earth.”

At the very beginning of the work (Chapter I), attention was called to the importance of noting the value of individual words, and this importance has ever been in mind, though added problems of expression have been continuously presented. At the very outset of this new chapter the same instruction is needed, for in the study of selections that appeal to the imagination a reader must train himself to catch not only the full significance of sentences, but the significance of individual words. Hence the opening exercises are such as will call attention to the expressive and suggestive power that may lie in single words and short phrases. Number 1 presents a series of shifting pictures embodied in single words; No. 2, in modified words; No. 3, in a variety of short phrases; and No. 4, in short clauses.

As examples of some of the lines along which the imagination will be appealed to, No. 5 suggests practice in seeing people as they are described; 7 and 8, places; 9 and 10, actions; 18 and 20, sounds.

In Nos. 11 and 12, we have emphasized the element

of time, and in 13 we see how directly figurative language appeals to the imagination.

Many other qualities and combinations will be found in the selections given. Our ability to express the thought for others will depend upon our ability to "see" it for ourselves. What we see with the imagination, like what we see with the eyes, will depend very much on how carefully we look, and how long we look, and how much we know about the thing we are looking at. Personal appreciation lends to expression for others subtle qualities that mere obedience to rules can never engender; and as to benefit to ourselves, no time that we can spend in any other division of reading work will so richly repay us, or so continuously and broadly influence our student life, as the time we spend in training the inner eye.

### PEDAGOGICAL INTRODUCTION

It will be noticed that studies in time, pitch, rate, force, volume, intensity, etc., as such, are not found among the chapter titles of this book. Such qualities are outward manifestations of inward states. If a pupil gets the thought and holds it long enough to allow both the expressed and the suggested ideas to take conscious form, the picture to rise before his eyes, the emotion to fill his soul, outward manifestations will regulate themselves, while rules will only burden the mind, invite self-consciousness, and detract attention from the thought.

To classify exercises as fast, medium, slow; high, medium, low; loud, medium, soft, etc., is, at the very

outset, to do too much of the pupils' thinking for them. It is to relieve them of too much of the necessity of traveling for themselves the path of sympathetic imaginative experience, through which alone the subtle qualities of truthful expression can be coaxed from the untrained reader.

- Intelligent and sympathetic appreciation of the thought is ever the foundation upon which good reading must be built. Why do we talk better than we read? Because we know what we are going to say, we understand it, we see clearly the argument to be followed, the picture to be described. When such conditions are lacking, we do not talk well; we hesitate; we stammer; we repeat; we grope for words, and our sentences trail off into imperfection or incompleteness.

Why do we read less well than we talk? Because reading is more difficult, and we do not have proportionately more practice. It is more difficult in that a double process is always involved: the simultaneous gleaning and giving of the thought. A double process is also involved in the gleaning of the thought; namely, the grasping of the printed words and the assimilation of the ideas for which they separately or combinedly stand.

Pupils assimilate unemotional, unimaginative statements more readily than emotional, imaginative ones. Why? Because they have had more training along those lines. Every branch in the curriculum that is studied through a textbook gives practice in the assimilation of facts. We are apt to forget this difference when we call out the reading class, and to expect

the pupils to grasp and express imaginative ideas as easily as they grasp and express facts, and with no more practice and the same kind of teaching. It is not because the imagination is so difficult to cultivate that we see such poor results along that line, but because so little cultivation is attempted.

Pupils readily assimilate familiar ideas expressed in simple terms. In,

“The deer sprang from his bed,”

the thought is readily grasped, and the picture easily painted, but,

“The antlered monarch of the waste  
Sprung from his heathery couch in haste,”

is a more complicated statement. Figurative language has been used, modifying ideas have been inserted, and the average pupil must pause a moment, and re-scan the lines, before the whole thought is grasped, — before the fleeting suggestions of the changing picture touch the retina of the inner eye.

As far as time is concerned, the rate of the second illustration is the same as the rate of the first, but in the second there is more thinking to be accomplished. *Antlered monarch* must be translated as “deer,” but the collateral suggestiveness of both *antlered* and *monarch* must not be lost. *Sprung from his heathery couch in haste*, may mean “sprang from his bed;” but *couch* must be translated, and its poetical significance appreciated, while *heathery* suggests some ideas not included in *bed*.

What then does the teacher aim to teach with such illustrations? She aims to teach pupils to think faster,



to see pictures clearly and quickly, to alter them at a word, or to change them entirely with equal promptness whenever the text so suggests. In short, she teaches them to think, and to see, and, resultantly, to interpret. The flitting mind pictures will always, of course, be more or less incomplete; but they should always be real enough to leave a definite impression, — an impression that is capable of expansion and growth.

How can we know when the pupil has grasped an idea that must appeal to him through the imagination? We can know it by translating the language of the eye, the voice, the countenance, which instinctively manifest whatever the mind conceives. But no teacher can translate a language that she herself does not know, and the warm language of appreciative expression cannot be learned from description alone. Better than all the cold rules or descriptions that can be written is the instinctive recognition of an appreciation of the beautiful by one who loves the beautiful, or of a sympathy with sorrow or pain by one who has sympathy with sorrow and pain. Rules and descriptions will aid the teacher, but they cannot give her a responsive heart or a vivid imagination, and without these she cannot lead her pupils into the beautiful realm outside the region of plain cold facts.

From the moment when a pupil begins to group words, he unconsciously employs a varying rate of time, passing, as he does, lightly over the unimportant and dwelling upon the leading ideas. When we enter the realm of the imagination, the rate of utterance is still governed by the mind's measure of the thought and by the amount of collateral thinking aroused.

We read slowly or fast (just as we talk slowly or fast), not to show that the occurrence took place in such a manner, but in an instinctive responsive sympathy with the thought, — a sympathy that will vibrate in the mind of the hearer even as it fills out with beauty, or strength, the words of the reader.

The temperament of a pupil often needs to be taken into consideration, not as an excuse for poor reading, as is so often done, but as one of the simplest methods for diagnosing some forms of trouble. A pupil may be temperamentally slow or temperamentally nervous. Because a pupil reads with nervous quickness is no sign that he thinks quickly. A glib repeater of words may be a shallow thinker. One may utter words quickly and yet have no conception of the thought. Such a pupil will read :

“ Roll on, thou deep and dark blue ocean, roll —  
Ten thousand fleets sweep over thee in vain,”

with slight difference in rate from a lighter passage. And many a teacher will attribute it to a “ nervous temperament ” and tell us, “ He talks just that way.” Yes, but he does not talk that kind of sentences that way, — if he talks them at all. No mind can compass the almost fathomless depth and limitless expanse of the ocean, or the thought of ten thousand fleets, each made up of many ships, with such lightning-like rapidity as some readings suggest. It is impossible.

We may tell such a pupil to read more slowly, and say, over and over, day after day, “ Do not read so fast,” but that is merely calling his attention to the

outward physical manifestation. He reads as he thinks, and he thinks fast, but he does not think enough. He knows no other way of thinking (if he did he would use it), and the repeated instruction only increases self-consciousness and diffidence and embarrassment, and causes him to shrink from making an attempt. He rises with a sense of being harnessed, — held in at the bit, — and he sits down in his place with a feeling of relief when the ordeal is over.

What can the teacher do? Make him forget self in the limitless bounds of old ocean's expanse. Paint the picture until he sees it; and paint with a big brush. Let it be no mill pond. If you are not a descriptive artist, you must learn to be. Three things are required: a vivid, appreciative imagination, a command of language, and plenty of practice. If you do not "see things" yourself, observe and study and think until you can see them.

Practice describing the real scenes that lie around you, the real conditions and happenings that you have known, and from those lead yourself into the circumstances and scenes that others describe.

Paint with a big brush, as has already been said. Avoid giving attention to too many details at a time. The depth, and darkness, and vast expanse, and endless movement of the ocean cannot be encompassed at a glance. They must be dwelt upon individually and then felt. Paint only as much as the mind's eye can hold, and when you catch the glint of dawning appreciation, call for the expression of the portion or portions of the thought upon which you have been dwelling, having a care that the amount is no more than the

pupil can give without looking at the book and thus breaking the leading inspiration of your words.

Have a second, a third, and a fourth pupil try the same, and re-try it as often as increasing effect or hope of improvement warrants the expenditure of the time. Do not stint the words of approval that an honest effort will merit, nor be discouraged with those who seem to shrink from the effort at first. Better your own work if they shrink, make it more spontaneous, or attempt a new text. The picture that is quickly responded to by one pupil may appeal slowly or not at all to another, for disposition, environment, and experience play a large part.

Keep yourself in the foreground as a listener. Remind the rapid reader that you cannot think so fast, even if he can. Keep the class in the foreground as judges. Let them "follow the picture" and protest when they are unreasonably hurried. Responsibility for others is often a more powerful incentive than interest for one's self. In the reading class, the duty of giving the thought to some one should ever be kept parallel with that of getting it for one's self.

It may be that your time for a pupil will be over when he has read one short part, — for instance, the two lines quoted from the "Apostrophe to the Ocean." Do not let that concern you if he has read it ever so little better than he would have read it before. If he has, you have taught him something. You have given him a glimpse through and beyond the few printed words into the immensity for which they stand. The words he knew before: he could read (?) the sentences when he came to class. *You* have taught him a new

thing: the *interpretation of the thought*. You have led him to grasp one particle from the immensity and, for a moment, his soul has trembled on the threshold of expression. His hungry mind will go again, and *pause* to gaze, even as he (though "quick and jerky in his talk") would pause and gaze at some attractive painting actually hanging upon a wall.

What has been said about the pupil who reads too fast, applies in an opposite way to the one who reads too slowly.

The pupil who is temperamentally slow, — dragging and sluggish in his utterance, — is slow in thinking. His reading will also be found to lack variety and appreciation of values. Small things seem large to him because he does not get around to the large ones in time to compare, — and yet he can tell a five-quart measure from a four-quart one, if he has the two together.

What must the teacher do? Train him to think faster. Hold before him comparisons. Give him plenty of rapid pictures to see and reproduce, — but do not present your part beyond his best rate of speed, or you will only confuse him. Coax him along, as it were. The progress will be slow; the final results may not be great, but the method is the only one that will actually help. He gives the thought as fast as he gets it. He holds it too long in his process of assimilation. Only as his mental movement quickens will his utterance take on added life.

Even as the imagination is an active factor in arousing an appreciation of time, so also will it be found a vital factor in the production of correct pitch, force, volume, intensity, and kindred qualities.

## SELECTIONS AND SUGGESTIVE STUDIES

1. King Canute was weary-hearted ; he had reigned  
for years a score,  
Battling, struggling, pushing, fighting, killing  
much and robbing more ;  
And he thought upon his actions, walking by the  
wild seashore.

*King Canute* — WILLIAM MAKEPEACE THACKERAY.

2. The neighing troop, the flashing blade,  
The bugle's stirring blast,  
The charge, the dreadful cannonade,  
The din and shout, are past ;

1. Read the first thought. Did you introduce the leading character as though he had not been mentioned before and was of importance in the story? Did you call even slight attention to his office?

Is there a word in the first group, the thought of which colors the manner of saying it? (*Weary-hearted.*)

What picture does *battling* call up? How does *struggling* differ from *battling*? What do you see in *pushing*? *Fighting*? Can you feel these differences?

**Canute**, Danish King of England, from about 995 to 1035.

2. Note how a modifying idea can alter a picture.

What picture does the word *troop* call up? How does your picture change when *neighing* is inserted?

Does the insertion of *neighing* lessen the thought value of *troop*?

Apply the same queries to *blade* and *flashing*; to *blast* and *stirring* and *bugle's*; to *cannonade* and *dread-*

Nor war's wild note, nor glory's peal  
 Shall thrill with fierce delight  
 Those breasts that never more may feel  
 The rapture of the fight.

*The Bivouac of the Dead* — THEODORE O'HARA.

3. "Work — work — work!  
 My labor never flags;  
 And what are its wages? A bed of straw,  
 A crust of bread — and rags,  
 That shattered roof — and this naked floor —  
 A table — a broken chair —  
 And a wall so blank, my shadow I thank  
 For sometimes falling there!"

*The Song of the Shirt* — THOMAS HOOD.

*ful*; to *note* and *wild* and *war's*; to *peal* and *glory's*;  
 to *delight* and *fierce*.

Which words appeal to the imagination through the  
 sight? Through the hearing? Through the feelings?

Note how bare the thought would be should we read:

The troop, the blade,

The blast,

The charge, the cannonade, etc.

Be alert for *din-and-shout*, *wild-note*, and similar combinations.

The first *nor* is equivalent to *not*.

3. How many pictures do the wages suggest?

What effect is gained by the repetition?

Feel the monotony in *never*.

Is line 2 more closely connected in thought with  
 line 1 or with line 3?

4. A second match was rubbed against the wall. It burst into flame, and where the light fell upon the wall it became transparent, like a thin veil, and she could see through it into the room. On the table a snow-white cloth was spread; upon it stood a shining dinner service; the roast goose smoked gloriously, stuffed with apples and dried plums.

*The Little Match Girl* — HANS CHRISTIAN ANDERSEN.

5. How do you think the man was dressed?  
 He wore an ancient, long buff vest,  
 Yellow as saffron, — but his best;  
 And, buttoned over his manly breast,  
 Was a bright blue coat, with a rolling collar,  
 And large gilt buttons, — size of a dollar, —  
 With tails that the country folk call “swaller.”

Recall No. 21, page 369.

Which reading is the most suggestive of unending monotony:

Work ) work / work /  
 Work \ work \ work \  
 Work ~ work ~ work ~

4. The vision of a homeless, freezing child. From single words, we have passed to clauses.  
 Make the feast “good enough to eat.”

5. Do you think the use of the word *ancient* (line 2) permissible? Only how many years before had this style of dress been the custom? Compare *ancient*, *forty years*, and *long ago*.

How do you know that he did not wear his coat as you do yours? (To a boy with an open coat.) [See line 4.] Such questions as, “How did the buttons



He wore a broad-brimmed, bell-crowned hat,  
White as the locks on which it sat.  
Never had such a sight been seen  
For forty years on the village green,  
Since old John Burns was a country beau,  
And went to the "quiltings" long ago.

*John Burns of Gettysburg* — FRANCIS BRET HARTE.

6. One afternoon when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features.

And what was the Great Stone Face? The Great

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differ from yours?" etc., are often better than "Describe his coat," or, "Describe the buttons," because two pictures must enter the mind and the process of comparison take place.

John Burns, the Gettysburg hero, who, past his threescore years and ten, "joined our troops in defense of his home and fireside, and remained on the front line of battle until stricken down by three serious wounds."

6. Hawthorne tells us in the story that all the inhabitants of the valley, grown people and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing it more clearly than others. Such will, no doubt, be the case with those who read of it. A face with a forehead one hundred feet high; with nose, lips, and chin in proportion; and set well up on the perpendicular side of a moun-

Stone Face was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of a human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice. There was the broad arch of the forehead, a hundred feet in height; the nose, with its long bridge; the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other.

It was a happy lot for children to grow up to manhood or womanhood with the great stone face before their eyes, for all the features were noble, and the expression was at once grand and sweet, as if it were the glow of a vast, warm heart, that embraced all mankind in its affection, and had room for more.

*The Great Stone Face* — NATHANIEL HAWTHORNE.

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tain, must be "viewed at a proper distance" even by the imagination.

"True it is," says the story, "that, if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. Retrace his steps, however, the wondrous features would again be seen; and the further he withdrew from them, the more like a human face . . . did they appear; until, as it grew dim in the distance with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively alive."

**Titans**, Greek mythological characters of gigantic size and enormous strength, who, in their wars, could pile mountains upon mountains.

7. Old homestead ! In that old gray town,  
 Thy vane is seaward blowing,  
 Thy slip of garden stretches down  
 To where the tide is flowing ;  
 Below they lie, their sails all furled,  
 The ships that go about the world.

Dearer that little country house,  
 Inland, with pines beside it ;  
 Some peach trees, with unfruitful boughs,  
 A well, with weeds to hide it :  
 No flowers, or only such as rise  
 Self-sown, poor things, which all despise.

Dear country home ! Can I forget  
 The least of thy sweet trifles ?  
 The window vines that clamber yet,  
 Whose blooms the bee still rifles ?  
 The roadside blackberries growing ripe,  
 And in the woods the Indian pipe.

*The Country Life* — RICHARD HENRY STODDARD.

¶2. Why should such lips have rolled *thunder accents*?

¶3. "According to the belief of many people, the valley owed much of its fertility to this benign aspect that was continually beaming upon it, illuminating the clouds, and infusing its tenderness into the sunshine."

7. When the setting of the poem is unknown, a suitable one can, if necessary, usually be inferred from the text, or invented.

STANZA I. Whose *homestead* would you imagine this to be from the context?

What difference is there in the suggestiveness of *old gray* and *gray old*?

8. In midst of wide green pasture-lands, cut through  
 By lines of alders bordering deep-banked streams,  
 Where bulrushes and yellow iris grew,  
 And rest and peace, and all the flowers of dreams,  
 The abbey stood — so still, it seemed a part  
 Of the marsh-country's almost pulseless heart.

*The Monk's Magnificat* — E. NESBIT.

Of what use in the description is line 2 ?

What are we talking about in line 3 ? What is said about it ?

Lines 5 and 6 are a good expression study in the inverted order. The plural significance of *they* is important, lest the hearers, not yet having the idea (*ships*) to which it refers, imagine that it refers to something already mentioned. The necessary touch upon *they* helps to do away with "jingle."

STANZA 2. Note the love the poet has for even the imperfections and unpraiseworthy characteristics of the place. Can you feel any spirit of condemnation as you read about the weeds and wild flowers and the unfruitful character of the trees ?

*Dearer*, — than the things of the city, of which he speaks in foregoing stanzas.

Richard Henry Stoddard was born in Hingham, Mass. His father was a sea captain.

8. Sometimes it is a good exercise for the teacher to read the lines and have the pupils try to "see" the picture, modifying or changing it as the various stages of the text suggest. To do that, they must learn to look beyond the schoolroom walls. Many will prefer to close their eyes. The teacher, too, must

“see,” else her voice and manner will not be true to the sentiment, and, if it is not true, it will hinder the development of the picture in the pupils’ minds. To that end, she must know her lines. The more nearly memorized they are, the better. No. 8 presents good material for such an exercise, because the successive stages of the pictures are clean-cut and clear.

When a picture group has a number of modifying ideas, it is well to present it first entire, and then represent it, dwelling upon the modifying characteristic, thus:

In midst of wide green pasture-lands,  
*In midst — of wide — green — pasture — lands*

Then question: What did *in midst* suggest to you?  
*Ans.* The *wide green pasture-lands* must be all about the abbey.

(The pupils are not ready to attempt the picture until its central figure, the abbey, is clearly defined and understood.)

What did *wide* suggest to you? *Ans.* Almost level, open fields in every direction.

Notice the fresh, well-watered condition suggested in *green*. Would the scene have been as soothing and restful if the poet had chosen yellow fields of ripened grain? Would not such a scene have been more suggestive of work? Which is the more soothing, restful color to the eye, — yellow or green?

How might our picture have differed had not *pasture* been inserted?

The teacher may continue the presentation of the picture through portions suggested on the next page.

9. Drawing his sword, he traced a line with it on the sand from east to west. Then turning toward the south, "Friends and comrades!" he said, "on that side are toil, hunger, nakedness, the drenching storm, desertion, and death; on this side, ease and pleasure. There lies Peru with its riches; here Panama and its poverty. Choose, each man, what best becomes a brave Castilian. For my part I go south." So saying, he stepped across the line.

*Pizarro on the Isle of Gallo* — WILLIAM HICKLING PRESCOTT.

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*Cut through — by lines of alders — bordering deep-banked streams, — where bulrushes — and yellow iris — grew, — and rest — and peace — and all the flowers of dreams, — the abbey stood, — so still — it seemed a part of the marsh-country's almost pulseless heart.*

Give plenty of time for pictures to grow, and repeat in parts as before suggested, whenever a portion seems too complicated. Slighting a part of a compound word may alter a picture; — for example, *deep-banked; marsh-country*.

*Alders, bulrushes, and yellow iris.* — Pupils cannot put plants into a picture if they know nothing about them, and there is no use in repeating the word if it means nothing to them. The teacher can always succeed by pictures or blackboard illustrations or description in giving some idea of an object.

What are *flowers of dreams*?

9. See what he did; do, in imagination, what he did; see what he saw; try to feel what he felt.

How long a line would he trace? How long would it take him to do it?

**Pizarro** (pī zār'rō), the conqueror of Peru.

10. The antlered monarch of the waste  
 Sprung from his heathery couch in haste.  
 But ere his fleet career he took,  
 The dew-drops from his flanks he shook;  
 Like crested leader proud and high  
 Tossed his beamed frontlet to the sky.

*The Lady of the Lake. Canto I* — SIR WALTER SCOTT.

11. The sun rose high, and sank, and the battle  
 still raged. Through all the wild October day, the
- 

After Balboa had crossed the isthmus of Darien, in 1513, he turned to the southward and penetrated many miles into the country. Subsequently, Francisco Pizarro, a brave but cruel leader, who had accompanied Balboa in the previous expedition, sailed from Panama with a company of less than two hundred men, and landed on the western coast of Peru — the wealthiest and most powerful state in America at the time of the discovery. By means of the basest treachery and the most revolting cruelties, Pizarro succeeded in effecting the conquest of the country.

*New General History* — ANDERSON.

10. See Introduction, page 396.

Wherein lies the opposition in the thoughts connected by *but*?

Try to feel the meaning in *proud* and see the action in *tossed*.

**Frontlet**, the forehead, especially of an animal.

**Beamed**, furnished with, or having beam. **Beam**, the main stem of a deer's horn.

11. See Introduction concerning time. The rising of the sun and its sinking are many hours apart.

clash and din resounded in the air. In the red sunset, and in the white moonlight, heaps upon heaps of dead men lay strewn, a dreadful spectacle, all over the ground.

*Child's History of England* — CHARLES DICKENS.

12. She sudden gave  
 The sign, and each impatient brave  
 Shot sudden in the sounding wave;  
 The startled waters gurgled round;  
 Their stubborn strokes kept sullen sound.  
 Now side by side the rivals plied,  
 Yet no man wasted word or breath;  
 All was as still as stream of death.  
 Now side by side their strength was tried,  
 They near the shore at last; and now  
 The foam flies spouting from a face  
 That laughing lifts from out the race.

*The Sioux Chief's Daughter* — JOAQUIN MILLER.

*All a wild October day* would be about how many hours? *The red sunset* and *the white moonlight* are not so far apart, but they are suggestive of very different picture effects.

Try to imagine what *heaps upon heaps* of dead men would mean.

*All over the ground* — a ground large enough for a battle between thousands of men to take place on it.

12. An Indian maid promises to give her hand and heart to the one of two rivals who could first bring to her a bunch of red berries from across a "wild and wide" stream. Such a stream cannot be crossed in as few minutes as are required for the reading of these words. The reader must read into the poem the con-



13. Mont Blanc is the monarch of mountains ;  
 They crowned him long ago  
 On a throne of rocks, in a robe of clouds,  
 With a diadem of snow.

*Manfred. Act I. Scene I* — LORD BYRON.

14. The curfew tolls the knell of parting day,  
 The lowing herd winds slowly o'er the lea,  
 The plowman homeward plods his weary way,  
 And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,  
 And all the air a solemn stillness holds,  
 Save where the beetle wheels his droning flight,  
 And drowsy tinklings lull the distant folds ;

Save that from yonder ivy-mantled tower,  
 The moping owl does to the moon complain  
 Of such as, wandering near her secret bower,  
 Molest her ancient solitary reign.

*Elegy in a Country Churchyard* — THOMAS GRAY.

tinuous effort suggested between the lines and behind the words.

Apply the suggestions given in No. 8.

13. Figurative language always appeals to the imagination.

Mont Blanc (môn' blän'), the highest mountain in France.

14. SUGGESTIVE LESSON :

The work of a good illustrator is remunerative. Suppose that to be your profession, and that you have accepted an order to illustrate the "Elegy". Let us

see how many of the ideas in these stanzas present picture possibilities. Imagine a space on the blackboard to be a canvas. Tell what you would paint on it to show the story of the first line.

*Suggestive Ans.* (An ideal answer. Not the one that a pupil will probably give, — at least, not on first trial.) — I would paint an old church tower, with a belfry, and perhaps just a suggestion of the bell within. It would be a sunset scene; but not a gorgeous sunset of red and gold, because the brilliant colors would hardly be in keeping with a mournful poem: so I will make it a later hour of sunset, and show only as much of the reflected light as will be necessary to suggest the time of day.

*Q.* Why do you choose an old church?

*Ans.* O, — because it is more suggestive to me of still and quiet meditation.

*Teacher.* Now read the line (or, rather, give it, since you know the words) and try to see the picture as you read it.

*The curfew* (see the church tower) *tolls* (hear the bell) *the knell* (hear it) *of parting day* (see it).

*Q.* Paint a picture for the second line.

*Ans.* I would keep my church tower and my sunset, but they would be put a little farther away, and, somehow, I would make them less prominent. Then I would bring in green pasture lands (but not too bright), and a lane, and along the lane I would have cows, — not a number driven along together by a boy or a dog, but just straggling ones, coming home by instinct and cropping the grass here and there as they come.

*Q.* Where do you get that idea of the cows?

*Ans.* It is the one I seem to see in *lowing* and *winds*.

*Teacher.* Read the line and see your picture.

*Suggestive Criticism.* I think your cows came home pretty fast, after all. I don't think they stopped to eat any. Did you see them do it?

*Q.* Paint a picture for the third line.

*Ans.* I would have the church tower and the sunset, but the tower would be farther off this time, and not quite so large. I would keep the lane, and a cow or two (they would not be quite as noticeable as in the picture before). Then I would paint a team of horses coming along the lane. They would be farm horses, — plodding ones, — and they would be rather tired and their heads would not be high. They would be dragging an overturned plow, and the lines would be looped up on the side of one. The plowman would be beside them, “plodding” along, and something in his appearance would suggest that he was tired and walking heavily. Maybe I’d show a little cottage in the distance, — and a barn, — I’m not sure whether I could get it all in.

*Teacher.* Then read the line, and see if you can get it all into your reading.

*Q.* Who is *me* in the fourth line?

*Ans.* The poet.

*Q.* Paint the fourth picture.

*Ans.* The plowman and the cows have disappeared. The sun has sunk from sight. The old church tower comes into the foreground again. Below it and beyond it, are the graves, — the white tombstones softened by the fading light. A fence seems to be there, and over the fence a man is leaning. He seems to have been there a good while. I think he has watched the cows come home, and the sun sink down, and the shadows creep on, and the graveyard grow still; and now he feels it, and he likes it, and he isn’t afraid.

*Teacher.* Then you watch it as he has watched it, while you read the four lines, and see if you can make the darkness and the stillness come on for us. Just wait one moment until we can get a glimpse of the picture and *feel* like it, to help you out. — Now.

*Stanza 2.* The fading of the glimmering landscape would be hard to paint. We *feel* the effect: we feel

15. The day is done, and the darkness  
 Falls from the wings of Night,  
 As a feather is wafted downward  
 From an eagle in his flight.

*The Day is Done* — HENRY WADSWORTH LONGFELLOW.

16. The last rays of the sun to-day, — a handful of golden arrows, — were shot through the beeches at 5 P.M., and the last of the roostward-flying crows passed over ten minutes later. An hour afterwards the night had set in, breezy, cold, clear, and moonlit. Does an October night need anything else?

*An October Evening's Ramble* — CHARLES CONRAD ABBOTT.

the *solemn stillness* that the brush cannot portray. The single beetle wheeling his droning flight would make a suggestive picture, but the sound, — like the buzz of a single fly on the windowpane on a sleepy afternoon, — is most suggestive of stillness and rest. A single beetle, a single fly, the chirp of a single bird, throws the stillness into contrast; a dozen would disturb and break it.

*Tinklings* are bright and cheery when the cows are hungrily cropping their food, — *drowsy* is another effect.

STANZA 3. *Save*. — Except. Be careful that your hearers grasp the fact that they must consider a second exception to the stillness. Its presence makes a long sentence and a good deal to think about. Tell them that they are to “except” another condition, but do not hurry them into it without a chance to prepare for it.

*Moping owl*. — Not yet quite awake. When do owls sleep?

*Wandering*. — Not an energetic word.

*Bower*. — A recess sheltered or covered with foliage.

*Secret bower*. — Are owls' nests easy to find?

Verify the use of *reign*, *solitary*, *ancient*.

17. Now came still Evening on, and Twilight gray  
 Had in her sober livery all things clad;  
 Silence accompanied; for beast and bird,  
 They to their grassy couch, these to their nests  
 5 Were slunk, all but the wakeful nightingale;  
 She all night long her amorous descant sung;  
 Silence was pleased: now glowed the firmament  
 With living sapphires: Hesperus, that led  
 The starry host, rode brightest, till the Moon,  
 10 Rising in clouded majesty, at length,  
 Apparent queen, unveiled her peerless light,  
 And o'er the dark her silver mantle threw.

*Paradise Lost. Book IV* — JOHN MILTON.

15-17. When you have studied these descriptions of the coming on of night, compare them with No. 14.

15. How do you like the feather comparison? Remember that an eagle flies high. Does darkness come on much more quickly, some nights than others? In spite of much criticism, there is a beauty in the lines that will continue to appeal to our senses.

How do you like the suggestion in *wings of Night*? Notice that *Night* is personified.

Is the meter of No. 15 or No. 14 the better adapted to the thought?

17. Why *still* Evening? *Gray* Twilight? Explain *sober livery*. Is *silence* personified? — Compare lines 3 and 7.

*They*. — Who? *These*. — Which? When before have we had an animal's bed called a *couch*?

Do you like the word *slunk* (line 5)?

**Slink**, to sneak; to creep away meanly; to steal away.

18. With kingle, klangle, kingle,  
 Way down the dusty dingle,  
 The cows are coming home;  
 Now sweet and clear, and faint and low,  
 The airy tinklings come and go,  
 Like chimings from some far-off tower,  
 Or patterings of an April shower  
 That makes the daisies grow —  
 Ko-ling, ko-lang, kolinglele,  
 Way down the darkening dingle  
 The cows come slowly home.

*When the Cows Come Home* — AGNES E. MITCHELL.

Descant, a variation of an air; a variation by ornament of the main subject.

What was the nightingale's subject?

Why was *Silence pleased* (line 7)?

Explain the comparison in *sapphires*. Why *living sapphires*?

**Hesperus**, the evening star. It is the most brilliant of all the planetary bodies.

How did *Hesperus* lead?

How might clouds lend *majesty* to the rising of the moon (lines 9 and 10)?

Why *apparent* queen?

"What is *apparent* is easily and quickly understood by the senses or the mind."

*Unveiled*. — How? Meaning of *peerless*? Notice that by making use of the beautiful *Hesperus* the poet enhances the beauty of his moon.

How long did *Hesperus* ride brightest?

How do you like the idea of the Moon throwing a

19. Lead out the pageant : sad and slow,  
 As fits a universal woe,  
 Let the long, long procession go,  
 And let the sorrowing crowd about it grow,  
 And let the mournful martial music blow ;  
 The last great Englishman is low.

*Ode on the Death of the Duke of Wellington* — ALFRED TENNYSON.

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silver mantle over the dark ? The idea of the *dark* covering other things is much more common in literature.

What is your opinion of the mind of the man who could think such beautiful thoughts ? Do you wonder that he is called one of the greatest English poets ?

18. Sounds may be imagined as well as sights.

Watch the phrasing. The *airy tinklings come and go* — how ? Let *or* help you. What kind of an *April shower* ?

19. Duke of Wellington, the great British general who defeated Napoleon at Waterloo. He died in 1852, when Tennyson was forty-three years old. The ode was published on the day of the funeral, which was attended by all the pomp and ceremony that English patriotism could suggest.

How different from No. 18 ! Can you hear the *mournful martial music* ? Can you imagine the funeral pace ?

Let the *long, long procession go* — how ? What does the colon in line 1 say ?

The regulation of time in reading is suggested by the character of what is read. The mind's estimate of the thought is the regulator. It regulates it through the amount of collateral thinking that it arouses or requires ; that is, by the reasoning it engenders, the pictures it

suggests, the emotion it calls up. We do not read No. 19 slowly in imitation of the funeral procession, but because of the largeness of the idea to be grasped, the impressiveness of the thoughts set before us, the retarding influence of sadness and sorrow, and a sympathetic response to the rate of action described.

We do not necessarily read swiftly occurring incidents at a fast rate. Indeed, many rapidly moving scenes are described slowly and with long thought-filled pauses, because, as has already been pointed out in No. 12, words and sentences may suggest actions many times out of proportion with the actual time consumed in utterance. To read such words and sentences fast, is only to confuse a listener and to blur or strike out the suggested collateral thought. One sentence, — particularly in poetry, — may suggest pictures or ideas that it would require many sentences to paraphrase. Dwelling on selections particularly adapted to "studies in time" develops emotional appreciation and power of the imagination. We therefore say to pupils:

"We do not ask you to read fast or slowly, but only to study the selections and try to express every idea that lies in each one. When a word or a sentence expresses or suggests something to you, — something important, or something beautiful, or whatever it may be, — try to see it or to understand it so perfectly yourself that you can make others see and understand it, too, — and by using only the exact words in the book. Oftentimes it is easy enough to *explain* what we mean if we are allowed to talk about it, but in reading we must utter the difficult sentences in such a way that they will explain themselves."



## 20. THE LARK IN THE GOLD FIELDS

From *It Is Never Too Late to Mend.*

1. A group of rough miners were standing near a lark's cage in far-away Australia.

"Hush!" cried one; "he is going to sing." And the whole party had their eyes turned with expectation toward the bird.

2. Like most singers, he kept them waiting a bit. But at last, just at noon, when the mistress of the house had warranted him to sing, the little feathered exile began as it were to tune his pipes. The savage men gathered round the cage that moment, and amidst a dead stillness the bird uttered some very uncertain chirps; but after a while he seemed to revive his memories, and call his ancient cadences back to him one by one, and string them *sotto voce*.

3. And then the same sun that had warmed his little heart at home came glowing down on him here, and he gave music back for it more and more, till, at last, amidst the breathless silence and glistening eyes of the rough diggers hanging on his voice, out burst in that distant land his English song.

4. It swelled his little throat, and gushed from him with thrilling force and plenty; and every time he checked his song to think of its theme, — the green meadows, the quiet-stealing streams, the clover he first soared from, and the spring he loved so well, — a loud sigh from many a rough bosom, many a wild and wicked heart, told how tight the listeners had held their breath to hear him. And when he swelled with song again, and poured with all his soul the green meadows, the quiet brooks, the honey clover, and the English spring, the rugged mouths opened and so stayed, and the shaggy lips trembled, and more than one tear trickled from fierce, unbridled hearts, down bronzed and rugged cheeks. Sweet home!

5. And these shaggy men, full of oaths and strife and cupidity, had once been white-headed boys, and most of them had strolled about the English fields with little sisters and little brothers, and seen the lark rise and heard him sing this very song. The little playmates lay in the churchyard, and they were full of oaths and drink, and lusts and remorse, — but no note was changed in this immortal song.

6. And so, for a moment or two, years of vice rolled away like a dark cloud from the memory, and the past shone out in the song-shine; they came back bright as the immortal notes that lighted them, — those faded pictures and those fleeted days; the cottage; the old mother's tears when he left her without one grain of sorrow; the village church and its simple chimes, — ding-dong-bell, ding-dong-bell, ding-dong-bell; the clover field hard by, in which he lay and gambolled while the lark praised God overhead; the chubby playmates that never grew to be wicked; the sweet, sweet hours of youth, innocence, and home.

7. George stayed until the lark gave up singing altogether, and then said, "Now I am off. I don't want to hear bad language after that; let us take the lark's chirp home to bed with us;" and they made off.

8. And true it was; — the pure strains dwelt upon their spirits, and refreshed and purified these sojourners in a godless place. Meeting these two figures on Sunday afternoon, armed each with a double-barreled gun and a revolver, you would never have guessed what gentle thoughts possessed them wholly. They talked less than they did coming, but they felt so quiet and happy.

CHARLES READE.

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20. Imagining sounds, continued.

Have the pupils been forgetting to read *to* some one? The poorest reader in the class can learn to introduce

these men, *a group of rough miners*. If you are going to introduce a gentleman to Mr. Brown, you first look to Mr. Brown to be sure that you have his attention.

Lead the pupils to love this little *feathered exile*, wired in from the fields and the skies that were his birthright, but happy in his memories, and in the sunshine toward which he could not soar, — a little feathered missionary, pouring forth a beautiful message of home and home purity, and, all unconsciously, through the continued use of his one great gift, moving “wild and wicked” hearts.

John Burroughs calls him “a creature of light and air and motion, the companion of the plowman, the shepherd, the harvester, — whose nest is in the stubble and whose tryst is in the clouds.” “Its life,” he writes, in “Birds and Poets,” “affords that kind of contrast which the imagination loves, — one moment a plain pedestrian bird, hardly distinguishable from the ground, the next a soaring, untiring songster, reveling in the upper air, challenging the eye to follow him and the ear to separate his notes.

“The song is not especially melodious but blithesome, sibilant, and unceasing . . . its notes nearly all alike and all in the same key, but rapid, swarming, prodigal, showering down thick and fast as drops of rain in a summer shower.”

Among the American birds that compare with the lark, he names the golden-crowned thrush, or ovenbird. “It frequently sings on the wing up aloft after the manner of the lark. Starting from its low perch, it rises in a spiral flight far above the tallest trees, and breaks out into a clear, ringing, ecstatic song, sweeter and more richly modulated than the skylark’s, but brief, ceasing almost before you have noticed it; whereas the skylark goes singing away after you have forgotten him and returned to him a dozen times.”



Wherein lies the contrast in the thoughts connected by *but*? The equality in those connected by *and*?

¶6. How many sentences? Does it tell us that these men were permanently reformed? But what great contrast was wrought for a moment? Does it tell us that the work was not permanent with any? Can we imagine that it might be?

*They* (line 3). — What? When the idea or ideas referred to *follow* instead of *precede*, careful management of the pronoun is necessary. It must be presented to the hearers in such a way that they will see that it does not refer to anything already mentioned, and will wait for the explanation. Then, when the explanation does come, it must be read in such a way that they will promptly recognize it and link it back with the word to which it belongs. Recall the first stanza of No. 7.

Let the semicolons do their work.

the cottage;  
the old mother's tears — when he  
left her without one grain of  
sorrow;

the village church  
and its simple chimes (ding-dong-  
bell);

they	[	those faded pictures	]	the clover field hard by — in
		and		
		those fledged days;		while the lark praised God
				overhead;

the chubby playmates — that  
never grew to be wicked;

the sweet, sweet hours of		youth,
		innocence,
		and home.

## 21. RIP VAN WINKLE

From *Rip Van Winkle. The Sketch Book.*

1. Whoever has made a voyage up the Hudson must remember the Kaatskill Mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains; and they are regarded by all the goodwives, far and near, as perfect barometers. . . .

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

3. In that same village, and in one of these very houses (which to tell the precise truth, was sadly time-worn and weather-beaten), there lived, many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant, and accompanied him to the siege of Fort Christina. He inherited, however, but little of the martial character of his ancestors. I have observed that he was a simple, good-natured man; he was,

moreover, a kind neighbor and an obedient henpecked husband. . . .

4. Certain it is that he was a great favorite among all the goodwives of the village, who as usual with the amiable sex took his part in all family squabbles, and never failed, whenever they talked those matters over, in their evening gossipings, to lay all the blame on Dame Van Winkle. The children of the village, too, would shout with joy whenever he approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches, and Indians. Whenever he went dodging about the village, he was surrounded by a troop of them, hanging on his skirts, clambering on his back, and playing a thousand tricks on him with impunity; and not a dog would bark at him throughout the neighborhood.

5. The great error in Rip's composition was an insuperable aversion to all kinds of profitable labor. It could not be from the want of assiduity or perseverance; for he would sit on a wet rock, with a rod as long and heavy as a Tartar's lance, and fish all day without a murmur, even though he should not be encouraged by a single nibble. He would carry a fowling-piece on his shoulder, for hours together, trudging through woods and swamps, and up hill and down dale, to shoot a few squirrels or wild pigeons. He would never refuse to assist a neighbor even in the roughest toil, and was a foremost man at all country frolics for husking Indian corn, or building stone fences; the women of the village, too, used to employ him to run their errands, and to do such little odd jobs as their less obliging husbands would not do for them. In a word, Rip was ready to attend to anybody's business but his own; but as to doing family duty and keeping his farm in order, he found it impossible. . . .

6. His children, too, were as ragged and wild as if they belonged to nobody. His son Rip, an urchin begotten

in his own likeness, promised to inherit the habits, with the old clothes, of his father. He was generally seen trooping like a colt at his mother's heels, equipped in a pair of his father's cast-off galligaskins which he had much ado to hold up with one hand, as a fine lady does her train in bad weather.

7. Rip Van Winkle, however, was one of those happy mortals, of foolish, well-oiled dispositions, who take the world easy, eat white bread or brown, whichever can be got with least thought or trouble, and would rather starve on a penny than work for a pound. If left to himself, he would have whistled life away, in perfect contentment; but his wife kept continually dinning in his ears about his idleness, his carelessness, and the ruin he was bringing on his family. Morning, noon, and night, her tongue was incessantly going, and everything he said or did was sure to produce a torrent of household eloquence. Rip had but one way of replying to all lectures of the kind, and that, by frequent use, had grown into a habit. He shrugged his shoulders, shook his head, cast up his eyes, but said nothing. This however, always provoked a fresh volley from his wife; so that he was fain to draw off his forces, and take to the outside of the house—the only side which, in truth, belongs to a henpecked husband.

8. Rip's sole domestic adherent was his dog Wolf, who was as much henpecked as his master; for Dame Van Winkle regarded them as companions in idleness, and even looked upon Wolf with an evil eye, as the cause of his master's going so often astray. True it is, in all points of spirit befitting an honorable dog, he was as courageous an animal as ever scoured the woods—but what courage can withstand the ever enduring and all-besetting terrors of a woman's tongue? The moment Wolf entered the house his crest fell, his tail drooped to the ground, or curled between his legs, he sneaked about with a gallows air, casting many a side-long glance at Dame Van Winkle, and at the least



flourish of a broomstick or ladle, he would fly to the door with yelping precipitation. . . .

9. Poor Rip was at last reduced almost to despair; and his only alternative, to escape from the labor of the farm and clamor of his wife, was to take gun in hand and stroll away into the woods. Here he would sometimes seat himself at the foot of a tree, and share the contents of his wallet with Wolf, with whom he sympathized as a fellow-sufferer in persecution. "Poor Wolf," he would say, "thy mistress leads thee a dog's life of it; but never mind, my lad, whilst I live thou shalt never want a friend to stand by thee!" Wolf would wag his tail, look wistfully in his master's face; and if dogs can feel pity I verily believe he reciprocated the sentiment with all his heart.

WASHINGTON IRVING.

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21. It is said that very few people read descriptions well. The inactivity of the imagination is without doubt responsible for much of the poor reading. Failing to catch the full meaning of the words, to see the full picture that they suggest, the words themselves do not appeal to the reader with their real value, and, consequently, are not rendered in a manner suggesting the same; neither do they stimulate the emotional response which is such a vital element in giving life to reading. It is very easy to allow a pupil's pronouncing vocabulary to outrun his ideas and outdistance his power of emotional expression.

The reader's responsibility to his hearer needs to be repeatedly emphasized. It is his duty to present the thought, the whole thought, and the spirit of the thought. The most vivid description that an author can write, the most vivid picture that he can paint, can issue

lifeless and flat from the lips of an unappreciative reader. And no matter how appreciative the listener may be, he cannot fail to be a loser from such a presentation, for his own imagination cannot soar to the wonted height when weighed down by a sluggish manner in a reader.

All descriptions are not equally vivid; the thought of all sentences not equally so, nor of all words. The reader must learn to recognize the words and sentences that carry life, to sense them at sight: to recognize not only the thought-words, but the life-words, the spirit-words, the picture-words, and groups of words. This selection is full of pictures, from the opening scenic description to the close, and the dry humor of Irving is, as usual, tucking smiles here and there between the lines.

Descriptions of this sort should always be given in the most direct and conversational manner possible. Lead the readers to feel that they have something interesting to give, something that their hearers have never heard before. See who can make it "sound the most interesting." Sometimes, to stimulate effort, a teacher may say to a class: "If he makes a good story of it, — makes it seem interesting and worth listening to, you are to listen; but if he does not, you may close your eyes. — 'Now, John, keep them awake!'" And "John" will make added effort, and the teacher will catch the rest taking every opportunity to study the passage over for themselves in prospect of their "turns."

¶1. The teacher must be alert for the application of every principle that she has taught. Only a few will be mentioned here; for instance, the descending grada-

tion of ideas in sentence 3. Change to ascending order. — Is it as effective?

¶2. Why *fairy mountains*? Can you describe a picture that would illustrate sentence 1? Where drawing is well taught, not a few pupils may be able to sketch such a picture with pencil or colors. If it is too difficult to “see,” it is too difficult to read.

What does the comma after *village* (sentence 2) say? Try reading without it.

Peter Stuyvesant, last Dutch governor of New Netherlands.

Be careful that the bricks do not have the latticed windows.

What were *surmounted with weathercocks*?

¶3. SENTENCE 1. Do you remember how Rip Van Winkle was loyal to the king when he awoke after the Revolutionary War? (See No. 21, Chapter XII.)

Fort Christina. — Near Wilmington, Delaware. It was built by Swedes in 1638. But the Dutch claimed the territory, and in 1654 “Governor Stuyvesant came with a fleet from New Amsterdam (New York), captured the country, and sent home those of the colonists who would not swear fidelity to the Dutch government.”

Washington Irving tells us in the “Knickerbocker History of New York” that “the impregnable fortress of Fort Christina, which like another Troy had stood a siege of full ten hours, was finally carried by assault, without the loss of a single man on either side.”

Catch the spirit as well as the thought, and appreciate the dry humor.

The selection is full of pictures: the *evening gossipings*, and Rip with the children (¶4); the fisher, the

hunter, the neighbor-helper, the huskings, the fence-buildings, the errand-runner, and, in contrast, the unkept farm (§5); his children, his son, with the breeches he must hold up (§6); etc. Try to catch the spirit of the "happy-go-lucky" disposition and the whistling (§7), and do not miss the contrast in the thoughts following *but*: the *dinning in his ears*, the *incessantly going tongue*; the *torrent of household eloquence*. Then "see" Rip as he *shrugs his shoulders and shakes his head and casts up his eyes*, — *but says nothing*.

When you see and feel such descriptions, they will never be monotonous or unattractive. If you do not see and feel, there is small gain in the reading.

Why does such description continue popular?

22. Nothing but sympathetic appreciation of the changing conditions can regulate the time in such selections as No. 22. There is more than slowness in lines 1-28 and more than an accelerated rate in lines 29-50.

The influence of circumstances must be felt to begin with. I, the reader, can interpret the experiences of *I*, the author, only so far as he can appreciate them, can enter sympathetically into them. We have all dozed, "half asleep and half awake;" we have all yawned (not to be compounded with dozing); we have all lain awake while others slept, and wished that we could sleep! Healthy boyhood and girlhood may not recall this last experience, but they can imagine it.

So *I lay* (line 13) — lazily watching the things before him — not because they particularly interested him, but because they were within range of his vision. Study the things described. Notice how certain words

## 22. THE WHITE SQUALL

On deck beneath the awning,  
 I dozing lay and yawning ;  
 It was the gray of dawning,  
     Ere yet the sun arose ;  
 5 And above the funnel's roaring,  
 And the fitful wind's deploring,  
 I heard the cabin snoring  
     With universal nose.  
 I could hear the passengers snorting, —  
 10 I envied their disporting,  
 Vainly I was courting  
     The pleasures of a doze.

So I lay and wondered why light  
 Came not, and watched the twilight,  
 15 And the glimmer of the skylight,  
     That shot across the deck ;  
 And the binnacle, pale and steady,  
 And the dull glimpse of the dead-eye,  
 And the sparks in fiery eddy  
 20 That whirled from the chimney-neck.  
 In our jovial floating prison  
 There was sleep from fore to mizzen,  
 And never a star had risen  
     The hazy sky to speck.

. . . . .  
 25 And so the hours kept tolling ;  
 And through the ocean rolling  
 Went brave *Iberia* bowling,  
     Before the break of day, —

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contribute to the drowsiness of the scene (*So I lay, twilight, glimmer, pale, and steady, dull glimpse*), and also how the drowsiness is saved from monotony by the

- When a squall, upon a sudden,  
 30 Came o'er the waters scudding ;  
 And the clouds began to gather,  
 And the sea was lashed to lather,  
 And the lowering thunder grumbled,  
 And the lightning jumped and tumbled,  
 35 And the ship and all the ocean  
 Woke up in wild commotion.  
 Then the wind set up a howling,  
 And the poodle dog a yowling,  
 And the cocks began a crowing,  
 40 And the old cow raised a lowing,  
 As she heard the tempest blowing ;  
 And the fowls and geese did cackle,  
 And the cordage and the tackle  
 Began to skriek and crackle ;  
 . . . . .  
 45 And the captain he was bawling,  
 And the sailors pulling, hauling,  
 And the quarter-deck tarpaulin  
 Was shivered in the squalling ;  
 And the passengers awaken  
 50 Most pitifully shaken.

WILLIAM MAKEPEACE THACKERAY.

sparks in fiery eddy that whirled from the chimney-neck.

Why a prison (line 21) ?

And so the hours kept tolling (line 25). — He lay awake a long time.

**Bowling**, moving rapidly and smoothly.

*A squall* (line 29). — A new character is introduced. Note the contrasting character of what follows. Mr. Thackeray could have described a squall without prefacing it with a description of a calm, but would it have been as effective ?

## 23. THE ARTIST'S SECRET

From *Dreams*.

There was an artist once; and he painted a picture. Other artists had colors richer and rarer, and painted more notable pictures. He painted his with one color; there was a wonderful red glow on it; and the people went up and down, saying, "We like the picture, we like the glow."

The other artists came and said, "Where does he get his color from?" They asked him; and he smiled and said, "I cannot tell you;" and worked on with his head bent low.

And one went to the far East and bought costly pigments, and made a rare color and painted, but after a time the picture faded. Another read in the old books, and made a color rich and rare, but when he had put it on the picture it was dead.

But the artist painted on. Always the work got

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**White Squall**, a sudden gust of wind, accompanied by rain; one that produces no diminution of light, as does the *black squall*, which is accompanied by a dark cloud.

The squall came *sudden*, its pace was *scudding*, the clouds were hurried, the sea was lashed, the lightning *jumped* and *tumbled*, and everything was confusion; but the hearer must not be confused.

The action of the captain is not at all like the work of the sailors. What were they *pulling*? *Hauling*? Why? Why did he *bawl*?

**Bawl**, to cry with a loud, full sound; to shout.

**Tarpaulin**, a canvas covered with tar, or any waterproof cloth, used for covering the hatches of a ship, hammocks, boats, etc.

redder and redder, and the artist grew whiter and whiter. At last one day they found him dead before his picture, and they took him up to bury him. The other men looked about in all the pots and crucibles, but they found nothing they had not.

And when they undressed him to put his grave-clothes on him, they found above his left breast the mark of a wound—it was an old, old wound, that must have been there all his life, for the edges were old and hardened; but Death, who seals all things, had drawn the edges together, and closed it up.

And they buried him. And still the people went about saying, "Where did he get his color from?"

And it came to pass that after a while the artist was forgotten — but the work lived.

OLIVE SCHREINER.

23. Sometimes some great truth or some moral lesson lies hidden in a purely imaginative story. The artist painted with his heart's blood; he "put his life into his work." As in "The Building of the Ship,"

"His heart was in his work, and the heart  
Giveth grace unto every art."

Note the beauty and suggestiveness of the sentences.

¶1. Can you imagine why the writer allowed others to paint more notable pictures, — with colors richer and rarer? The writer of an imaginary story may arrange such conditions to suit herself. This writer has used short sentences and few of them, so we may conclude that she considered each one carefully and used only those for which she had need.

But the people *liked the picture*, — *liked the glow*. The results accomplished by the sincere worker, the one who "enters into his work with all his heart," may



be outstripped, but they will not be without commendation.

A young lady was reciting before a large class in one of our schools of elocution. The president of the school, in commenting upon her effort later on, remarked: "Miss ——'s work is full of bad qualities: she knows almost nothing of the art of expression; but she throws herself so completely into her work and enters so heartily into sympathy with her selection, that before we know it we are forgetting to be critical, and are sitting charmed under conditions which in many others we could hardly endure."

¶2. *I cannot tell you.* — Why does he not say, "I will not"?

Have you ever admired the way some one "threw herself into her task"? Noticed how the quality lent beauty and grace to its accomplishment? Do you think she recognized the source of that particular charm herself, — was conscious of it?

*Worked on.* — Unceasing effort: another quality of success. *With his head bent low.* — Humility.

¶3. We can neither imitate nor purchase of another those qualities that grow in the heart.

¶4. *Got redder and redder.* — The improvement that grows with honest effort and perseverance.

¶5. The story-teller gives the "Secret" only by suggestion.

Like the people who gazed on "The Great Stone Face," some will see it more clearly than others.

¶6. The world is full of people hunting for the secret of success, who do not see that it lies in "putting the heart into the work," and "sticking to it."

¶7. Such has ever been the method of those who

## 24. THE GLADIATOR

From *Childe Harold's Pilgrimage*.

I see before me the Gladiator lie ;

He leans upon his hand — his manly brow  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low —  
5 And through his side the last drops, ebbing slow  
From the red gash, fall heavy, one by one,  
Like the first of a thundershower ; and now  
The arena swims around him — he is gone,  
Ere ceased the inhuman shout which hailed the wretch  
who won.

10 He heard it, but he heeded not — his eyes  
Were with his heart, and that was far away :  
He recked not of the life he lost nor prize,  
But where his rude hut by the Danube lay,  
There were his young barbarians all at play,  
15 There was their Dacian mother — he, their sire,  
Butchered to make a Roman holiday —  
All this rushed with his blood — shall he expire  
And unavenged ? Arise, ye Goths, and glut your ire !

LORD BYRON.

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have done " things worth while," and accomplished results that " live."

24. Visions are pictures seen by the eye of the mind. Lord Byron, lingering about the amphitheater at Rome, — as we can readily believe that he did, — no doubt peopled it in his imagination with the vast crowds (80,000 people) that used to gather there. He could see, in his mind's eye, the gladiators and the wild beasts ; could sense the sickening smell of blood, and

hear the huzzas of the multitude : and what he saw, he makes us see.

Lord Byron was an English poet, but spent many years outside his native country. In "Childe Harold's Pilgrimage," he travels through Portugal, Spain, Turkey, Greece, Belgium, and Italy. He spent six years in Italy. This picture of the gladiator is one of the famous gems among his works. Why is it so good?

STANZA 1. Line 1. *The Gladiator*. — See Dictionary. The Romans made slaves of their conquered enemies. Those physically fit were often trained for gladiators.

*Lie*. — Spent ; overcome.

Line 3. *Consents to death*, but will not show the agony that it is causing him.

Line 9. *Why inhuman shout?*

STANZA 2. The opening of the stanza takes us back, in time, to before *he is gone*, etc., line 8, stanza 1.

*His eyes were with his heart*. — He, too, has a vision ; thus we have a picture within a picture.

*Recked not of*. — Thought not of.

**Danube, Barbarians, Dacian, Goths** (lines 13-18). — On the north side of the Danube River, there was at one time a Roman province, called Dacia. About 270 A.D. most of its inhabitants were driven to the south side of the Danube by the Goths and Vandals (barbarous tribes from the north and east) to whom the province was finally relinquished, and by the former of whom it was then settled. The Goths of Dacia lived peacefully for more than fifty years and were converted to Christianity. Then the Huns, a barbarous tribe from Asia, came over and attacked them and the Goths (Visigoths, or western Goths, they were then called) were allowed to move across the Danube and come under the protection of the Romans. But trouble soon arose with the

## 25. THE NEW SOUTH

From a *Toast delivered before the New England Society, New York, December 22, 1886.*

Dr. Talmage has drawn for you, with a master hand, the picture of your returning armies. He has told you how, in the pomp and circumstance of war, they came back to you, marching with proud and victorious tread, reading their glory in a nation's eyes. Will you bear with me while I tell you of another army that sought its home at the close of the late war? An army that marched home in defeat and not in victory; in pathos and not in splendor, but in glory that equalled yours, and to hearts as loving as ever welcomed heroes home. Let me picture to you the footsore Confederate soldier, as, buttoning up in his faded gray jacket the parole which was to bear testimony to his children of his fidelity and faith, he turned his face southward from Appomattox in April, 1865. Think of him as ragged, half-starved, heavy-hearted, enfeebled by want and wounds; having fought to exhaustion, he surrenders his gun, wrings the hands of his comrades in silence, and, lifting his tear-stained and pallid face for the last time to the graves that dot the old Virginia hills, pulls his gray cap over his brow and begins the slow and painful journey. What does he find? — Let me ask you who went to your homes eager to find, in the welcome you had justly earned, full payment for four years'

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Romans; battles were fought; and the Goths were temporarily subdued. Later they rebelled, and for nearly seventy-five years helped the other barbarous tribes to harass Rome.

Who says: *Shall he expire and (be) unavenged?*

*Arise.* — The Goths "arose" so many times that the word is particularly fit. Meaning of *glut*?

25 sacrifice—what does he find when he reaches the home  
he left so prosperous and beautiful? He finds his  
house in ruins, his farm devastated, his slaves free,  
his stock killed, his barn empty, his trade destroyed,  
his money worthless; his social system, feudal in its  
30 magnificence, swept away; his people without law or  
legal status; his comrades slain, and the burdens of  
others heavy on his shoulders.

What does he do—this hero in gray, with a heart  
of gold? Does he sit down in sullenness and despair?  
35 Not for a day. Surely God, who had stripped him of  
his prosperity, inspired him in his adversity. As ruin  
was never before so overwhelming, never was resto-  
ration swifter. The soldier stepped from the trenches  
into the furrows; horses that had charged Federal guns  
40 marched before the plough; and the fields that ran red  
with human blood in April were green with the harvest  
in June. From the ashes left us in 1864 we have raised  
a brave and beautiful city; somehow or other we have  
caught the sunshine in the bricks and mortar of our  
45 homes, and have builded therein not one ignoble  
prejudice or memory.

In my native town of Athens is a monument that  
crowns its central hills—a plain, white shaft. Deep  
cut into its shining side is a name dear to me above the  
50 names of men, that of a brave and simple man who  
died in a brave and simple faith. Not for all the glories  
of New England—from Plymouth Rock all the way  
—would I exchange the heritage he left me in his  
soldier's death. But, sir, speaking from the shadow of  
55 that memory, which I honor as I do nothing else on  
earth, I say that the cause in which he suffered and for  
which he gave his life was adjudged by higher and fuller  
wisdom than his or mine, and I am glad that the  
omniscient God held the balance of battle in His  
60 Almighty Hand, and that the American Union was  
saved from the wreck of war.

HENRY WOODFIN GRADY. (Abridged.)

25. How is Mr. Grady's picture strengthened by the reference to Dr. Talmage's speech? Do you find other examples of contrast in paragraph 1?

**Pomp**, brilliant display.

**Circumstance**, the formality of any event.

*Think of him*, etc. (Line 15). — Apply suggestions given under No. 8.

¶2. Express clearly the sharp contrasts in lines 35-43. How many do you find?

*From the ashes left us in 1864*. — Sherman's devastation.

Referring to it directly, Mr. Grady began with this sentence: "I want to say to General Sherman — who is considered an able man in our parts, though some people think he is kind of careless about fire, that, from the ashes he left us ..."

¶3. *In my native town*. — Mr. Grady was born in Athens, Ga., in 1851.

*A name dear to me*. — Whose name do you infer it to be?

Why is *Plymouth Rock* one of the *glories* of New England?

Before whom is Mr. Grady speaking?

What might *all the way* include?

*Sir*. — Whom does the speaker address? What effect is gained through the direct address?

**Omniscient** (öm nish'žnt), infinitely knowing or wise.

Find an example in this selection of an effective use of series. Explain why it is effective. Of contrast. Of rhetorical interrogation.

Select three portions of especial beauty.

## 26. THE FACE AGAINST THE PANE

1. Mabel, little Mabel,  
With face against the pane,  
Looks out across the night  
And sees the Beacon Light  
A-trembling in the rain.  
She hears the sea-birds screech,  
And the breakers on the beach  
Making moan, making moan.  
And the wind about the eaves  
Of the cottage sobs and grieves;  
And the willow-tree is blown  
To and fro, to and fro,  
Till it seems like some old crone  
Standing out there all alone,  
With her woe!  
Wringing, as she stands,  
Her gaunt and palsied hands,  
While Mabel, timid Mabel,  
With face against the pane,  
Looks out across the night,  
And sees the Beacon Light  
A-trembling in the rain.
2. Set the table, maiden Mabel,  
And make the cabin warm;  
Your little fisher-lover  
Is out there in the storm,  
And your father — you are weeping:  
O Mabel, timid Mabel,  
Go, spread the supper-table,  
And set the tea a-steeping.  
Your lover's heart is brave,  
His boat is stanch and tight;  
And your father knows the perilous reef  
That makes the water white.  
— But Mabel, Mabel darling,

With face against the pane,  
Looks out across the night  
At the Beacon in the rain.

3. The heavens are veined with fire!  
And the thunder, how it rolls!  
In the lullings of the storm  
The solemn church-bell tolls  
For lost souls!  
But no sexton sounds the knell  
In that belfry old and high;  
Unseen fingers sway the bell  
As the wind goes tearing by!  
How it tolls for the souls  
Of the sailors on the sea!  
God pity them, God pity them,  
Wherever they may be!  
God pity wives and sweethearts  
Who wait and wait in vain!  
And pity little Mabel,  
With face against the pane.
4. A boom! — the Lighthouse gun!  
(How its echo rolls and rolls!)  
'Tis to warn the home-bound ships  
Off the shoals!  
See! a rocket cleaves the sky  
From the Fort — a shaft of light!  
See! it fades, and, fading, leaves  
Golden furrows on the night!
5. What made Mabel's cheek so pale?  
What made Mabel's lips so white?  
Did she see the helpless sail  
That, tossing here and there,  
Like a feather in the air,  
Went down and out of sight?  
Down, down, and out of sight!



O, watch no more, no more,  
With face against the pane;  
You cannot see the men that drown  
By the Beacon in the rain!

6. From a shoal of richest rubies  
Breaks the morning clear and cold,  
And the angel on the village spire,  
Frost-touched, is bright as gold.  
Four ancient fishermen,  
In the pleasant autumn air,  
Come toiling up the sands,  
With something in their hands,  
Two bodies stark and white,  
Ah, so ghastly in the light,  
With sea-weed in their hair!

7. O ancient fishermen,  
Go up to yonder cot!  
You'll find a little child,  
With face against the pane,  
Who looks toward the beach,  
And, looking, sees it not.  
She will never watch again!  
Never watch and weep at night!  
For those pretty, saintly eyes  
Look beyond the stormy skies,  
And they see the Beacon Light.

THOMAS BAILEY ALDRICH.

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26. **Beacon Light**, a signal light on rocks or shoals to warn of danger; not necessarily a lighthouse.

Points to appreciate:

The drowning of the fishermen is made sadder because of the watching, waiting girl.

Effects are not always gained through contrast as

in No. 22. This waiting girl is placed in an atmosphere of foreboding; — the Beacon Light, the rain, the screeching of the seabirds, the moaning of the breakers, the sobbing and grieving of the wind, the sorrowful bending of the willow (the poetical symbol, among the trees, of grief), all prepare us to meet with sympathy the timid little girl with face against the pane.

STANZA 2. But a cheerful contrasting picture, nevertheless, is present. It is in the warm cabin, the spread table, the steeping tea which the little maiden should prepare; and half chidingly, but wholly lovingly, we urge the little duties, and remind her of the experience of one and the bravery of both of those for whom she waits. But of little avail. The cheery words are far outweighed by the awful fear in her heart of the terrible storm without. Her father may *know* the perilous reef, and both may be brave, but she knows the sea, and she fears the sea, and in her fear she forgets to cover her eyes from the flashing light, or to stop her ears against the rolling thunder. *With face against the pane*, she looks out across the night at the Beacon in the rain.

STANZA 3. Line 1. — Can you see it?

Line 2. — Can you hear it? Can you imagine a storm so hard that the wind could move a church-bell? — Not to swing it back and forth joyfully, but enough to make the sides strike the clapper now and then. How ghostly it would sound in the lulls of a storm on a dark and awful night! How suggestive of the deaths so probable on that wild and hungry sea! God pity them! — We are only human to let the cry escape us as we sense their danger. *God pity wives and sweet-hearts*. — Humanity is full of sympathy: God meant

us to be so. *And pity little Mabel.* — She is our own particular friend.

STANZA 4. The danger grows greater: the lighthouse gun is fired. That is to warn the homebound ships that might lose their bearings in the blackness of the night. In so great a storm, even the gun is not considered sufficient and the rockets are brought into use, cleaving the sky far, far upward, and leaving golden furrows, whose beauty is almost forgotten in the horror of the condition that required their use.

Unnoted was the beauty by Mabel. What she saw we can only guess. What she may have seen we afterwards learn. Courage and experience had meant nothing. How or why it happened, we do not know, but we do know that all watching thereafter was in vain; and we know, from the closing stanza, that the timid heart could not and did not bear the sight.

STANZA 6. Again we have a contrast. The storm is over; the ruin is wrought. Nature comes forth smiling — but cold. The poet could not introduce too much of brightness, lest it mar the tragedy of the final scenes. Even *the angel on the village spire* is suggestive when we stop to think, for the warmth of the angel's brightness is cooled.

Why do you think the poet chose old men to bear the bodies, and what do you think of the effectiveness of his manner of telling us that the father and the little fisher-lover are dead? Does he say so? Why do we know it? How do we know that the child, also, is dead (stanza 7)?

Ancient, of persons, venerable; hoary.

What *Beacon Light* is referred to in the last stanza?

## 27. THE VICTOR OF MARENGO

Napoleon was sitting in his tent ; before him lay a map of Italy. He took four pins and stuck them up ; measured, moved the pins, and measured again. " Now," said he, " that is right ; I will capture him  
5 there ! "

" Who, sir ? " said an officer.

" Melas, the old fox of Austria. He will retire from Genoa, pass Turin, and fall back on Alexandria. I shall cross the Po, meet him on the plains of La-  
10 conia, and conquer him there," and the finger of the child of destiny pointed to Marengo.

Two months later the memorable campaign of 1800 began. The 20th of May saw Napoleon on the heights of St. Bernard. The 22d, Lannes, with the army of  
15 Genoa, held Padua. So far, all had been well with Napoleon. He had compelled the Austrians to take the position he desired ; reduced the army from one hundred and twenty thousand to forty thousand men ; dispatched Murat to the right, and June 14th moved  
20 forward to consummate his masterly plan.

But God threatened to overthrow his scheme ! A little rain had fallen in the Alps, and the Po could not be crossed in time. The battle was begun. Melas, pushed to the wall, resolved to cut his way out ; and  
25 Napoleon reached the field to see Lannes beaten, Champeaux dead, Desaix still charging old Melas, with his Austrian phalanx at Marengo, till the consular guard gave way, and the well-planned victory was a terrible defeat.

Just as the day was lost, Desaix, the boy General, sweeping across the field at the head of his cavalry, halted on the eminence where stood Napoleon. There was in the corps a drummer-boy, a gamin whom Desaix had picked up in the streets of Paris. He had  
35 followed the victorious eagle of France in the campaigns of Egypt and Germany. As the columns

halted, Napoleon shouted to him: "Beat a retreat!"

The boy did not stir.

"Gamin, beat a retreat!"

40 The boy stopped, grasped his drumsticks, and said:  
"Sir, I do not know how to beat a retreat; Desaix  
never taught me that; but I can beat a charge,—oh!  
I can beat a charge that will make the dead fall into  
line. I beat that charge at the Pyramids; I beat that  
45 charge at Mount Tabor; I beat it again at the bridge  
of Lodi. May I beat it here?"

Napoleon turned to Desaix, and said: "We are  
beaten; what shall we do?"

50 "Do? Beat them! It is only three o'clock, and  
there is time to win a victory yet. Up! the charge!  
beat the old charge of Mount Tabor and Lodi!"

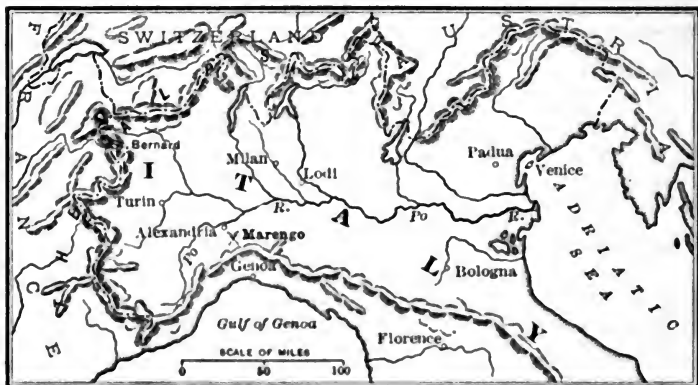
A moment later the corps, following the sword-gleam  
of Desaix, and keeping step with the furious roll of the  
gamin's drum, swept down on the host of Austrians.  
55 They drove the first line back on the second—both  
on the third, and there they died. Desaix fell at the  
first volley, but the line never faltered, and as the  
smoke cleared away, the gamin was seen in front of his  
line marching right on, and still beating the furious  
60 charge. Over the dead and wounded, over breast-  
works and fallen foe, over cannon belching forth their  
fire of death, he led the way to victory, and the fifteen  
days in Italy were ended.

To-day men point to Marengo in wonder. They  
65 admire the power and foresight that so skillfully  
handled the battle, but they forget that a general  
only thirty years of age made a victory of a defeat.  
They forget that a gamin of Paris put to shame "the  
child of destiny."

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27. The timely arrival of Desaix at the battle of Marengo is one of the most dramatic events in history.

Marengo, the scene of the battle between the French, under Napoleon, and the Austrians, under Melas, in 1800.



Lines 1-6. Observe Napoleon's movements. His deliberate exactness is shown in *measured*, *moved the pins*, and *measured again*: make the picture very clear for your hearers.

The query of the officer shows that Napoleon had been working quietly by himself.

Lines 7-11. The moving of large armies long distances takes time. Napoleon realized this as he traced the movements of his enemies and then balanced them with his own plans. Keep the plans clear for your hearers.

*There* (line 10).—How do you like the author's method of introducing the name of the great decisive battle? Melas crossed the short distance from Alexandria (Alessandria) to Marengo, March 14.

*The child of destiny*.—A term applied to Napoleon.—Why? Meaning of *destiny*?

Lines 12-24. *St. Bernard*. — Napoleon had collected his army at Dijon in France. The Austrians would not believe that he intended to attempt the crossing of the Alps. The hazardous undertaking was accomplished in five days.

*The position he desired*. — Marengo.

How many men had the Austrians lost in the campaign? (About 22,000 men were engaged on each side at Marengo.)

*Murat*. — At the head of the French cavalry. With Lannes advancing from the direction of Padua, Napoleon from St. Bernard, and Murat *dispatched to the right*, can you realize how Baron Melas might be *pushed to the wall* (line 24)?

Lines 25-39. *Lannes, Champeaux*; French officers.

*Desaix*, one of the most eminent generals of the French republic. He distinguished himself in the Campaign in Egypt (line 35) and for his good services had been made Commander of Upper Egypt. Returning therefrom he "found Napoleon marching to the conquest of Italy. With a small squadron he hastened to join the first consul, whom he overtook at Marengo. His timely arrival changed the fortune of the day; but in the moment of victory he was killed.

*Consular guard*. — Napoleon was not declared Emperor of the French until four years later. At this time the executive power was vested in three consuls (elected for a term of ten years) of whom he was one, — the "first."

*Just as the day was lost* (line 30). — Unlooked-for contrast with the expectation based upon Napoleon's careful plans and successive victories.

*The boy General*. — Desaix was now about thirty-two years of age. He was born in 1768.

*Halted* (line 32). — Contrast the movement with

*sweeping* (line 31). Can you imagine the meeting between Napoleon and the friend whom he had left in Egypt? Never was timelier arrival.

*There was in the corps.* — A new feature is introduced into the story. *A gamin.* — A street urchin, or street arab. *In whose corps?*

\* Lines 40-46. Can you see the boy as he *stopped* with *grasped drumsticks*? What is his manner? — Is it uncertain? Puzzled? Embarrassed? Protesting? Do you think Desaix had purposely omitted to teach him that? Why?

Napoleon would be on horseback; the boy afoot. Can you see Napoleon as the boy saw him? In which direction will you look, — on a level, downward, or upward?

**Mount Tabor**, in Syria, where Napoleon defeated the Turks with great slaughter in the war between France and Turkey the year before.

Lines 47-63. Contrast Napoleon's speech with the impetuous, earnest, and yet excited pleading of the boy. Does he seem to disregard the boy?

Who gives the command that wins the day, and whose *sword-gleam* is followed? Who *died*? Whose *corps* (line 52)?

Who was the real leader after Desaix fell?

Study the series beginning with *over* (line 60). Is there a gradation in the ideas? With which word is the climax reached? *Ans. Victory.*

*Were ended.* — It is said that the Austrians might have regained themselves, but in the swift onslaught, Melas "quite lost his head" and the following day "signed a convention



## 28. THE EAGLE

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

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

ALFRED TENNYSON.

by which Austria sacrificed almost all of Northern Italy." Through the battle, "the Austrians lost all they had gained in eighteen months and by twenty victories." They had been very successful before Napoleon took command.

What qualities of a good story does "The Victor of Marengo" possess?

28. STANZA 1. Phrase correctly. Does *in lonely lands* locate the *sun*, or tell where he *clasps the crag*? Or where he *stands*?

How could the eagle be *ring'd with the azure world*?

STANZA 2. Line 1 has been the subject of much criticism and comment; some maintaining that the sea never appears thus, and others that they have seen it look just that way. Tennyson is invariably true to nature. Is he describing the sea as we might see it, or as it would appear from the eagle's crag *close to the sun*? If the latter, how might even a billowy sea look from that height?

Feeling the meanings of some words tone-colors our manner of saying them. Are there any words of that kind in this stanza? How about *crawls* and *thunderbolt*?

## 29. THE MAYFLOWER

From an *Oration on the First Settlement of New England*,  
delivered at Plymouth, December 22, 1824.

<sup>1</sup> Methinks I see it now, that one solitary, adventurous vessel, the *Mayflower* of a forlorn hope, freighted with the prospects of a future State, and bound across the unknown sea. <sup>2</sup> I behold it pursuing, with a thousand misgivings, the uncertain, the tedious voyage. <sup>3</sup> Suns rise and set, and weeks and months pass, and winter surprises them on the deep, but brings them not the sight of the wished-for shore. <sup>4</sup> I see them now, scantily supplied with provisions, crowded almost to suffocation in their ill-stored prison, delayed by calms, pursuing a circuitous route; and now, driven in fury before the raging tempest, in their scarcely seaworthy vessel. <sup>5</sup> The awful voice of the storm howls through the rigging. <sup>6</sup> The laboring masts seem straining from their base; the dismal sound of the pumps is heard; the ship leaps, as it were, madly from billow to billow; the ocean breaks, and settles with ingulfing floods over the floating deck, and beats with deadening weight against the staggering vessel.

<sup>1</sup> I see them escaped from these perils, pursuing their all but desperate undertaking, and landed at last, after a five months' passage, on the ice-clad rocks of Plymouth, weak and exhausted from the voyage, poorly armed, scantily provisioned, depending on the charity of their shipmaster for a draught of beer on board, drinking nothing but water on shore, without shelter, without means, surrounded by hostile tribes.

<sup>1</sup> Shut now the volume of history, and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers? <sup>2</sup> Tell me, man of military science, in how many months they were all swept off by the thirty savage tribes enumerated within the boundaries of New England? <sup>3</sup> Tell me, politician,

how long did this shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast? <sup>4</sup> Student of history, compare for me the baffled projects; the deserted settlements, the abandoned adventurers of other times; and find the parallel of this. <sup>5</sup> Was it the winter storm, beating upon the houseless heads of women and children? was it hard labor and spare meals? was it disease? was it the tomahawk? was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart, aching in its last moments at the recollections of the loved and left, beyond the sea? was it some or all of them united that hurried this forsaken company to their melancholy fate? <sup>6</sup> And is it possible that neither of these causes, that not all combined, were able to blast this bud of hope? <sup>7</sup> Is it possible that from a beginning so feeble, so frail, so worthy, not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, a reality so important, a promise yet to be fulfilled so glorious?

EDWARD EVERETT.

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29. Exercise continually the habit of grasping all the thoughts with which words come laden. Why *one solitary*? Why *adventurous*? Why *of a forlorn hope*? Why *freighted*?

Prospects, grounds for hope or expectation.

Why *a thousand misgivings*? Why *uncertain*? Why *tedious*?

What example of gradation do you find in ¶1?

Sentences 5-7 of ¶3 present not only some very vivid pictures, but also an interesting study in interrogation. *Was it* (sentence 5) how many things? That did what?

What was the motive in asking these questions?

## 30. THE AMERICAN FLAG

*Stanza 1.*

When Freedom from her mountain height  
 Unfurled her standard in the air,  
 She tore the azure robe of night,  
 And set the stars of glory there.  
 5 She mingled with its gorgeous dyes  
 The milky baldrick of the skies,  
 And striped its pure celestial white  
 With streakings of the morning light;  
 Then, from his mansion in the sun,  
 10 She called her eagle bearer down,  
 And gave into his mighty hand  
 The symbol of her chosen land.

JOSEPH RODMAN DRAKE.

30. More figurative language. Compare No. 13.

Line 1. Would a less exalted idea of Freedom or a less elevated position have been in harmony with the imaginative ideas in the succeeding lines?

Line 2. *Unfurled*. — A word that suggests both opening and spreading something large to the wind, as a flag or a sail.

*Standard*. — See title, "The American Flag."

Line 3. Could this *azure robe of night* come from the same kind of night as the one that threw *her silver mantle o'er the dark* in No. 17?

Line 4. *There*. — Where?

Glory, distinction accorded by common consent to a person or thing.

Line 5. *Its*. — Whose? (Of the *azure robe of night* or of the *standard*?) Meaning of *dyes*?

*Gorgeous*, showy; resplendent; very bright.

Line 6. *Milky baldric* (belt) — the Milky Way.

Is the poet here using for his comparison the stars of the Milky Way, or the long, white, luminous effect produced by the multitude of stars? Does he refer to the stars of the flag or to the white bars?

Line 7. To what does *its* refer — to the *standard*, the *azure robe of night*, or *the milky baldric*?

Line 8. To which color does this refer?

Line 9. How do you like the figurative language? We cannot apply cold logic to such expressions. They will not stand the test. Still we have no quarrel with the poet. We sense the meaning clearly and pay our tribute to the beauty in which his thought is clothed. In this particular instance, the poet is but carrying out the proportions of the picture as he began it. *Freedom*, on the mountain height, must find her *eagle* proportionately above her.

*Symbol* (line 12). — See *standard*, line 2, and also "The American Flag," title.

Memorize.

The broad appeal that literature makes to the imagination may be seen in the following list:

- |       |       |   |
|-------|-------|---|
| Chap. | I.    | Nos. 21, 23, 24, 25, 26, 27, etc.             |
| Chap. | II.   | Nos. 7, 16, 17, 18, 29, 30, 31, 34, 38, etc.  |
| Chap. | III.  | Nos. 10, 17, 18, 20, 21, 24, 25, 29, etc.     |
| Chap. | IV.   | Nos. 6, 7, 14, 17, 20, 22, 24, 25, 26, etc.   |
| Chap. | V.    | Nos. 12, 17, 22, 24, 25, 29, 31, 32, 33, etc. |
| Chap. | VI.   | Nos. 14, 16, 20, 25, 28, 29, 30, 31, 32, etc. |
| Chap. | VII.  | Nos. 29, 30, 48, 50, 51, 54, 55, 56, 57, etc. |
| Chap. | VIII. | Nos. 13, 20, 21, 22, 24, 25.                  |
| Chap. | IX.   | Nos. 14, 16, 19, 20, 22, 23, 24.              |
| Chap. | X.    | Nos. 4, 5, 6, 7, 11, 12, 13, 15, 17, 18, etc. |

- Chap. XI. (Part I) Nos. 11, 12, 13, 14, 15, 21, 23, etc.  
 (Part II) Nos. 4, 5, 6, 7, 8, 17, 18, 20, etc.  
 (Part III) Nos. 1, 5, 7, 8, 9, 10, 11, 12, etc.
- Chap. XII. Nos. 1, 2, 3, 4, 5, 10, 11, 12, 13, 14, 15, etc.
- Chap. XIII. Nos. 6, 8, 12, 14, 16, 18, 19, 20.
- Chap. XIV. Nos. 16, 17, 19, 21, 22, 23, 24, 25, 26, etc.

### SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. (No. 2.) Which words appeal to the imagination through the sight? Through the hearing? The feelings?

2. (No. 14.) Describe a picture that would illustrate line 1, stanza 1.

3. The same, line 2.

4. The same, line 3.

5. The same, line 4.

6. (Nos. 14-17.) Which description do you consider the finest? Give your reasons for so deciding.

7. (No. 23.) What was the secret of the artist's success?

8. (No. 27.) What qualities of a good story does "The Victor of Marengo" possess?

9. (No. 28.) How could an eagle be *ring'd with the azure world*?

Explain why the expressions *wrinkled sea* and *crawls* may be permissible.

10. (No. 30.) Explain the meaning of lines 5 and 6; lines 7 and 8.

Why is the Eagle's mansion placed *in the sun*?

## CHAPTER XVI

### STUDIES IN INTERPRETING THE SPIRIT OF THE SELECTION

It is not enough that the reader present the thought of the selection, in a large variety of reading matter; he must present also the spirit of the selection.

Considerable work has already been done along this line in preceding chapters. Many selections have contained dialogue and conversation, and although they were being considered at the time from other viewpoints, the reader has been urged to present conversation "naturally," — that is, to try to understand just how the speakers would feel; to try to feel as they felt; and to speak as they spoke. The emotional motives behind Exclamations and behind many Interrogations have been studied and interpreted. Contrasts in emotions have been presented, and Quick Changes in emotions, and many of the studies in Quotations contained spirited parts. The Imagination has painted pictures that have stirred the emotions; Gradations in emotions have been felt; and stanza after stanza of poetry has been studied in the effort to catch the spirit of each refrain, — for while a large part of our reading matter appeals to the intellectual powers, an equally large part appeals to the emotional nature.

The spirit in which a part is to be read is often

plainly indicated by the author in the context (see Nos. 4, 6, 7); and sometimes it must be gleaned from the thought (1, 2). Sometimes it appears in single words (8); often it changes from clause to clause (9); and sometimes it becomes the "atmosphere" of an entire selection (18, 20). No selection of any length is uniformly in but one spirit.

### PEDAGOGICAL INTRODUCTION

Chapter XVI deals particularly with the development of the emotional nature. Its aim is to lead the pupils to feel, and to express what they feel. We never know what a pupil is capable of, along this line, until we test him and train him. There is no normal boy or girl whose feelings cannot be touched along some line. But a pupil who responds admirably to a serious sentiment may require long stimulation before he will loose the rein to jollity or enthusiasm. Another will love the cheerful things, and shrink from the sad. Some will appear to shrink from everything. The cause may be diffidence, self-consciousness, embarrassment, fear, — all of which are foes to abandon.

Here again the teacher must be the leader. She must be able, through her ability to appeal to the imagination, to throw about the class the "atmosphere" of the selection. She must be able to read facial expression, and to gauge the moment to call for utterance.

It has been said that what we need to-day is teachers who are themselves lovers of the beautiful, the sublime, the tender; but what we need is teachers who not only love such things, but who also know how to express



that love (either through reading or conversation) in such a way that the sentiment will grow in the hearts of their pupils until they, in turn, become willing, — nay, anxious, — to express it to others.

“ I can't read,

‘ Rollicking robin is here again, ’ ”

says a teacher; “ I don't feel like it.” For shame! Then you are too serious to reign in the schoolroom. Take a Saturday off, and smile! Say *rollicking, rollicking, rollicking*, over and over again, till a laugh leaks down to your drying heart, and the spirit of spring starts again. Will it pay? Try, and see. — Then smile it down into the eyes of your class and watch the same spirit take life in their faces.

If a pupil is timid and shrinking, do not ask for more than a line, or a sentence, or, maybe, a clause, — or a word. And do not ask for that until the spirit of the passage has been coaxed to his face, — then praise the least effort (with a word), — and have him try it again! — and maybe again, before the aroused spirit has time to abate.

An important need in the teaching of emotional selections is that both the teacher and the class shall be responsive to the mood of the thought and the reader. How patriotic, how sad, how happy, how sympathetic, how sorry, how jolly can I make the class feel, — is the problem for the reader. How patriotic, how sad, how happy, how sorry did he make you feel, — is the question for the class.

Train pupils to recognize the spirit behind a sentence or selection; and see to it that they have the necessary vocabulary for expressing the various emotions.

Exercises in which the same expression is used to convey a variety of impressions will be most helpful in developing spirited expression. In her "Advanced Elocution," Mrs. Shoemaker suggests that *well* and *no* be read to express the following ideas:

Well	{	Question	No	{	Question
		Consent			Negation
		Doubt			Positive Negation
		Sarcasm			Angry Negation
		Completeness			Uncertainty
		Something to be added			Surprise
					Sarcasm
					Qualification

Many exercises along this line can be invented. For example:

*Good morning* may be read pleasantly, gruffly, brightly, sadly, laughingly, gravely, formally, indifferently, coldly, angrily, surprisedly, etc.

The expression, *Have you finished the work*, may be read as a simple question, or we can put into it surprise, indignation, impatience, anger, severity, astonishment, formality, coldness, pleasantness, brightness, sympathy, gruffness, haste, etc.

The expression, *I am the king*, may be given in response to a variety of conditions and moods, as the following will show:

#### Provocative expressions.

#### Replies.

Are you the king?	[Simple query.]	I am the king.
Are you the king?	[I am surprised.]	I am the king.
Are you the king?	[I cannot believe it.]	I am the king.
Are you the king?	[Tauntingly.]	I am the king.
You are not the king.	[Positively.]	I am the king.
You are not the king.	[More positively.]	I am the king.
You are not the king.	[Teasingly.]	I am the king.

## SELECTIONS AND SUGGESTIVE STUDIES

1. He laughed till the tears ran down his face.
2. She buried her face in her mother's lap and sobbed.
3. The wicked flee when no man pursueth ; but the righteous are bold as a lion.
4. "In two days," Cromwell said coolly, "the city will be in our hands."
5. "The Indians," said Braddock, "may frighten continental troops, but they can make no impression on the king's regulars."
6. "Have you read to-day's papers?" she asked indifferently. And he replied quite as indifferently, "I have looked them over."
7. There dwelt a miller, hale and bold,  
Beside the river Dee ;  
He worked and sang from morn till night,  
No lark more blithe than he.  
And this the burden of his song

- 1, 2. Enter appreciatively into the sentiment. Note the contrast between the two selections.
3. Imagine how one stands, and feels, and looks, and talks when he is *bold as a lion*.
4. The speaker is sure of his statement.
5. Pride.
7. Lightness and brightness balanced with gravity in both description and conversation.

Forever used to be, —  
 “ I envy nobody, no, not I,  
 And nobody envies me ! ”

“ Thou’rt wrong, my friend ! ” said old King Hal,  
 “ As wrong as wrong can be ;  
 For could my heart be light as thine,  
 I’d gladly change with thee.  
 And tell me now what makes thee sing  
 With voice so loud and free,  
 While I am sad, though I’m the king,  
 Beside the river Dee ? ”

*The Miller of the Dee* — ISAAC BICKERSTAFF AND CHARLES MACKAY.

8. <sup>1</sup> The similarity of motion in families is another subject well worth the consideration of the naturalist: the soaring of the birds of prey, — the floating of the swallows, with their short cuts and angular turns, — the hopping of the sparrows, — the deliberate walk of the hens and the strut of the cocks, — the waddle of the ducks and geese, — the slow, heavy creeping of the land turtle, — the graceful flight of the sea turtle under the water, — the leaping and swimming of the frog, — the swift run of the lizard, like a flash of green or red light in the sunshine, — the dart of the pickerel, — the leap of the trout, — the fluttering flight of the

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8. A selection that is full of expressive words; that is, words vividly representing the meaning or the feeling meant to be conveyed.

Think of the meaning of these words as you utter them: *soaring, floating, deliberate walk, strut, waddle, slow, heavy, creeping, graceful flight, leaping, swift run, dart, leap, quivering, slow crawling*, etc. Imagine each movement until the idea colors the utterance.

(The list may be placed on the blackboard for class drill.)

butterfly, — the quivering poise of the humming bird, — the slow crawling of the snail, — the sideway movement of the sand crab, — the backward walk of the crawfish, — the almost imperceptible gliding of the sea anemone over the rock. <sup>2</sup> In short, every family of animals has its characteristic action:

*Methods of Study in Natural History* — LOUIS AGASSIZ. (Abridged.)

9. Good name in man and woman, dear my lord,  
Is the immediate jewel of their souls.  
Who steals my purse steals trash; 't is something,  
nothing;  
'T was mine, 't is his, and has been slave to  
thousands;  
<sup>5</sup> But he that filches from me my good name  
Robs me of that which not enriches him  
And makes me poor indeed.

*Othello. Act III. Scene III* — WILLIAM SHAKESPEARE.

10. From the workshop of the Golden Key, there issued forth a tinkling sound, so merry and good-humored, that it suggested the idea of some one working blithely, and made quite pleasant music. . . . Tink, tink, tink, — clear as a silver bell, and audible

For further exercises of this variety, see :

Chap. VII. No. 48.

Chap. XIV. Nos. 17, 19, 21, 22.

Chap. XV. Nos. 1-3, 10, 12, 14, 20, 22, 26, 29.

9. Lines 1, 2, earnestness; 3, 4, indifference; 5-7, seriousness.

Memorize.

10. Cheerfulness.

¶1. Study *tinkling*; *merry*; *good-humored*; *blithely*; *tink, tink, tink*.

at every pause of the street's harsher noises, as though it said, "I don't care; nothing puts me out; I am resolved to be happy."

Women scolded, children squalled, heavy carts went rumbling by, horrible cries proceeded from the lungs of hawkers; still it struck in again, no higher, no lower, no louder, no softer; not thrusting itself on people's notice a bit the more for having been outdone by louder sounds, — tink, tink, tink, tink, tink.

It was a perfect embodiment of the still small voice, free from all cold, hoarseness, huskiness, or unhealthiness of any kind. Foot passengers slackened their pace, and were disposed to linger near it; neighbors who had got up splenetic that morning, felt good-humor stealing on them as they heard it, and by degrees became quite sprightly; mothers danced their babies to its ringing; still the same magical tink, tink, tink, came gayly from the workshop of the Golden Key.

<sup>1</sup> Who but the locksmith could have made such music? <sup>2</sup> A gleam of sun shining through the unshashed window, and chequering the dark workshop with a broad patch of light, fell full upon him, as though attracted by his sunny heart. <sup>3</sup> There he stood working at his anvil, his face all radiant with exercise and gladness, his sleeves turned up, his wig pushed off his shining forehead — the easiest, freest, happiest man in all the world.

*Barnaby Rudge* — CHARLES DICKENS.

¶2. Study *scolded*; *squalled*; *rumbling*; *tink, tink*.

¶4. SENTENCE 3. Do you like that man? Would you like to know him? — To work with him? Do you feel acquainted with him?

Make the spirit of the pictures so plain that your hearers not only see the pictures but catch the cheerfulness.

11. Hurrah! hurrah for Sheridan!  
 Hurrah! hurrah for horse and man!  
 And when their statues are placed on high,  
 Under the dome of the Union sky,  
 5 The American soldiers' Temple of Fame,  
 There with the glorious general's name,  
 Be it said, in letters both bold and bright,  
 "Here is the steed that saved the day,  
 By carrying Sheridan into the fight,  
 10 From Winchester, twenty miles away!"

*Sheridan's Ride* — THOMAS BUCHANAN READ.

12. "What is this that ye do, my children? what  
 madness has seized you?  
 Forty years of my life have I labored among you,  
 and taught you,  
 Not in word alone, but in deed, to love one an-  
 other!  
 Is this the fruit of my toils, of my vigils and  
 prayers and privations?"

### 11. Enthusiasm.

What relation does line 5 bear to line 4?

*Be it said* — where (line 7)?

In 1864, Sheridan and Early were fighting in the Shenandoah Valley and Sheridan was winning. But during an absence of Sheridan from his army, Early unexpectedly fell upon it and surprised it into a panic-stricken retreat. Sheridan was at Winchester, — twenty miles away, but he could hear the cannon with their "terrible grumble, and rumble, and roar," and mounting his horse, he raced the twenty miles to the scene of the disaster. A great cheer greeted him as he came in sight of the fleeing cavalry. "We must face the other way," he shouted; — and they did; — and won.

### 12. Seriousness.

5 Have you so soon forgotten all lessons of love  
and forgiveness?

This is the house of the Prince of Peace, and  
would you profane it

Thus with violent deeds and hearts overflowing  
with hatred?

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

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

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

Let us repeat that prayer in the hour when the  
wicked assail us,

Let us repeat it now, and say, 'O Father, forgive  
them!'"

*Evangeline* — HENRY WADSWORTH LONGFELLOW.

The Acadians, summoned to the church to learn the will of their monarch, found themselves prisoners. They stood silent a moment in speechless wonder and then madly rushed to the doorway.

"Vain was the hope of escape; and cries and fierce imprecations

Rang through the house of prayer."

Basil, the blacksmith, who shouted: "Down with the tyrants of England!" and, "Death to these foreign soldiers!" was dragged to the pavement. It was "In the midst of the strife and tumult of angry contention," that Father Felician,

"Entered, with serious mien, and ascended the steps of the altar.

Raising his reverend hand, with a gesture he awed into silence

All that clamorous throng; and thus he spake to his people;



13. Rollicking Robin is here again;  
 What does he care for the April rain?  
 Care for it? Glad of it. Doesn't he know  
 That the April rain carries off the snow,  
 5 And coaxes out leaves to shadow his nest,  
 And washes his pretty red Easter vest,  
 And makes the juice of the cherry sweet,  
 For the hungry little robins to eat?  
 "Ha, ha, ha!" hear the jolly bird laugh,  
 10 "That isn't the best of the story by half."

*Sir Robin* — LUCY LARCOM.

14. <sup>1</sup> Gently, silently, the love of a great people bore  
 the pale sufferer to the longed-for healing of the sea, to  
 live or to die, as God should will, within sight of its  
 heaving billows, within sound of its manifold voices.  
<sup>2</sup> With wan, fevered face tenderly lifted to the cooling  
 breeze, he looked out wistfully upon the ocean's chang-  
 ing wonders; on its fair sails, whitening in the morning

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Deep were his tones and solemn; in accents measured  
 and mournful."

13. Jollity.

Rollicking, moving or playing in a gay, careless, merry  
 manner.

What is the motive behind each question? To what  
 statement is each equivalent?

Line 10. *The story of what?*

How many things are not *the best of the story by half?*  
 What are they?

Read the story so that your hearers will wish to know  
 the other half.

14. Sympathy.

*Gently* is a hard word to say gently.

light ; on its restless waves, rolling shoreward to break and die beneath the noonday sun ; on the red clouds of evening arching low to the horizon ; on the serene and shining pathway to the stars. <sup>3</sup> Let us think that his dying eyes read a mystic meaning which only the rapt and parting soul may know. <sup>4</sup> Let us believe that in the silence of the receding world he heard the great waves breaking on a further shore, and felt already upon his wasted brow the breath of the eternal morning.

*Eulogy of Garfield* — JAMES GILLESPIE BLAINE.

15. Little Nell was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life ; not one who had lived and suffered death. . . .

She was dead, and past all help, or need of it. The ancient rooms she had seemed to fill with life, even while her own was waning fast, — the garden she had tended, — the eyes she had gladdened, — the noiseless haunts of many a thoughtful hour, — the paths she had trodden as it were but yesterday, — could know her never more.

*Old Curiosity Shop* — CHARLES DICKENS.

Why *wistfully* (sentence 2) ?

What is a *mystic* meaning (sentence 3) ? What *mystic meaning* might be read in each of the things mentioned in sentence 2 ?

To what *further shore* (sentence 4) does the author allude ?

What is the meaning of *eternal morning* ?

15. Sadness, with beauty.

¶1. Do not miss the balance between *dead* and *sleep* (line 1). *Seemed* — not really was.

16. The golden ripple on the wall came back again, and nothing else stirred in the room. The old, old fashion! The fashion that came in with our first garments, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion, — Death!

Oh, thank God, all who see it, for that older fashion yet, of Immortality! And look upon us, angels of young children, with regards not quite estranged, when the swift river bears us to the ocean!

*Dombey and Son* — CHARLES DICKENS.

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

*The Village Blacksmith* — HENRY WADSWORTH LONGFELLOW.

*Not.* — Observe the contrast.

¶2. Consider the wide variation in the retrospective thought of the parts of the series.

**Haunt**, the place to which one often resorts.

16. The solemnity of death. — The death of little Paul.

Can you feel the hush pervading the scene?

Note the poetic melody of the long open vowels.

**Regards**, affections. **Estranged**, diverted; withdrawn.

To what *swift river* does the writer refer?

17. Reverie.

Wherein lies its beauty? Its power to touch hearts?

## 18. THE VOICE OF SPRING

I come, I come! ye have called me long —  
 I come o'er the mountains with light and song!  
 Ye may trace my steps o'er the wakening earth  
 By the winds which tell of the violet's birth,  
 By the primrose stars in the shadowy grass,  
 By the green leaves opening as I pass.

I have looked o'er the hills of the stormy North,  
 And the larch has hung all his tassels forth,  
 The fisher is out on the sunny sea,  
 And the reindeer bounds o'er the pastures free,  
 And the pine has a fringe of softer green,  
 And the moss looks bright where my step hath been.

I have sent through the wood paths a glowing sigh,  
 And called out each voice of the deep blue sky, —  
 From the night bird's lay through the starry time,  
 In the groves of the soft Hesperian clime,  
 To the swan's wild note by the Iceland lakes,  
 When the dark fir branch into verdure breaks.

From the streams and founts I have loosed the chain,  
 They are sweeping on to the silvery main,  
 They are flashing down from the mountain brows,  
 They are flinging spray o'er the forest boughs,  
 They are bursting fresh from their sparry caves,  
 And the earth resounds with the joy of waves!

Come forth, O ye children of gladness! come!  
 Where the violets lie may be now your home.  
 Ye of the rose-lip and dew-bright eye,  
 And the bounding footstep to meet me fly.  
 With the lyre, and the wreath, and the joyous lay,  
 Come forth to the sunshine, — I may not stay.

FELICIA HEMANS. (Abridged.)

## 19. THE RAINY DAY

The day is cold, and dark, and dreary;  
 It rains, and the wind is never weary;  
 The vine still clings to the mouldering wall,  
 But at every gust the dead leaves fall,  
 And the day is dark and dreary.

My life is cold, and dark, and dreary;  
 It rains, and the wind is never weary;  
 My thoughts still cling to the mouldering Past,  
 But the hopes of youth fall thick in the blast,  
 And the days are dark and dreary.

Be still, sad heart! and cease repining;  
 Behind the clouds is the sun still shining;  
 Thy fate is the common fate of all,  
 Into each life some rain must fall,  
 Some days must be dark and dreary.

HENRY WADSWORTH LONGFELLOW.

## 18. Joy.

Hear the music in the lines and in the words themselves; see the beauty in the personification and in such expressions as *primrose stars*, *shadowy grass*, *leaves opening as I pass*, *sunny sea*, *reindeer bounds*, *pastures free*, *fringe*, *softer green*, *founts* (Do you like it better than fountains, even if the meter would allow the latter?), etc.

**Hesperian** (hěs pē'rī'ăn), pertaining to Hesperia, a name given by poets to both Italy and Spain.

19. Sadness and consolation. Trace the balanced portions between stanzas 1 and 2.

## 20. THE THROSTLE

“ Summer is coming, summer is coming.  
 I know it, I know it, I know it.  
 Light again, leaf again, life again, love again,”  
 Yes, my wild little Poet.

Sing the new year in under the blue.  
 Last year you sang it as gladly.  
 “ New, new, new, new ! ” Is it then *so* new  
 That you should carol so madly ?

“ Love again, song again, nest again, young again,”  
 Never a prophet so crazy !  
 And hardly a daisy as yet, little friend,  
 See, there is hardly a daisy.

“ Here again, here, here, here, happy year ! ”  
 O warble unchidden, unbidden !  
 Summer is coming, is coming, my dear,  
 And all the winters are hidden.

ALFRED TENNYSON.

## 20. A gem of happy abandon.

During 1888-1889 Mr. Tennyson had a severe attack of rheumatism, and we read: “ Throughout the winter he fed the thrushes and other birds as usual out of his window. Towards the end of the month of February he sat in his kitchen-garden summerhouse, listening attentively to the different notes of the thrush, and finishing his song of “ The Throstle,” which he had begun in the same garden (Farringford) years ago.” He was almost eighty years of age.

The throstle, or European song thrush, is the English prophet of summer.

## 21. Earnestness ; patriotism.

## 21. PATRIOTISM

From *The Lay of the Last Minstrel. Canto VI.*

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

SIR WALTER SCOTT.

Lines 1-6. Phrase correctly. Not, *Breathes there the man, with soul so dead*, but, *Breathes there a particular kind of a man*, — a man who meets two conditions.

Line 7. *Such*. — What kind ? Why *If* ?

Minstrel, one of an order of men in the Middle Ages who subsisted by the arts of poetry and music, and sang to the harp verses composed by themselves or others. They were either regular members of a household, providing entertainment and rehearsing the achievements of their lords, or wanderers from hall to hall.

*Pelf*, wealth ; — often with the idea of worthless.

Why would no minstrel sing of such a man ?

## 22. JEAN VALJEAN AND THE BISHOP

From *Les Misérables*.

The door was thrown open wide. A man entered and stopped, leaving the door open behind him. He had his knapsack on his shoulder, his stick in his hand, and a rough, bold, wearied, and violent expression in his eyes. The firelight fell on him; he was hideous; it was a sinister apparition.

The bishop fixed a quiet eye on the man, as he opened his mouth, doubtless to ask the newcomer what he wanted. The man leant both his hands on his stick, and, not waiting for the bishop to speak, said in a loud voice,

“ My name is Jean Valjean. I am a galley slave, and have spent nineteen years in the bagné. I was liberated four days ago, and started for Pontarlier, which is my destination. I have been walking for four days since I left Toulon, and to-day I have marched twelve leagues. This evening on coming into the town I went to the inn, but was sent away in consequence of my yellow passport, which I had shown at the police office. I went to another inn, and the landlord said to me, Be off. It was the same everywhere, and no one would have any dealings with me. I went to the prison, but the jailer would not take me in. I got into a dog's kennel, but the dog bit me and drove me off, as if it had been a man; it seemed to know who I was. I

Lines 9, 10. Series. Trace the separate items mentioned in line 11, in lines 9 and 10.

Lines 13, 14. *Doubly dying*. — Passing out of the world and out of the memory of the people.

*Shall go down*, — where? How?

Memorize.



went into the fields to sleep in the starlight, but there were no stars. I thought it would rain, and as there was no God to prevent it from raining, I came back to the town to sleep in a doorway. I was lying down on a stone in the square, when a good woman pointed to your house and said, Go and knock there. What sort of a house is this? Do you keep an inn? I have money, 100 francs 15 sous, which I earned at the bagné by my nineteen years' toil. I will pay, for what do I care for that, as I have money! I am very tired and frightfully hungry; will you let me stay here?"

"Madame Magloire," said the bishop, "you will lay another knife and fork."

The man advanced three paces, and approached the lamp which was on the table. "Wait a minute," he continued, as if he had not comprehended, "that will not do. Did you not hear me say that I was a galley slave, a convict, and have just come from the bagné?" He took from his pocket a large yellow paper, which he unfolded. "Here is my passport, yellow, as you see, which turns me out wherever I go. Will you read it? I can read it, for I learned to do so at the bagné, where there is a school for those who like to attend it. This is what is written in my passport: 'Jean Valjean, a liberated convict, native of' — but that does not concern you — 'has remained nineteen years at the galleys. Five years for robbery with house-breaking, fourteen years for having tried to escape four times. The man is very dangerous.' All the world had turned me out, and are you willing to receive me? Is this an inn? Will you give me some food and a bed? Have you a stable?"

"Madame Magloire," said the bishop, "you will put clean sheets on the bed in the alcove."

The bishop turned to the man. "Sit down and warm yourself, sir? We shall sup directly, and your bed will be got ready while we are supping."

The man understood this at once. The expression

of his face, which had hitherto been gloomy and harsh, was marked with stupefaction, joy, doubt, and became extraordinary. He began stammering like a lunatic.

"Is it true? what? You will let me stay, you will not drive me out, a convict? You call me *Sir*, you do not 'thou' me. 'Get out, dog;' that is what is always said to me; I really believed you would turn me out, and hence told you at once who I am! Oh what a worthy woman she was who sent me here! I shall have supper, a bed with mattress and sheets, like everybody else! For nineteen years I have not slept in a bed! You really mean that I am to stay. You are worthy people; besides, I have money and will pay handsomely. By the way, what is your name, Mr. Landlord? I will pay anything you please, for you are a worthy man. You keep an inn, do you not?"

"I am," said the bishop, "a priest living in this house."

"A priest!" the man continued. While speaking, he deposited his knapsack and stick in a corner, returned his passport to his pocket, and sat down. "You are humane, sir, and do not feel contempt. A good priest is very good. Then you do not want me to pay?"

"No," said the bishop, "keep your money. How long did you take in earning these one hundred francs?"

"Nineteen years."

"Nineteen years!" the bishop gave a deep sigh.

VICTOR HUGO. (Adapted by Cora Marsland.)

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## 22. Apparition, appearance.

**Sinister**, indicative of lurking evil or harm.

**Bagne** (bàn'y'), one of the French prisons for convicts condemned to hard labor, after the abolition of the galleys in 1848. The bagnes were abolished in 1852. (*Webster*.)

**Galley**, a vessel of the middle ages, propelled by oars and

sails. A war galley often had twenty oars on each side, with many rowers at an oar. **Galley slave**, a slave who worked at the oars on a galley; also a criminal condemned to such work.

**League**, a measure of distance, varying for different times and countries from 2.4 to 4.6 miles. In France, the league is now 2.49 miles.

**Franc**, a French coin worth 19.3 cents.

**Sou** ( $\overline{\text{soo}}$ ), an old French coin worth about one cent.

Strive to maintain directness of expression in the descriptive portions, and also, particularly, throughout the long paragraphs spoken by Jean Valjean.

Consider well the first paragraph. Why *bold*? Why *wearied*? Why *violent*? Why *hideous* (revolting to the senses)? Why *sinister*?

Contrast his manner when told he may stay.

Which word in the second paragraph suggests the key to the bishop's manner of speaking?

Reread, for the special purpose of trying to interpret the Spirit of the Selection :

- Chap. I. Nos. 21, 22, 23, 32.
- Chap. II. Nos. 7, 34.
- Chap. IV. Nos. 14, 17, 19, 24, 27.
- Chap. V. Nos. 12, 27, 34.
- Chap. VI. Nos. 28, 29, 38, 43, 45, 50.
- Chap. IX. Nos. 9, 20, 24.
- Chap. XI. (Part I) Nos. 3, 4, 5, 6, 14, 15.  
(Part II) Nos. 17, 18, 19, 20, 21, and portions of 23 and 24.  
(Part III) Nos. 1, 3, 4, 8, and portions of 10, 11, 12, 13, 14.
- Chap. XII. Nos. 1, 2, 3, 4, 5, 6, 11, 12, 13, etc.
- Chap. XIII. Nos. 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 14, etc.
- Chap. XV. Nos. 1, 2, 3, 7, 9, 12, 14, 17, 18, etc.

## SUGGESTIVE QUESTIONS FOR WRITTEN REVIEW

1. Name five ways in which "Good morning" may be said.

2. (No. 7.) How does the spirit of stanza 1 differ from that of stanza 2?

3. (No. 8.) Which words can be uttered in a manner that will suggest the spirit of the passage?

4. (No. 8.) Syllabify the following words, mark their pronunciation, and define them: *similarity, consideration, naturalist, angular, deliberate, pickerel, poise, imperceptible, anemone, characteristic.*

5. (No. 9.) What is the spirit underlying lines 1, 2? 3, 4? 5-7?

6. Make a list of the words in No. 10 that you are quite sure you can utter with a feeling of the spirit that they suggest.

7. What is the underlying spirit of selection No. 11? Of No. 12? Of No. 14? Of No. 15?

8. How does the spirit of No. 16 differ from that of No. 15?

9. Compare Nos. 13, 18, and 20. Which do you prefer for a spring song?—Why?

10. Express briefly the patriotic lesson to be gleaned from No. 21.

## CHAPTER XVII

### STUDIES IN PAUSE -

1. Honor is the subject of my story.
  2. That fire burns is one of the first lessons of childhood.
  3. The saying that the third time never fails is old.
  4. Some one has called the eye the window of the soul.
  5. He is the happy man whose life even now shows somewhat of the happier life to come. WILLIAM COWPER.
- 

1-5. Pause is associated with emphasis and phrasing.

Honor is the subject of my story.

That fire burns is one of the first lessons of childhood.

The saying that the third time never fails is old.

Some one has called the eye the window of the soul.

He is the happy man whose life even now shows somewhat of the happier life to come.

The above are suggestive and not arbitrary indications. Some readers may be impressed with the importance of ideas whose emphatic separateness is not indicated.

Do not tell a pupil he must pause after *Honor*. Say, "What is the subject of your story?" He will say, "Honor." Then reply, "Read the sentence so that we must see it." If the result is not satisfactory, say, "Try it again; make it plainer." Again,

6. Education begins a gentleman, conversation completes him.

7. The fire burns, the water drowns, the air consumes, the earth buries.

*Drift-Wood* — HENRY WADSWORTH LONGFELLOW.

8. Sweet are the uses of adversity,  
Which, like the toad, ugly and venomous,  
Wears yet a precious jewel in his head;  
And this our life, exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones, and good in everything.

*As You Like It. Act II. Scene I* — WILLIAM SHAKESPEARE.

9. Here I reign king.

10. After a break of sixty years in the ducal line of the English nobility, James I created the worthless Villiers Duke of Buckingham.

“Plainer yet.” If necessary, again, “PLAINER YET.”

By the time the class have reached No. 5, they will realize that pause has to do with emphasis and grouping, but that it is the result, not the cause.

6-8. Pause, as associated with the expression of balanced ideas.

Education - - begins  
conversation - - completes

The fire burns; the water drowns; the air consumes;  
the earth buries.

9, 10. Pauses are often an aid in difficult expressions.

Here I reign king.

created the worthless Villiers Duke of Buckingham.

11. Carthage has crossed the Alps; Rome, the seas.

12. As thy days, so shall thy strength be.

*Deuteronomy 33: 25.*

13. Trees are trees, and twigs twigs, but man is always growing, till he falls into the grave.

*My Novel* — SIR EDWARD BULWER-LYTTON.

14. A Scotch mist became a shower; and a shower, a flood; and a flood, a storm; and a storm, a tempest, thunder and lightning, heavenquake and earthquake.

15. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend.

*Of Gardens* — SIR FRANCIS BACON.

16. Art is long, life short, judgment difficult, opportunity transient. To act is easy, to think is hard; to act according to our thoughts is troublesome. . . . It is but a part of art that can be taught; the artist needs it all. Who knows it half, speaks much and is always wrong; who knows it wholly, inclines to act and speaks seldom or late.

*Wilhelm Meister* — JOHANN WOLFGANG VON GOETHE.  
(Translated by Thomas Carlyle.)

11-17. Pauses resulting from omissions.

Carthage has crossed the Alps; Rome [has crossed] the seas.

As thy days [are] so shall thy strength be.

15. *Moral* what? Note the closer relation between the fourth and fifth groups because of the omission of the subject (philosophy) in the fifth group.

17. All nature is but art, unknown to thee ;  
 All chance, direction, which thou canst not see ;  
 All discord, harmony not understood ;  
 All partial evil, universal good :  
 And spite of pride, in erring reason's spite,  
 One truth is clear : Whatever is, is right.

*An Essay on Man. Epistle I* — ALEXANDER POPE.

18. You have given the command to a person of illustrious birth, of ancient family, of innumerable statues, but — of no experience.

19. Then he climbed the tower of the Old North Church,  
 By the wooden stairs, with stealthy tread,  
 To the belfry-chamber overhead,  
 And startled the pigeons from their perch  
 5 On the sombre rafters, that round him made  
 Masses and moving shapes of shade, —  
 By the trembling ladder, steep and tall,  
 To the highest window in the wall,  
 Where he paused to listen and look down  
 10 A moment on the roofs of the town,  
 And the moonlight flowing over all.

*Paul Revere's Ride* — HENRY WADSWORTH LONGFELLOW.

17. Line 1. What is *unknown to thee*?

Line 2. Note that the relation at the second comma is closer than at the first.

18. Pause preceding an unexpected change.

19. Pauses resulting from collateral thinking and marking momentary completeness.

The old rule that the voice rises at a comma and falls at a period has long since been put away. This



20. They drew him to my very feet — insensible — dead. He was carried to the nearest house . . . and every means of restoration tried; but he had been beaten to death by the great wave, and his generous heart was stilled forever.

*David Copperfield* — CHARLES DICKENS.

21. And lo! as he looks, on the belfry's height  
A glimmer, and then a gleam of light!  
He springs to the saddle, the bridle he turns,  
But lingers and gazes, till full on his sight  
A second lamp in the belfry burns!

*Paul Revere's Ride* — HENRY WADSWORTH LONGFELLOW.

long sentence illustrates its fallacy. Read first with rising inflections throughout. Then read, noting the separate stages of progression, seeing the pictures presented, and imagining the acts.

Then he climbed the tower of the Old North Church  
By the wooden stairs with stealthy tread  
To the belfry-chamber overhead  
And startled the pigeons from their perch  
On the sombre rafters that round him made  
Masses and moving shapes of shade  
By the trembling ladder steep and tall  
To the highest window in the wall  
Where he paused  
to listen  
and look down A moment on the roofs  
of the town And the moonlight flowing over all.

Trace progression: *tower; belfry-chamber; highest window.*

20. Appreciation of the time involved brings pause.  
Do not miss the atmosphere of the scene.

22. Four shall not enter Paradise: the scoffer, the liar, the hypocrite, and the slanderer.

*Talmud.*

23. We made our way up the mountain, riding in the shade of lofty birches, occasionally crossing the path of some clear mountain stream, but hearing no human voice and seldom even the chirp of bird or insect.

24. There was once a child, and he strolled about a good deal, and thought of a number of things. He had a sister, who was a child too, and his constant companion. These two used to wonder all day long. They wondered at the beauty of the flowers; they wondered at the height and blueness of the sky; they wondered at the depth of the bright water; they wondered at the goodness and power of the God who made the lovely world.

They used to say to one another, sometimes: Supposing all the children upon the earth were to die, would the flowers, and the water, and the sky be sorry. They believed they would be sorry. For, said they, the buds are the children of the flowers, and the little playful streams that gambol down the hillsides are the children of the water; and the smallest bright specks playing at hide and seek in the sky all night must surely

21. Time again. Even the *glimmer* and the *gleam* are separate.

22. Consider the significance of *scoffer*, *liar*, *hypocrite*, *slanderer*, as you read.

23. Do not confuse the pictures.

24. Do not hurry your hearers. Give them time to "wonder" and reason with the children, and help them all you can.

be the children of the stars; and they would all be grieved to see their playmates, the children of men, no more.

*A Child's Dream of a Star* — CHARLES DICKENS.

25. I think you cannot doubt that there was a conspiracy formed for the purpose of committing this murder, and who the conspirators were; that you cannot doubt that the Crowninshields and the Knapps were the parties in this conspiracy: that you cannot doubt that the prisoner at the bar knew that the murder was to be done on the night of the sixth of April; that you cannot doubt that the murderers of Captain White were the suspicious persons seen in and about Brown Street on that night: that you cannot doubt that Richard Crowninshield was the perpetrator of that crime; that you cannot doubt that the prisoner at the bar was in Brown Street on that night. If there, then it must be by agreement, to countenance, to aid the perpetrator. And if so, then he is guilty as PRINCIPAL.

*Plea in Case of the Commonwealth vs. Knapp* — DANIEL WEBSTER.

26. I bring fresh showers for the thirsting flowers,  
 From the seas and the streams;  
 I bear light shade for the leaves when laid  
 In their noonday dreams.  
 From my wings are shaken the dews that waken

25. Momentary completeness. Mr. Webster is summing up. He wishes every portion to impress his hearers, and to lodge in their minds, and, for the moment, each portion stands complete. He might have expressed it in *first*, *second*, and *third* style. — Could he have delivered it as effectively?

26. Study the cæsura. See Chapter II, No. 33.

The sweet buds every one,  
 When rocked to rest on their mother's breast,  
 As she dances about the sun.  
 I wield the flail of the lashing hail,  
 And whiten the green plains under,  
 And then again I dissolve in rain,  
 And laugh as I pass in thunder.

*The Cloud* — PERCY BYSSHE SHELLEY.

27. "But sometimes virtue starves while vice is fed."  
 What then? Is the reward of virtue bread?  
 That, vice may merit, 't is the price of toil;  
 The knave deserves it, when he tills the soil,  
 5 The knave deserves it, when he tempts the main,  
 Where folly fights for kings, or dives for gain.  
 Honor and shame from no condition rise;  
 Act well your part, there all the honor lies.  
 Worth makes the man, and want of it the fellow;  
 10 The rest is all but leather or prunella.  
 A wit's a feather, and a chief a rod;  
 An honest man's the noblest work of God.  
 One self-approving hour whole years outweighs  
 Of stupid starers, and of loud huzzas.

*An Essay on Man. Epistle IV* — ALEXANDER POPE. (Abridged.)

27. A variety of illustrations of pause. Find an example of noticeable cæsural pauses; of unindicated pauses from phrasing; from emphasis; of momentary completeness; of pause resulting from collateral thinking.

Line 1. Bring out the balancing of thought.

Line 2. *What then?* — Express the question in full.

The natural order would be: *Is bread the reward of virtue?* Recall No. 31, page 27.

Express in your own words the thought of lines 2-5.

Line 7. Explain. Note the force of *condition*.

28. ADDRESS AT THE DEDICATION OF THE  
GETTYSBURG CEMETERY

*November 19, 1863.*

<sup>1</sup> Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. <sup>2</sup> Now we are engaged in a great civil war, testing whether that nation so conceived and so dedicated, can long endure. <sup>3</sup> We are met on a great battlefield of that war. <sup>4</sup> We have come to dedicate a portion of that field as a final resting-place for those who gave their lives that that nation might live. <sup>5</sup> It is altogether fitting and proper that we should do this. <sup>6</sup> But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. <sup>7</sup> The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. <sup>8</sup> The world will little note, nor long remember, what we say here, but it can never forget what they did here. <sup>9</sup> It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. <sup>10</sup> It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.

ABRAHAM LINCOLN.

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Line 8. Express the thought in your own words.

Line 9. See No. 19, page 233.

Line 11. Explain the meaning.

Lines 13, 14. Express the thought in your own words. Select and memorize two quotations.

28. In his speech at Gettysburg Abraham Lincoln gave to the world a production which for combined simplicity of expression, nobility of sentiment, and grandeur of thought has few equals in the literature of the world.

The battle of Gettysburg was fought July 1-3, 1863. In it 23,000 Union soldiers were lost and 25,000 Confederates. The cemetery contains the graves of 3580 soldiers.

A multitude of people waited through a long program keenly interested to hear what Abraham Lincoln would say. Concerning the speech, Edward Everett, the orator of the day, wrote to President Lincoln on the day following:

“Permit me to express my great admiration of the thoughts expressed by you with such eloquent simplicity and appropriateness at the consecration of the cemetery. I should be glad if I could flatter myself that I came as near to the central idea of the occasion in two hours as you did in two minutes.”

Weigh the sentences — the clauses — the words.

Consider the selection from this viewpoint: “It is a gem of brevity, from which no word can be taken without a loss, and no word added to make a gain.”

SENTENCE 7. When shown the slope of Cemetery Ridge up which General Pickett and 15,000 Confederates charged after crossing a mile of open ground under a terrible fire from the Union guns, Lincoln said, “I am proud to be the countryman of the men who assailed these heights.”

Why is this condensed style of composition suited to open-air speaking to a vast gathering of people?

## CHAPTER XVIII

### STUDIES IN CONTINUOUS THINKING

Long, involved, perfectly constructed complex sentences are common in literature, but not in conversation. The average reader is unfamiliar with their construction and inexperienced in their expression. They are finished products of literary artists and eloquent orators, and upon the thought and arrangement of many of them have been expended the very best efforts of the greatest minds. To attempt their expression without understanding and appreciation is to become entangled in their complexity.

Chapter XVIII, therefore, presents for our study and practice long involved sentences, and selections containing the same.

#### PEDAGOGICAL INTRODUCTION

The conversation of our pupils is made up of short sentences, and loose, disjointed, poorly connected ones. Long and involved sentences are therefore something new in the field of expression and should be so recognized and so dealt with.

Begin with the complete sentence; then take it apart. Trace first the main thought, and have it read. In No. 6, for instance, it is, *We do publish and declare that -- that -- that -- that.* Then link on one by one the completing parts, looking into each first by itself.

Then go back and link on the subordinate parts: *We*—who? *We*—who, and where? *We*—who, where, and in what manner? *Do*—how? *Publish and declare*—how?

Artistic expression of a complex sentence lies in keeping the main line of thought clear, and the relation of the subordinate parts clear, and in the presentation of each part according to its relative degree of importance.

Frequently it will be advisable to get the sentence before the pupils in some form in which they can all see the various parts and their relations one to another. As an aid in this work suggestive outlines for the thought-analyses of a number of sentences are included. They are not to be looked upon as grammatical diagrams, and in working them out there is no necessity that a single grammatical term be used.

At first the outlines may be reasoned out through the combined efforts of teacher and pupils: the teacher questioning; the pupils answering; and the teacher writing the result upon the blackboard. When an outline stands complete, the teacher can indicate with the pointer the portions that she desires read or the relations that she desires expressed, concluding with the reading of the entire sentence. A few moments may then be spent by the pupils in studying the printed sentence in connection with the work upon the blackboard. **THEN THE WORK UPON THE BOARD SHOULD BE IGNORED** and the reading be practiced from the **BOOK ALONE.**

The outlining of one long sentence may be assigned as a part of the preparation of the lesson.

Reread the Pedagogical Introduction to Chap. V.



## SELECTIONS AND SUGGESTIVE STUDIES

1. Ye, who sometimes, in your rambles  
 Through the green lanes of the country,  
 Where the tangled barberry-bushes  
 Hang their tufts of crimson berries  
 5 Over stone walls gray with mosses,  
 Pause by some neglected graveyard,  
 For a while to muse, and ponder  
 On a half-effaced inscription,  
 Written with little skill of song-craft,  
 10 Homely phrases, but each letter  
 Full of hope and yet of heart-break,  
 Full of all the tender pathos  
 Of the Here and the Hereafter; —  
 Stay and read this rude inscription,  
 15 Read this song of Hiawatha !

*The Song of Hiawatha* — HENRY WADSWORTH LONGFELLOW.

I. Trace the main thought. Understand the relation which each subordinate portion bears to the main thought.

Ye, who . . . pause . . . to muse and ponder . . . stay and read this rude inscription . . .

*Ye, who . . . pause* — how often? When? Where?  
*To muse and ponder* — how long? On what?

What relation does *homely phrases* (line 10) bear to a *half-effaced inscription*? Meaning of *homely*?

Express in your own words the meaning of lines 10-13.

Why do you think Mr. Longfellow preferred to use leading words beginning with the same letter in lines 11 and 13?

*Rude inscription* (line 14). — Compare lines 8-13.

2. <sup>1</sup> Despite these oddities, — and even they had, for me at least, a humor of their own, — there was much in this mode of traveling which I heartily enjoyed at the time, and look back upon with great pleasure. <sup>2</sup> Even the running up, barenecked, at five o'clock in the morning, from the tainted cabin to the dirty deck; scooping up the icy water, plunging one's head into it, and drawing it out, all fresh and glowing with the cold, was a good thing. <sup>3</sup> The fast, brisk walk upon the towing-path, between that time and breakfast, when every vein and artery seemed to tingle with health; the exquisite beauty of the opening day when light came gleaming off from everything; the lazy motion of the boat, when one lay idly on deck, looking through, rather than at, the deep blue sky; the gliding on at night so noiselessly, past frowning hills, sullen with dark trees, and sometimes angry in one red burning spot high up, where unseen men lay crouching round a fire; the shining out of the bright stars, undisturbed by noise of wheels or steam or any other sound than the liquid rippling of the water as the boat went on, — all these were pure delights.

*Life on a Canal Boat. American Notes* — CHARLES DICKENS.

**Inscription**, that which is written so as to form a lasting or public record; especially a text or record on a monument.

How is "The Song of Hiawatha" an inscription?

**Song**, poetical composition; poem.

2. Sentence 3 is of a very different construction from the one from "The Song of Hiawatha."

*All these were pure delights.* — Trace the series of unmodified "delights"; *The walk, the beauty, the motion*, etc. What mark of punctuation indicates the divisions of the series?

Consider each topic separately.

What kind of a *walk*? What is the difference in the meaning of *fast* and *brisk*? *A walk*—when? Where? Under what condition?

Read part 1, remembering that the thought is incomplete, and that the hearer must wait for the final clause to know what is said about *the walk*.

Consider part 2. What is the new topic?

Observe the value of the modifying ideas. Meaning of *exquisite*? Can you imagine the condition described in the modifying clause?

Read parts 1 and 2, remembering that while each is independently important, both are parts of a whole. Add to the reading, *these were pure delights*.

Consider part 3.

Contrast the spirit of part 3 with the spirit of part 1 :

The fast, brisk walk.

The lazy motion of the boat.

Read parts 1, 2, and 3 and the main clause. Read so that a hearer will note the divisions, and the changes in topic, and yet at the same time know that the whole thought is incomplete until the final clause has been read.

Study part 4, and how to manage the long descriptive portion and yet keep the main divisions of the series plain and the main topics clear for a hearer.

Study part 5 with the same aim.

Read the sentence complete.

*All these*. — Consider what the expression includes.

Practice reading the sentence both from the outline (see page 508) and from the text.

3. Could Nature's bounty satisfy the breast,  
 The sons of Italy were surely blest ;  
 Whatever fruits in different climes are found,  
 That proudly rise, or humbly court the ground ;  
 5 Whatever blooms in torrid tracts appear,  
 Whose bright succession decks the varied year ;  
 Whatever sweets salute the northern sky  
 With vernal lives, that blossom but to die ;  
 These, here disporting, own the kindred soil,  
 10 Nor ask luxuriance from the planter's toil ;  
 While sea-born gales their gelid wings expand,  
 To winnow fragrance round the smiling land.

*The Traveler* — OLIVER GOLDSMITH.

4. If the ancient Roman could believe that the yellow Tiber was the river dearest to heaven ; if the Englishman can see a grandeur in the Thames which its size will not suggest ; if the Alpine storm-wind is a welcome home-song to the Swiss mountaineer ; if the Laplander believes that his country is the best the sun shines upon ; if the sight of one's own national flag in other lands will at once awaken feelings that speed the blood and melt the eyes ; if the poorest man will sometimes cherish a proud consciousness of property in the great deeds that glow upon his country's annals and the monuments of its power, — let us confess that the heart of man, made for the Christian law, was made also to

3. Numbers 2 and 3 are similar. Note *These* in No. 3, and *all these* in No. 2. But No. 3 is a step more difficult than No. 2. (See outline, page 509.)

Compare the outlines. Observe the three-part arrangement of No. 3, and the two-part of No. 2.

Express in your own words the thought of the last two lines.

contract a special friendship for its native soil, its kindred stock, its ancestral traditions, — let us not fail to see that where the sentiment of patriotism is not deep, a sacred affection is absent, an essential element of virtue is wanting, and religion is barren of one prominent witness of its sway.

*Privileges and Duties of Patriotism* — THOMAS STARR KING.

5. Such, fellow citizens, as I contemplate them, are the great issues before the country, — nothing less, in a word, than whether the work of our noble fathers during the revolutionary and constitutional age shall perish or endure; whether this great experiment in national polity, which binds a family of free republics in one united government, — the most hopeful plan for combining the home-bred blessings of a small state with the stability and power of great empire, — shall be treacherously and shamefully stricken down, in the moment of its most successful operation, or whether it shall be bravely, patriotically, triumphantly maintained.

*The Great Issue* — EDWARD EVERETT. (1861.)

4. Here again we find series, but we find also the inverted order of the conditional clause. Find the main portion. (*Let us confess . . . and let us not fail to see*, etc.)

Make an outline of the sentence.

Practice expressing the relations indicated thereon.

Study the text. Read the text.

5. The reading of this long sentence is simplified by understanding the meaning and use of *whether*.

Observe that *the issues* do not separate into a three-part series beginning *whether . . . whether . . . whether*, but that the arrangement is *whether . . . or*,

6. <sup>1</sup> We, therefore, the representatives of the United States of America, in General Congress assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name and by the authority of the good people of these Colonies, solemnly publish and declare, that these united colonies are, and of right ought to be, free and independent States; that they are absolved from all allegiance to the British crown, and that all political connection between them and the state of Great Britain is, and ought to be, totally dissolved, and that, as free and independent States, they have full power to levy war, conclude peace, contract alliances, establish commerce, and do all other acts and things which independent States may of right do. <sup>2</sup> And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

*Conclusion of the Declaration of Independence.*

7. <sup>1</sup> I have no light or knowledge not common to my countrymen. <sup>2</sup> I do not prophesy. <sup>3</sup> The present is all-absorbing to me, but I cannot bound my vision

and *whether . . . or whether*. (See outline, page 509.)

6. Here again we have series (as we so often do in long sentences), but we have also a number of portions inserted between the subject and the predicate, that make the reading difficult. Outline sentence 1.

7. Outline sentence 3. Observe the importance of noticing *by* and *but by*.

Between what thoughts does the first *but* indicate opposition? (*The present is all-absorbing to me but a vision of the future rises also.*)

by the blood-stained trenches around Manila, where every red drop, whether from the veins of an American soldier or a misguided Filipino, is anguish to my heart; but by the broad range of future years, when that group of islands, under the impulse of the year just past, shall have become the gems and glories of those tropical seas; a land of plenty and of increasing possibilities; a people redeemed from savage indolence and habits, devoted to the arts of peace, in touch with the commerce and trade of all nations, enjoying the blessings of freedom, of civil and religious liberty, of education and of homes, and whose children and children's children shall for ages hence bless the American Republic because it emancipated and redeemed their fatherland and set them in the pathway of the world's best civilization.

*Our Duty to the Philippines* — WILLIAM MCKINLEY.

## 8. AN APPEAL IN BEHALF OF GREECE

From the *Speech in the House of Representatives, January 23, 1824*, in support of a resolution providing for an agent to be sent to Greece during the Greek war for independence.

It is not for Greece alone that I desire to see this measure adopted. It will give to her but little support, and that purely of a moral kind. It is principally for America, for the credit and character of our common country, for our own unsullied name, that I hope to see this resolution pass.

Mr. Chairman, what appearance on the page of history would a record like this exhibit: "In the month of January, in the year of our Lord and Saviour, 1824, while all European Christendom beheld, with cold and unfeeling indifference, the unexampled wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States, — almost the sole, the last, the greatest depository of human

hope and human freedom, the representatives of a gallant nation, containing a million of freemen ready to fly to arms, — while the people of that nation were spontaneously expressing its deep-toned feeling, and the whole continent, by one simultaneous emotion, was rising, and solemnly and anxiously supplicating and invoking high heaven to spare and succor Greece, and to invigorate her arms in her glorious cause, while temples and senate houses were alike resounding with one burst of generous and holy sympathy; in the year of our Lord and Saviour, — that Saviour of Greece and of us, — a proposition was offered in the American Congress to send a messenger to Greece, to inquire into her state and condition, with a kind expression of our good wishes and our sympathies, — and it was rejected !”

Go home, if you can, — go home, if you dare, — to your constituents, and tell them that you voted it down ! Meet, if you can, the appalling countenances of those who sent you here, and tell them that you shrank from the declaration of your own sentiments; that you cannot tell how, but that some unknown dread, some indescribable apprehension, some indefinable danger, drove you from your purpose; that the specters of scimeters, and crowns, and crescents gleamed before you and alarmed you; and that you suppressed all the noble feelings prompted by religion, by liberality, by national independence, and by humanity ! I cannot bring myself to believe that such will be the feeling of a majority of the committee. But, for myself, though every friend of the cause should desert it, and I be left to stand alone with the gentleman from Massachusetts, I will give to his resolution the poor sanction of my unqualified approbation.

HENRY CLAY.



## 9. LIBERTY AND UNION

From the *Reply to Hayne, delivered in the United States Senate, January 27, 1830.*

<sup>1</sup> While the Union lasts, we have high, exciting, gratifying prospects spread out before us, for us and our children. <sup>2</sup> Beyond that I seek not to penetrate the veil. <sup>3</sup> God grant that, in my day, at least, that curtain may not rise! <sup>4</sup> God grant that on my vision never may be opened what lies behind! <sup>5</sup> When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! <sup>6</sup> Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original luster, not a stripe erased or polluted, nor a single star obscured, bearing for its motto, no such miserable interrogatory as, "What is all this worth?" nor those other words of delusion and folly, "Liberty first and Union afterwards;" but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every true American heart, — Liberty *and* Union, now and forever, one and inseparable!

DANIEL WEBSTER.

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9. Sentence 6, ¶3, requires sentence 5 also for clearness. One thought after another is linked on, building the sentence up to a climactic ending. (Page 510.)

Observe how *and*, *or*, *but*, and *nor* help to keep the relations of the portions to each other clear.

## 10. THANATOPSIS

To him who in the love of Nature holds  
Communion with her visible forms, she speaks  
A various language; for his gayer hours  
She has a voice of gladness, and a smile  
5 And eloquence of beauty, and she glides  
Into his darker musings, with a mild  
And healing sympathy, that steals away  
Their sharpness, ere he is aware. When thoughts  
Of the last bitter hour come like a blight  
10 Over thy spirit, and sad images  
Of the stern agony, and shroud, and pall,  
And breathless darkness, and the narrow house,  
Make thee to shudder, and grow sick at heart; —  
Go forth, under the open sky, and list  
15 To Nature's teachings, while from all around —  
Earth and her waters, and the depths of air —  
Comes a still voice — Yet a few days, and thee  
The all-beholding sun shall see no more  
In all his course; nor yet in the cold ground,  
20 Where thy pale form was laid, with many tears,  
Nor in the embrace of ocean, shall exist  
Thy image. Earth, that nourished thee, shall claim  
Thy growth, to be resolved to earth again;  
And, lost each human trace, surrendering up  
25 Thine individual being, shalt thou go  
To mix forever with the elements,  
To be a brother to the insensible rock  
And to the sluggish clod, which the rude swain  
Turns with his share, and treads upon. The oak  
30 Shall send his roots abroad, and pierce thy mould.  
Yet not to thine eternal resting place  
Shalt thou retire alone, nor couldst thou wish  
Couch more magnificent. Thou shalt lie down  
With patriarchs of the infant world — with kings,  
35 The powerful of the earth — the wise, the good,

Fair forms, and hoary seers of ages past,  
All in one mighty sepulchre. The hills  
Rock-ribbed and ancient as the sun, — the vales  
Stretching in pensive quietness between;  
40 The venerable woods; rivers that move  
In majesty, and the complaining brooks  
That make the meadows green; and, poured round  
all,  
Old ocean's gray and melancholy waste, —  
Are but the solemn decorations all  
45 Of the great tomb of man. The golden sun,  
The planets, all the infinite host of heaven,  
Are shining on the sad abodes of death,  
Through the still lapse of ages. All that tread  
The globe are but a handful to the tribes  
50 That slumber in its bosom. — Take the wings  
Of morning, pierce the Barcan wilderness,  
Or lose thyself in the continuous woods  
Where rolls the Oregon, and hears no sound  
Save his own dashings — yet the dead are there!  
55 And millions in those solitudes, since first  
The flight of years began, have laid them down  
In their last sleep — the dead reign there alone.  
So shalt thou rest, and what if thou withdraw  
In silence from the living, and no friend  
60 Take note of thy departure? All that breathe  
Will share thy destiny. The gay will laugh  
When thou art gone, the solemn brood of care  
Plod on, and each one, as before, will chase  
His favorite phantom; yet all these shall leave  
65 Their mirth and their employments and shall come  
And make their bed with thee. As the long train  
Of ages glide away, the sons of men,  
The youth in life's green spring, and he who goes  
In the full strength of years, matron and maid,  
70 The speechless babe, and the gray-headed man —  
Shall one by one be gathered to thy side,  
By those who in their turn shall follow them.

So live, that when thy summons comes to join  
 The innumerable caravan, which moves  
 75 To that mysterious realm, where each shall take  
 His chamber in the silent halls of death,  
 Thou go not, like the quarry-slave at night,  
 Scourged to his dungeon, but, sustained and soothed  
 By an unfaltering trust, approach thy grave,  
 80 Like one who wraps the drapery of his couch  
 About him, and lies down to pleasant dreams.

WILLIAM CULLEN BRYANT.

10. **Thanatopsis**, [Gr. *thanatos*, death, and *opsis*, a view], a view of death; or meditations on death.

Lines 3-8. Do not miss the contrast.

Lines 8-22. Note the inverted portion. What is the main thought?

Note inserted portion. What is the main thought?

To what *still voice* does the poet refer?

In how many places will *thy image* no longer exist? Why? (See sentence following.)

Lines 31, 32. *Yet not to thine eternal resting-place shalt thou retire alone.* — Read the portion further on that explains this.

Line 34. *Infant world.* — The world in the early ages, or in ancient times.

**Patriarch**, the oldest representative; a person regarded as the father or founder of a race, a religion, or the like.

Lines 32, 33. *Nor couldst thou wish couch more magnificent.* — Trace the portion further on that enlarges upon this.

Lines 44, 45. What things are *all the solemn decorations of the great tomb of man?*

## II. THE CHARMS OF RURAL LIFE

From *Rural Life in England. The Sketch Book.*

<sup>1</sup> In rural occupation there is nothing mean and debasing. <sup>2</sup> It leads a man forth among scenes of natural grandeur and beauty; it leaves him to the workings of his own mind, operated upon by the purest and most elevating of external influences. <sup>3</sup> Such a man may be simple and rough, but he cannot be vulgar. <sup>4</sup> The man of refinement, therefore, finds nothing revolting in an intercourse with the lower orders in rural life, as he does when he casually mingles with the lower orders of cities. <sup>5</sup> He lays aside his distance and reserve, and is glad to waive the distinctions of rank, and to enter into the honest, heartfelt enjoyments of common life. <sup>6</sup> Indeed the very amusements of the country bring men more and more together; and the sound of hound and horn blend all feelings into harmony. <sup>7</sup> I believe this is one great reason why the nobility and gentry are more popular among the inferior orders in England than they are in any other country; and why the latter have endured so many excessive pressures and extremities, without repining more generally at the unequal distribution of fortune and privilege.

<sup>1</sup> To this mingling of cultivated and rustic society may also be attributed the rural feeling that runs through British literature; the frequent use of illustrations from rural life; those incomparable descriptions of nature that abound in the British poets, that have continued down from "The Flower and the Leaf"

Line 48. Lapse, a gradual progress or passing.

Line 50. *Take the wings of morning.* — *Psalms 139: 9.*

Line 51. *Barcan wilderness.* — The part of the Great Desert extending into Barca, in North Africa.

Line 53. *The Oregon.* — Now called the Columbia.

of Chaucer, and have brought into our closets all the freshness and fragrance of the dewy landscape. <sup>2</sup> The pastoral writers of other countries appear as if they had paid nature an occasional visit, and become acquainted with her general charms; but the British poets have lived and revelled with her — they have wooed her in her most secret haunts — they have watched her minutest caprices. <sup>3</sup> A spray could not tremble in the breeze — a leaf could not rustle to the ground — a diamond drop could not patter in the stream — a fragrance could not exhale from the humble violet, nor a daisy unfold its crimson tints to the morning, but it has been noticed by these impassioned and delicate observers, and wrought up into some beautiful morality.

<sup>1</sup> The effect of this devotion of elegant minds to rural occupations has been wonderful on the face of the country. <sup>2</sup> A great part of the island is rather level, and would be monotonous, were it not for the charms of culture: but it is studded and gemmed, as it were, with castles and palaces, and embroidered with parks and gardens. <sup>3</sup> It does not abound in grand and sublime prospects, but rather in little home scenes of rural repose and sheltered quiet. <sup>4</sup> Every antique farmhouse and moss-grown cottage is a picture: and as the roads are continually winding, and the view is shut in by groves and hedges, the eye is delighted by a continual succession of small landscapes of captivating loveliness.

<sup>1</sup> The great charm, however, of English scenery is the moral feeling that seems to pervade it. <sup>2</sup> It is associated in the mind with ideas of order, of quiet, of sober, well-established principles, of hoary usage and reverend custom. <sup>3</sup> Everything seems to be the growth of ages of regular and peaceful existence. <sup>4</sup> The old church of remote architecture, with its low, massive portal; its Gothic tower; its windows rich with tracery and painted glass, in scrupulous preservation;

its stately monuments of warriors and worthies of the olden time, ancestors of the present lords of the soil; its tombstones, recording successive generations of sturdy yeomanry, whose progeny still plough the same fields, and kneel at the same altar — the parsonage, a quaint irregular pile, partly antiquated, but repaired and altered in the tastes of various ages and occupants — the stile and footpath leading from the churchyard, across pleasant fields, and along shady hedgerows, according to an immemorial right of way — the neighboring village, with its venerable cottages, its public green sheltered by trees, under which the forefathers of the present race have sported — the antique family mansion, standing apart in some little rural domain, but looking down with a protecting air on the surrounding scene: all these common features of English landscape evince a calm and settled security, and hereditary transmission of homebred virtues and local attachments, that speak deeply and touchingly for the moral character of the nation.

<sup>1</sup> It is a pleasing sight of a Sunday morning, when the bell is sending its sober melody across the quiet fields, to behold the peasantry in their best finery, with ruddy faces and modest cheerfulness, thronging tranquilly along the green lanes to church; but it is still more pleasing to see them in the evenings, gathering about their cottage doors, and appearing to exult in the humble comforts and embellishments which their own hands have spread around them.

It is this sweet home feeling, this settled repose of affection in the domestic scene, that is, after all, the parent of the steadiest virtues and purest enjoyments.

WASHINGTON IRVING.

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II. Irving gives us many long sentences. The arrangement of sentence 4, ¶4, is readily traced after the study of Nos. 2 and 3.

## SUGGESTIVE OUTLINES

## No. 2. Sentence 3.

The fast, brisk walk upon the towing-path, between that time and breakfast,

when every vein and artery seemed to tingle with health ;

the exquisite beauty of the opening day

when light came gleaming off from everything ;

the lazy motion of the boat,

when one lay idly on deck, looking through, | the deep blue sky ;  
rather than |  
at, |

the gliding on at night so noiselessly, past frowning hills, | sullen with dark trees,  
and  
sometimes angry in one

red burning spot high up, where unseen men lay crouching round a fire ;

the shining out of the bright stars, undisturbed by noise of wheels  
or  
steam  
or  
any other sound than the

liquid rippling of the water as the boat went on, —

all these were pure delights.



**No. 3.** Could Nature's bounty satisfy the  
breast,  
The sons of Italy were surely blest ;

Whatever fruits in different climes are found,  
That proudly rise,  
or  
humbly court the ground ;

Whatever blooms in torrid tracts appear,  
Whose bright succession decks  
the varied year ;

Whatever sweets salute the northern sky  
With vernal lives, that blossom but to die ;

These, here disporting, own the kindred soil,  
Nor ask luxuriance from the planter's toil ;

While sea-born gales their gelid wings expand,  
To winnow fragrance round the smiling land.

**No. 5.** Such, are the issues  
fellow citizens, great  
as I contemplate them, before the country, —  
nothing less (in a word) than

whether the work of our noble fathers during the  
revolutionary and constitutional  
age shall  
perish  
or  
endure ;

whether this great experiment in national polity, shall be  
treacherously  
and  
shamefully  
stricken down,  
in the moment of its  
most successful oper-  
ation,

which binds a family of free republics in one united government, —  
(the most hopeful plan for combining the homebred blessings of a small state with  
stability  
and  
power  
the  
of great empire, —)

or whether it shall be  
bravely,  
patriotically,  
triumphantly  
maintained.

## No. 9. Sentences 5, 6.

When my eyes shall be turned to behold the sun in heaven,

for the last time

on the broken and dishonored fragments of a once glorious Union;

May I not see him shining on states dissevered, discordant, belligerent;

on a land rent with civil feuds, or drenched (it may be) in fraternal blood!

Let their last feeble and lingering glance rather behold the gorgeous ensign of the Republic, now known and honored throughout the earth,

still full high advanced,

its arms and trophies streaming in their original luster, not a stripe or polluted, nor a single star obscured,

no such miserable interrogatory as, "What is all this worth?"

bearing for its motto, those other words of delusion ( " Liberty first and folly, Union afterwards; " )

everywhere, spread all over in characters of living light, that other sentiment, Liberty now and forever, inseparable!

blazing on all its ample folds, dear to every true American heart, —

over the sea as they float over the land, and in every wind under the whole heavens,

## ARTICULATION

The elementary sounds of the English language should be known, understood, and practiced.

## The Elementary Sounds

Arranged from Webster's New International Dictionary.

	VOCALS	KEY-WORDS		VOICED CONSO- NANTS	KEY-WORDS		VOICE- LESS CONSO- NANTS	KEY-WORDS
1	ā	fate	1	b	bane	1	f	fate
2	ǎ	fat	2	d	Dane	2	h	hate
3	ä	father	3	g	gain	3	k	kill
4	à	fast*	4	j	jet	4	p	pill
5	â	fare**	5	l	let	5	s	sill
6	ē	weed	6	m	met	6	t	till
7	ě	wed	7	n	net	7	ch	chip
8	i	rice	8	r	real	8	sh	ship
9	ī	rill	9	v	veal	9	th	thin
10	ō	old	10	w	well	10	wh	white
11	ö	odd	11	y	yell			
12	ô	orb	12	z	zeal			
13	ø	oft***	13	zh	azure			
14	ū	use	14	th	then			
15	ǔ	up	15	ng	sing			
16	û	urn						
17	oo	food						
18	oo	foot						
19	oi	oil						
20	ou	out						

\*The sound is between short ǎ, in făt, and Italian ä in fäther.

\*\*This sound occurs only in syllables closed by r. The vowel glides into the consonant.

\*\*\*The sound is between ö in ödd and ô in ôrb.

### Vowels in Unaccented Syllables

The sound of the vowel may be "obscured" through the accent falling upon another syllable.

ã in sen'âte	Obscure $\bar{a}$
ǎ in syl'vǎn; ǎc cuse'	Obscure ǎ
à in so'fà; à bide'	Obscure à

ã.—This sound is neither  $\bar{a}$ ,  $\check{e}$ , nor  $\dot{i}$ . It is the initial element of the  $\bar{a}$  sound without the vanishing portion. The symbol ( $\bar{\cdot}$ ) indicates by the downward stroke that the vanishing portion of  $\bar{a}$  is cut off.

ǎ.—This sound occurs most frequently in final or initial syllables closed by a consonant. In formal speaking the sound is ǎ, but in colloquial speech it is allowably obscured to become almost or quite the same as à in so'fà.

à.—This sound occurs in upon unaccented syllables.

ê in ê vent'	Obscure $\bar{e}$
ě in mo'měnt	Obscure ě
ê in mak'ěr	Obscure $\hat{u}$
e in open ( $\bar{o}$ 'p'n)	Obscured before n and l

For i, o, and u in unaccented syllables, and also for vowel correlatives, see Dictionary.

### Correlatives

ą in fąll	=	ô in ôrb
ą in swąn	=	ö in ödd
a in any	=	ě in ěnd

In the following exercise give the voiced consonant and then its correlative voiceless consonant. Note that the articulative position for each pair is the same.

b - - - p	j - - - ch
d - - - t	v - - - f
g - - - k	z - - - s
th - - - th	

Many common articulation difficulties find representation in the following familiar exercises.

Troublesome consonantal combinations should be practiced until they slip "trippingly on the tongue." Sentences arranged for vowel practice should be repeated more slowly.

- A* The amiable aëronaut aided in aërial entertainment.
- B* A big black bug bit a big black bear.
- Bl* A bleak breeze blighted the bright broom blossoms.
- Br* Bring a bit of buttered brown bran bread.
- D* Dick dipped a tippet in the dipper and dripped it.
- E* Peevish, feeble freemen feebly fight for freedom.
- F* The fading flowers breathe forth fresh fragrance.
- G* Eight great gray geese grazing gayly into Greece.  
Glassy gray-green glaciers gleam in glowing light.
- H* Henry Hingham has hung his harp on the hook where  
he hitherto hung his hoop.
- J* Jacob, give Joe Jim Gile's gilt gig whip.
- K* Curtis Kirkham Kames cruelly kept the kite while his  
cousin Catharine Kennedy cried.  
The laurel-crowned clown crouched cowering.
- L* Lucy likes light literature.  
The cat ran up the ladder with a lump of raw liver in  
her mouth.
- Ld* The old-cold scold sold a school coal-scuttle.
- M* Masses of immense magnitude move majestically.
- Ng* Answer echoes: dying, dying. (Prolong suggestively.)
- Nz* A noisy noise annoys an oyster.
- P* Cut the pulpy pumpkin and put it in a pipkin.  
Pluma placed the pretty pewter platter on a pile of  
plates.

- R* A rural ruler truly rural.  
Around the rough and rugged rocks the ragged rascal ran.
- Sh* She says she shall sew a sheet.  
Some shun sunshine. Do you shun sunshine?  
She sells sea shells. Shall she sell sea shells?  
Should such shapely sashes shabby stitches show?
- Sl* The slow snail's slime.  
Sam Slick sawed six, slim, sleek, slender saplings for sale.
- St* The soldiers winced whilst the shells burst in the midst of the tents.
- Str* Through the street the strident stripling strides.  
*Sts* Amidst the mists and coldest frosts,  
With stoutest wrists and loudest boasts,  
He thrusts his fists against the posts  
And still insists he sees the ghosts.
- Th* Six thick thistle sticks.  
*Ths* He adds fourths, fifths, sixths, sevenths, eighths, ninths, tenths, elevenths, and twelfths.  
Four - th - s; four - th - s; fourth - th - s, — fourths.  
Six - th - s; six - th - s; six - th - s, — sixths.
- Ths* Beneath the booths the youths found baths, cloths, laths, moths, sheaths, paths, and wreaths.
- Tw* If one of the twines of a twist do untwist,  
The twine that untwisteth, untwisteth the twist.
- V* A vile vagabond ventured to vilify a venerable veteran.
- W* Five wise wives weave withered withes.  
*Wh* What whim led White Whitney to whittle, whistle, whisper, and whimper, near a wharf, where a floundering whale might wheel and whirl?

*v'dst; st; ts; r'dst; t; b'dst; rns; k'dst; n'dst*  
Thou lov'dst nature's wildest haunts; thou wander'dst through the deepest forests, climb'dst the loftiest mountains, explor'dst the deepest caverns, linger'dst by the noisiest streams, look'dst upon the ocean, and listen'dst to its roar.

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