

# CHILDREN'S INTERESTS IN WORDS, SLANG, STORIES, ETC.<sup>1</sup>

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This paper embodies the results of the following syllabus, sent out by President Hall in the fall of 1901. The returns were written mostly by normal school students, a few being sent in by students of high school age. They are nearly all female.

The facts are presented first; the conclusions are given at the end of the paper.

## SYLLABUS.

Will the teacher who receives this syllabus kindly co-operate by writing down (on one side of the paper only) any facts, experiences, or convictions which these questions may suggest; and will those who can do so try to gather information from their classes or by simple tests?

1. In what *new words* have you seen children take delight in knowing or using, whether these words are genuine or artificial?
2. Have you known young people to make spontaneous efforts to extend their vocabulary, noting lists of words with their meanings, and seeking to incorporate them because they were new and seemed superior?
3. What words have you known children to like because they were pretty in look or especially in form or sound, or because they were very peculiar, like murmur, zig-zag, *quid-nunc*?
4. What about the passion for affecting foreign words in conversation or writing, *e. g.*, French or Latin, when English words would do as well?
5. Describe cases of superfine elegance, or affected primness, or precision, in the use of language.
6. At what age are the young most prone to slang? Give a brief vocabulary of slang phrases that have been favorites (a) with girls and (b) with boys. What can be said in its favor, and what against it?
7. Give cases of the "long sentence" habit, where style has lost all symmetry and rambles on with incoherence and lack of form. What is the cause and cure of this? Can you classify its forms, beginning, perhaps, with the simplest, where the conjugation *and* connects a string of clauses?
8. Have you ever known a spontaneous story teller; if so, describe the case; when and how did it begin; what was the influence of, and effect upon, the hearers; what kind of stories were preferred and what kind of characters; were they short, long, or continued?

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<sup>1</sup> We are indebted for returns to Miss Lillie A. Williams, of the Normal School at Trenton, New Jersey; Prof. H. T. Lukens, of the Normal School at California, Pa.; Dr. Margaret K. Smith, of the Normal School at New Paltz, N. Y.; Miss Harriet A. Marsh, of the Hancock School, Detroit, Mich.

9. Have you known cases of a strong tendency to quote pretty phrases, perhaps especially in girls; the album kind of poetry, and give a few samples to indicate the kind of taste, the gratification of which is most commonly sought thus? Do conditional clauses often abound in a characteristic and excessive way? Examples, cause, and now explained.

10. Is there an adjectivism, nounism, adverbism, one or all of these, with examples and explanation?

11. Have you known cases of a reading passion or craze, where the soul seemed to take flight in books, and how was this reading done and from what motive? Was it for the pleasure of having the sentiments largely stirred, as in romance reading, or a real desire for information, or to show a long list of books read, or what?

12. Cases of aping the style of characteristic authors—Carlyle, Addison, newspaperism, sermonesque style, flowery, exuberant, or emotional style of novels. Have you known cases where style changed or came under other influences? What do you deem the value of this dominance for a time by the style of an author?

13. Cases of spontaneous poetry. Can you give examples? In what field lines, age, etc.?

14. What is the best basis of English composition, (a) incidents or events of interest in the life or observation of the writer; (b) paraphrases of great epics, stories, speeches, essays, etc.; (c) papers based on special and diverse reading on a topic; or (d) the results of long efforts to grapple with an author, Dante or Tennyson, far too large to be fully comprehended as a whole, etc.; and what is the advantage and disadvantage of each of these?

15. Can you name (a) pieces, (b) stories, and (c) authors, which your experience convinces you are calculated to do special good for individuals at a certain age?

16. What have been the best influences, literary and linguistic, in the pedagogy of your own department?

17. Can you suggest any literature on the subject of teaching English language, or literature that you think especially helpful?

Kindly send your replies to

G. STANLEY HALL.

CLARK UNIVERSITY,

Worcester, Mass., Dec. 9, 1901.

There were no returns to questions No. 16 and No. 17. They were probably too difficult for the students who wrote these returns.

To the question, "In what *new words* have you seen children take delight in knowing or using, whether these words are genuine or artificial," there were 273 returns. 92% of these were affirmative and 8% negative. 60% of them gave one or more specific words which the child liked. About 20% were observations and the others personal experiences and reminiscences. Six stated that they liked big words, and two that they liked words with *z* in them. Here follows an alphabetical list of the words given; figures indicate number of times given.

#### I.

accelerate  
acknowledge 4

accomplish  
accumulate

accurately  
adage

- admire  
 advantageous  
 aggravation  
 ail  
 Aix-la-Chapelle  
 algebra  
 allow  
 almost  
 ambitions  
 amuse  
 animosity  
 antipathy  
 apologize  
 appreciate  
 appropos  
 architect  
 artificial  
 ascetic  
 assist  
 atrocious 2  
 audacious  
 autocratic  
 automobile  
 avoidrupois  
 awful 3  
 axiom  
  
 baby 2  
 basement  
 Basil the Great  
 beautiful 10  
 beauty  
 beer  
 benevolent  
 boa constrictor  
 booboo  
 boomerang  
 bravo  
 breakfast  
 bric-a-brac  
 bright  
 bring 2  
 buggy  
 buzz  
  
 calculate  
 calender  
 colour  
 catastrophe  
 catechuman  
 catsup  
 chalk  
 championship  
 chemise  
 chow chow  
 chrysalis  
 chrysaston  
 circumstances  
  
 circumstantial 3  
 clamor  
 clever  
 clock  
 coboodie  
 cohere  
 collusion  
 combustible  
 combustion  
 come-bubler  
 comfortable 2  
 compaction  
 compliment  
 compunction  
 condescend  
 conductor  
 congratulate  
 consequence  
 consequent  
 consequently 2  
 conservatory  
 consign 2  
 conspicuous 2  
 Constantinople 7  
 contemptible 3  
 contemptuous 2  
 contrary  
 convent  
 crazy  
 crochet  
 cute 2  
  
 dare  
 darling  
 dear  
 deceitful 2  
 decided  
 delicious 3  
 delightful 4  
 despicable  
 diaphoretic  
 dictionary  
 diligence  
 dinny  
 dinner  
 directly  
 disagreeable  
 discourse  
 disgrace  
 dispatch 2  
 ditto  
 dodo  
 domestic  
 dub  
 dumbcat  
  
 education  
 Egyptian  
  
 either  
 electricity  
 elegant  
 embracing  
 encyclopedia 2  
 England  
 enormous 3  
 entertainment  
 equilibrium  
 especially  
 esquimo 2  
 Ethiopian 2  
 evaporating  
 evolution 2  
 exaggerate 3  
 examinations  
 exactly  
 excruciating  
 exuberance  
 exit  
 exquisite 3  
 extra  
 extraordinary 3  
 extravagant 3  
  
 fascinating  
 fatigue  
 faulty  
 favorite  
 festival  
 fetich 2  
 fine 2  
 fingerology  
 financier  
 flagrant 2  
 flowing  
 fluently  
 fond  
 forest  
 i räulein  
 frost  
 funny  
  
 garrulous 3  
 gaseous  
 gaudy  
 gay 2  
 gee  
 genius  
 geography 2  
 German-carp  
 getup  
 glass  
 glorious  
 goody-goody  
 gorgeous  
 grand  
 grease

greenhorn	mamma	picture
grinnie-minnie	mammy	picturesque
gunnysack	mania 2	pilgrim 2
guten Morgen	manicured	pinkie-eye
gute Nacht	map	pike
	Martindale	pitiful
handsome	maxim	Plymouth
happy	Mayflower	placid
hateful	melody	pneumonia
haste 2	Minnehaha 2	polygon
heinous 2	minute	pompous
hennycoked	mirror	Popocatepetl
Hiawatha	minister	poverty
hippopotamus	Mississippi 3	power
hiss	mondamin	precarious 2
Holland	monkey	prepossessed
Holy Ghost	monotonous	pressure 2
honey	moped	pretty 4
how-do-you-do	moving-van	principal
housekeeper	murmur	priory
humbug		probably
humdrum	Nansicaa	promontory
humpty dumpty	naughty	promulgating
hurry 2	necessary	pronounce
hush	necessity	property
	nervous-prostration	prosecute
ill	nevertheless	provoked
illustration	nice 2	provoking
immense	nit 3	psychology
immediate	nomenclature	pussy
immediately	none	
important	notebook	quaint
inane	numerous	quiet
indigence 2		
indolent	obligerated	racket
industry	occur	rambling
infiniteesimal	opportunity	ramborgeous 2
influence	opulent	realize
isolate	ornithorhyncus	recluse
insultation		rectangle
intoxication	paddy	recognize
intrust 2	paltry	recollection
	papa 3	refer
jaws-of-destruction	participate	relinquish
jealous	particular 3	remarkably 2
	particularly	renounce
kidnapped	passionately	representative
knickerbocker	peculiar 2	rheumatism
	penknife	robes
launched	perambulate	romance
lawn	perfectly 2	Rox
literature	performance	royal
lieutenant	perhaps	rude
lobster	permit	
loquacious 3	perpendicular	sad
	pet	Sacramento
magnificent 5	photographer	San Salvador
magog	phthisis	satins

satisfaction	sufficient	tootiefulala
satisfied	surreptitious	
satisfrick	superfine	unhappily
schedule 2	supper	unusual 2
scrumptious	suspend	
scruschy	suspicious	Waddie
sedate	sweet	wake
shackins	sweet meats	water
shoot 2	synonyms 5	whippoorwill
silly		whiz
sister	table	wigwam
Socrates	taciturn	wonderfully
sodie	talent 2	
solace	talkative	yep-(yes)
speed 2	tea	yersm
spinster	tedious	yesum
splendid 2	temporary	
stupendous	theatre	zara
stylish	through	zebra 2
sublime	Thule	zig zag
succor	tictalerue	

When about 7 delighted in new words, not so much in using them as in saying them over to myself.

When 9 I repeated the word *knickerbocker* over and over again to myself. When alone repeated it aloud.

Between 8 and 10 I delighted in long words. I often put words together.

When a child I liked the sound of Constantinople.

When about 8 we heard the word *transmagnificancubandanciability*. We were delighted with it and changed the ending *ty* to *tious*.

When about 6 my twin sister and I took delight in adding new words to a language of our own.

The third inquiry, "What words have you known children to like because they were pretty in look or especially in form or sound, or because they were very peculiar—like murmur, zig-zag, *quid nunc*," was similar to the first and also elicited valuable replies.<sup>1</sup> There were 271 returns, 87% of which were positive, 8% negative and 5% did not answer this question. 38% liked words because they sounded pretty, 13.5% because they sounded queer and 7% did not state whether the sound that appealed to them was pretty or queer. 12.5% liked words because they looked pretty, 9% because they looked queer, and 5% did not specify whether the looks that appealed to them were pretty or queer. Thus, 58.5% liked words on account of sound and 26.5% on account of looks. 6.5% of all replies were observations and the others personal experiences and reminiscences. Furthermore 25% stated that they liked certain words but did not give reasons why. The per cents, in this case do not balance since some returns gave a liking for both sound and form.

<sup>1</sup>Per cents. in this paper are all based on the entire number of returns, unless otherwise stated.

A classified list of the words given follows here.

## II.

## WORDS THAT SOUNDED PRETTY.

accusation	Ernestine	Margarette
acquiesce	euphony	martyr
Ætna	exaggerate	Massachusetts
Alexander	extemporaneous	may
ambrosial		melancholy
anguish	fairly	meadow
antedeluvian	favor	Mesopotamia
asbestos	fern	Milwaukee
assized	firmament	Minnehaha 2
aurora-borealis	five	Mississippi
ax	fizz	mistress
	flop	murmur 7
babbling	four	murmuring 3
Baton Rouge		
barouche	garb	Naomi
beautiful 6	garrulous	Nazareth
bell	globe	necessary
bombastic	grace	Nellie
Boston	gracious	neighbor
breakfast 3		"nichts-komm-heraus"
brook	happiness	nine
bye-bye	haunt	
	hearth	
Carthaginian	herbivorous	oblivion
carmine	heterogeneous	one
charming	hodado	opportunity
chrysalis	hollyhock	ornithorhynchus
cherubim		
circle	I. Pomroy & Co.	paper
cock	incarnadine	paraphernalia
column		picnic
Connecticut	Jeremiah	pig
Constantinople 2	jingle	plagiary
corn crib	Junto	plash
corroborate		precipice
crazy	Kathleen	pretty 5
crisp	Kelly	promiscuous
crotch	Kito	
culver		quazy-wazy
curfew	lilac	quick 2
curious	lisp	quintessence
	little 2	
dash	locomotiv	rascallion
day-day	locomotive	ring
delicious	long	ripple
difference	Los Angeles	rhododendron
digit	Lorraine	rose
Dorothy	Louise	Ruth
	loyalty	
electricity 2	lullaby	sanguine
engine		satiated
envelope	magnificent	scat
environment	mamma	scissors

seraph	sweetly	Wannamaker
seraphim		wasp
sharp	ten	willow
short	terrace	whirl
sing 2	thermometer	whisper
silvery	tick tock	
skedaddle	tinkle	Xantipede
slap	Trumbull	Xerxes 2
slippery	true	
solemn	truth	Yangtsekiang
sparrow 2		
squeeze	un-zoo-wee	zephyr
sublime	Ulysses	Zerubbabel
succasuma	utilize	zizzag 4
superfluous		zone
sur	Virginia	

## WORDS THAT SOUNDED QUEER.

audacity	heliotrope	ricket
babble 2	higgle-de-piggledy	salamander
blitzen	hurly-burly	schists
bonanza	hyacinth	scrabble
bubble 2	idiotic	scrumptious
bugaboo	ignite	seesaw
buzz		skedaddle 2
caterpillar	katydid	superfluous
chimney	knicknack	sycamore
church		zyzygy
click	lizard	
comet	lackadaisical	topsyturvy
cubit		
curfew	moon	whirr 2
	murmur	whoa
		wobbled
Deuteronomy	Ohio	
donder	oriole	Xerxes
ecclesiastical	Paderewski	Yangtsekiang
ecstasy	perambulate	
	polliwog	zigs
fizzle	Popocatepetl	ziggag 9
goblin	razzle-dazzle 2	

Words liked on account of sound without specification as to *pretty* or *queer* :

aurora-borealis	encyclopedia	precipitate
Brahmapootra	" for instance "	presumptious
bumblebee	helterskelter	scallawag
buzz	Hiawatha	society
cataract	idiot	tictac
circumnavigate	Jack	twinkling
concoct	John	unique
crochet	Joseph	Wannamaker
croquet	murmur	zebra
damnation	Niagara	ziggag 3
elephant	orangoutang	

## WORDS THAT LOOKED PRETTY.

Africa	Jerusalem	purity
Atri	jumping	pygmy
ball 2	latitude	quizzing
beautiful 2	Laura	ripple
book	little 2	revolution
Boston	Lizzie	running 2
brook	locomotive	silent
buzz	lovely	sneezing
committee	mamma 2	Succasuma
cute	mason	sweet
Cincinnati	Mayflower	Tennessee
circle	May McCann	Trumbull 2
cozy	Mississippi 3	umbrella
curly-wurly	Missouri	Ursula
dash	murmur	Washington
difference	nest	whizzing
Egypt 2	occasion	Xerxes
extremely	piggy-wiggy	yankee
favorite 2	Philadelphia 2	zigzag 2
immense	plash	Zimmerman
Isaac	poor	
James	preposterous	

## WORDS THAT LOOKED QUEER.

Artaxerxes	Isabelle	skedaddle
bazaar	Kalamazoo	syzygy
beaux	lignum-vitæ	tableaux
bicycle	misshapen	topsyturvy
bouquet	Mississippi 2	typhoid
braggadocio	mosquito	Xenophon 2
business	Ohio	Xerxes 4
buzz	picturesque	zebra
Don Quixote	Pompeii	zephyr
ecstasy	quibble	zigzag 7
Egypt	saucer	zouave
Euphrates	sauerkraut	
Hawaii	seesaw	
helterskelter	silly	

Words liked as to looks without specification as to pretty or queer.

Brahmapootra	Lizzie	Mississippi
Cincinnati	mamma	murmuring
Emma		

Words liked without any specification as to sound or looks.

abrupt	babbling	buzz 4
adorning	beautiful 3	buzzing 2
Anna	beautifully 2	
anxious	bird	café
argue	blizzard 2	caoutchouc
arithmetical	boomerang	catarrh
aristocrat	borrow	certainly
audacity	bubbling	cheerful
awful	bumblebee	chicks
	bureau	clinging
babble	butterbowl	cocoon



Constantinople 4	magnificent 3	razor
constellation	mamma 2	repining
commencement	Maurice	rhyme
cringing	Maurice Miller	ridiculous
crochet	melodious	ripples 2
croquet	melody	ringing
	melancholy	Rose Reed
dazzle	Minneapolis	rough
decorate	Minnehaha	
delightful 2	minuet	sally
disagreeable	mirror	scrape
doll	Mississippi 12	screech
drum	moon	sedate
	moose	"sentimental non- sense"
Egypt	murder 2	shamokin
elaborate	murmur 4	Shoshone
electricity	murmuring 2	singsong
evermore	myrtle	sneeze
examination		society
excavate	Nebuchadnezzar	soon
excellent	Neshameny	stingy
excelsior	nun	superlabgabsicious
excruciating		Susie Smith
extraordinary	onomatopoetic	surly
	opposing	sweetly
facsimile	owl	zygygy
fudgy	ox	
		tenacity
gazette	Pacific	Tennessee
glorious	pamphlet	Thermopylæ
gracious	pantomime	thwart
	papa	tick-tock
hazard	papoose	to-and-fro
highflower	parallelopedon	toward
horrid	pepper	twilight 2
humdrum	Perely 2	
humming 3	perspire	ujiji
hyperbole	Philadelphia	very
	picturesque	voice
icicle	pleasing	
idiotic	polite	whirligig
immediately	poor	wiggle-waggle
	Popocatepetl 2	wigwam
Janette 2	powerful	Wiasahickon
jewel	precipitate	wonderful
jink	pretty 4	wriggle 2
	progressive	
Lafayette	promiscuously	Xenophon
lancers	pshaw	Xerxes 2
Laughing-water	pussy	
literature 2		zebra 3
lovely	quaker	zinc
lullaby		zigzag 9
magazine	ragged	

As a child liked to use "argue." Made me use my tongue in a peculiar way.

As a child made up "superlabgabsicious;" to me it meant something lovely or fine.

At 12 named my cousin Amy Ruth; liked sound of Amy and looks of Ruth.

Used to like to write words with the letters m, n, a, e, o.

Was whipped once for saying a word over and over.

Always liked "ecstasy" on account of queer looks. Even now, 18, I think it ought to mean crazy on account of its queer looks.

Liked to write committee. Liked to double letters.

To the second question, "Have you known young people to make spontaneous efforts to extend their vocabulary, noting lists of words with their meanings, and seeking to incorporate them because they were new and seemed superior," there were 263 returns, of which 60% gave affirmative replies, 30% negative, and 10% left the question unanswered. 13.5% had by spells studied the dictionary and 14% had made lists either of words heard, of words found in their reading, or both, 4% had tried to learn one or more words each day. Three stated that they did not use the new words they would have liked to for fear of being laughed at.

Of those who had studied the dictionary and gave their age 4 were 8, one was 9, 7 were 10, 2 were 11, 6 were 12, one was 13, 2 were 14, 2 were 15. Several had more than one spell. Of those who had made lists and gave their age 2 were 8, one was 9, one was 10, one was 11, 4 were 12, 2 were 13, 3 were 14, 3 were 15, 3 were 16, one was 17, 2 were 18, one was 19.

Studied dictionary, but did not get beyond a's, 2.

Took dictionary to find new words to astonish my companions.

Studied dictionary for big words; used them to dolls.

Studied dictionary, soon got tired. Had read life of Shakespeare and learned range of his vocabulary.

Used large words to talk to myself.

Kept list. Read three books that way.

"What about the passion for affecting foreign words in conversation or writing, *e. g.*, French or Latin, when English words would do as well" brought 233 returns. 23% of them had no desire to use foreign phrases, 7% were blank, and 70% replied in the affirmative, most of them being reminiscences and personal experiences. The age varies from 12-18, most being from 14-16. The languages given are Latin, French, and German, probably according to the one studied in the high school.

Writing to his mother filled half the letter with foreign phrases.

Learned foreign words from spelling book and tried to use them.

Would have liked to, but afraid of being laughed at.

Two girls used sodium chlorate and H<sub>2</sub>O at home.

Studied some in the dictionary.

Used German words; liked to show my knowledge.

Used to pretend to talk in foreign language by using queer sounds and unheard of words.

"Describe cases of superfine elegance or affected primness

or precision in the use of language," elicited 233 returns. 14% left the question unanswered, 30% knew of no cases, and 56% reported one or more cases, mostly personal experiences and reminiscences. 75 cases gave their age as is shown in the curve on page 370.

Read about Franklin's way of acquiring good style. Then wrote a composition than which I never wrote one better—age 14.

I always prepared before speaking to any one till father corrected me—age 12-14.

Get spells that last several days at a time.

Several stated that they longed to be elegant but were afraid of being laughed at.

My roommate and I often take certain lengths of time in which we try to be elegant—age 17.

Often got short spells.

Now; study unabridged dictionary for that purpose—age 17.

Could not find words to express my feelings. I had grand and airy thoughts but could not express them—age 14-15.

Memorized expressions that seemed elegant, modified them and then used them—age 10.

Yes, at the age 13-16; since then became careless.

Girl, 18, has so changed her voice as to make one feel as if talking to an unreal person. She used to be an easy companion. Her tone is never twice alike.

"I used to mount a barrel in the barn and imagined myself some great speaker with thousands and thousands of the most cultured people, not only from the United States but crowned heads from Europe, come to listen to me speak. I would also think myself in some grand cathedral on a magnificent stage"—girl, age 11.

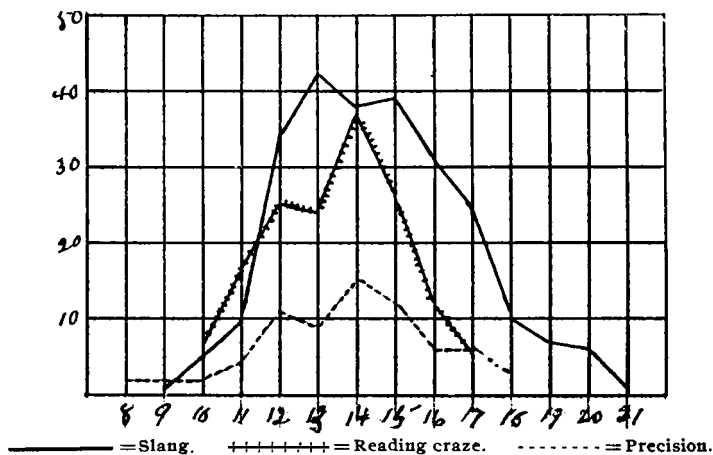
Girl, 10, has often been seen standing before a mirror, nodding her head, smiling, and talking to herself. When she tries on a new dress, she invariably goes to the piano and drums on it.

To the question, "At what age are the young most prone to slang? Give a brief vocabulary of slang phrases that have been favorites (a) with girls and (b) with boys. What can be said in its favor and what against it?" there were 295 returns—the greatest number we had to any one question. There were no negative returns and only 6 failed to answer this question. 254, or 86%, gave the age at which the young are most prone to slang as shown in the curve on page 370. Two had three spells, 9-10, 12-14, 16-17, and 9-11, 13-14, 16-17 respectively. Two had two spells, at 10 and at 19, and at 10 and 16-18 respectively. Two said they had used it always and one gave the age from 8 till death.

60 thought slang more emphatic; 36, more exact; 18, more concise; 15, more convenient; 3, that it sounded pretty; 3, that it relieved formality; 3, that it is all right; 2, that it is natural; 1, that it is manly; 1, that it is appropriate; 1, that it is enthusiastic; 2, that it leads to forming new words; and 4 said they simply imitated. 90 considered slang vulgar; 13 said it narrows one's vocabulary of good English; 11, that it leads to

swearing; 2, that it is a substitute for swearing; 2, that it shows weakness; and 1, that it destroys exactness. 53 considered boy's slang rougher than girl's; 19, that it resembled swearing more than girl's; 9, that they used more of it; 8, that they had more phrases; 2, that it had a broader meaning than girls'.

The following is a list of slang expressions classified roughly according to use. This classification is not intended to be vigorously scientific, nor is it supposed to be exhaustive, but rather to be helpful in bringing out more clearly the purpose that slang serves for the youth. Under each rubric there are 3 lists, (1) "Girls," (2) "Boys," and (3) "Sex not specified." But to avoid duplication the following scheme of figures was used. In "Girls" list the first figure or number indicates number of times given as used by girls, the second figure, number of times as used by boys, and the third figure number of times given without specifying sex. Second and third figures, when zero, are often omitted. In "Boys" list the figures are used in a similar manner, referring to "Boys" and "Sex not specified" respectively. Thus the common expressions of lists one and two and of one and three are tabulated into "Girls" list, and of two and three into "Boys" list.



A slang curve by Miss Lillie A. Williams reaches its highest point at 14. It is based on 61 returns that gave age. Cf. *Ped. Sem.*, Sept., 1902. Vol. IX, p. 289.

### REBUKE TO PRIDE.

#### GIRLS.

Go way back and sit down **37-17-6**.

You are not the only pebble on the beach **20-9-1**.

You are not so many **8-5-3**.

There are others **10-3**.

You're only one 4-6-1.  
 You are not the only tin can on the dump 3-5.  
 Don't get too gay 4-4.  
 Don't get canary 3-3.  
 You are not the only one 4-2.  
 Gave me a call down 6-0-1.  
 Come off 3-2-1.  
 You make me tired 4.  
 Ring off 3-1-1.  
 Hold your horses 3.  
 You're not the ocean because there is a wave in your hair 3.  
 You talk like a man up a tree 1-2.  
 Come down a peg 1-1.  
 He's stuck on himself 2.  
 Go way back and take a front seat 1-1.  
 Dry up 1-1-2.  
 Go to grass 2.  
 You'll get sat on 2-0-1.  
 You're not so much 2.  
 You're not so warm.  
 One on you.  
 Chase yourself around the corner.  
 Dry up and hist.  
 Not the only oyster in the can.  
 She has a crush on her.  
 You'll get your headlights smashed in.  
 Don't get up on your ear.  
 Come off the band wagon.  
 You make me weary.  
 Oh, go (or get) along with yourself.  
 Go way back.  
 Shut up.  
 You're not the only lump of butter in the churn.  
 Go back to the tall grass.  
 I guess that'll hold you.  
 You're not the only can in the rubbish.  
 They're off their trolley.  
 Take a day off.  
 Give us a rest.  
 You big *it*.  
 Dry up and bust.  
 You're not the whole push.  
 He has the big head.  
 You're not the only cat on the fence.  
 You're not the whole shooting match.  
 Enough of your jib.  
 Did you ever get left?  
 Down in front.  
 You think you're smart.  
 He does more with his mouth than anything else.  
 Fade away.  
 Don't get new.  
 You're getting too flip altogether.  
 You're too smart.

## Boys.

Cut it out-7-1.  
 Come off your perch-5.  
 Get off the earth 4.

You've got a swelled head 1-1.  
 You're not so swell 2.  
 You're not in it 2.  
 Don't think you're smart 2.  
 Choke it off 1-1.  
 He's way up in G.  
 Don't get gay.  
 Go away.  
 You're not the only thing.  
 Don't blow your horn too soon.  
 What do you take me for?  
 You're not game.  
 Hold on.  
 Mind your own business.  
 He's too smart.  
 Come off your roost.  
 Close your face.  
 Cut it short.  
 Just come down from the city.  
 You're nobody's grandmother.  
 Go way back in the corn.  
 Take off your hat and show your corners.  
 Grease your lip and give your tongue a sleighride.  
 Swell head.  
 Get away from the lunch.

## SEX NOT SPECIFIED.

Shining on your own side.  
 Close your face.  
 Hold your jaw.  
 Shut your trap.  
 Chop it off.  
 He thinks he's the whole thing.  
 He thinks he's the whole show.  
 He's a yap.  
 He is a big head.  
 He gives me a pain.  
 Biggest toad in the puddle.  
 Big bug.  
 Cheap guy.  
 Chop it out.  
 He has the big head.  
 You're not so warm.

## NEGATIVES.

## GIRLS.

Nit 35-14-7.  
 O, I don't know 10.  
 Not on your life 5-2.  
 Never (or not) on your tintype 3-4.  
 Over the left 4-3.  
 In the neck 4-1.  
 Rats 3-2.  
 Guess again 4.  
 Like sixty 2-1.  
 Well, I should smile 2-1-2.  
 I guess aber nit 3.  
 I don't think 2.

Not by a jug full 1-1.  
 Like fun.  
 Git out.  
 Quit.  
 Is that so?  
 I have a large size photograph of your doing that.  
 You've got another think.  
 Like sand.  
 Ah, go on.  
 Nixy.  
 Phew.  
 Don't you believe it.  
 Not much.

## BOYS.

Sour grapes 2-1.  
 I guess nit 1-1.  
 Last year?  
 Like blazes.  
 Yes, on your tombstone.  
 I don't think.  
 You will, will you.  
 Never in your sweet life.  
 I wish I thought so.  
 Well, I guess you wont.  
 Give it a worm.

## OFF.

## GIRLS.

Talking through your hat 4-1.  
 He is off his base 2-2-1.  
 She is twisted 2-2-1.  
 Go sit on a tack 1-2.  
 That's off me 1-1.  
 Got a screw loose 1-0-1.  
 You crazy kioodle.  
 She is a little off.  
 It's all bosh.  
 They are off their trolley.  
 You crazy thing.  
 You're talking through your  
 noggle.  
 (He) You're off.  
 Crack your gourd.  
 Go home and tell your mother.

## BOYS.

Go soak your head 1-1.  
 Phs.  
 You're on the back seat.  
 Go shake yourself.  
 You're talking up your sleeve.  
 Go west.  
 Chase yourself around the block.  
 Take a run up the pike.  
 Go west and eat hay.  
 Climb up a tack.  
 Back to the mines.

Back to the tall timbers.  
 Back to the breadbox, you're  
 crumby.  
 You're no good.  
 Take a dose of castor oil.  
 Go chase yourself.  
 Mix it.

## SEX NOT SPECIFIED.

Go chase yourself.  
 Rooms to let.  
 Off the handle.  
 Go sell your papers.  
 You crazy.  
 Got the wrong pig by the tail.  
 To wake the wrong passenger.  
 Off his eggs.  
 Rotten.

## SHOCK.

## GIRLS.

Would n't that jar you 21-9-3.  
 Would n't that bump you 2-2.  
 Would n't that wrinkle your  
 raglan 3.  
 Would n't that freeze you 2-0-1  
 Would n't that jiggle your slats 1-1.  
 That was a stunner 1-1.  
 Would n't it make you laugh.  
 Would n't that get you.  
 Shiver my timbers.  
 Would n't that juggle you.  
 Would n't that rattle the cherries  
 on your mother's bonnet.  
 Would n't that smother you.  
 Would n't that fry eggs.

## BOYS.

Would n't that split your slats 2.  
 Would n't that scorch you.  
 Would n't that jar your mother's  
 preserves 1-1.  
 Would n't that crack your slats.  
 Don't that jar your diaphragm.  
 Would n't that cook you.

## SEX NOT SPECIFIED.

Would n't that fade the stripes on  
your grand dad's socks.  
Would n't that start you.  
Would n't that shake the cherries  
on your aunt Carrie's bonnet.  
Would n't that tarnish that gold  
watch.  
Would n't that make you yell.  
Would n't that rattle your slats.  
Would n't that make you stand  
without hitching.  
Would n't that choke you.

## EXAGGERATIONS.

## GIRLS.

(She) You're a peach 7-5-3.  
That's fierce 11-1-2.  
Wouldn't that kill you 7-2.  
You're a dandy 3-4-4.  
(He) You're a bird 5-2-3.  
Bully 2-4.  
To beat the band 4-2-3.  
You bet your neck 4-1-1.  
(He) You're a brick 2-3-1.  
You're a lobster 3-2.  
Isn't she a beauty 2-3.  
I don't give a continental 5  
Swell 4.  
You bet your life 2-2.  
O what a whopper 1-2.  
I was scared stiff 3-0-1.  
I thought I'd die 3-0-1.  
He's a corker 1-2.  
You're a dream 1-1.  
I'm dead broke 1-1.  
Swell elegant 2.  
Out of sight 2.  
That is hot stuff 2.  
He is a duck 1-0-1.  
Split my sides laughing 1-0-1.  
You're a jewel 2.  
Perfectly slick 2.  
It was great 2-1.  
That is just swell 1-1-1.  
That's a corker.  
He is a trump.  
Perfectly lovely.  
Simply scrumptious.  
Grand.  
More fun than a cat fight.  
Howl (laugh).  
It's too funny for words.  
You missed half your life.  
She wants the earth.  
Enough to give one ten fits.  
It was a squelcher.  
That's a daisy.

You horrid thing.  
Slow as an ice cart.  
A green eyed lobster.  
It is simply fierce.  
Swell time.  
You're a diamond.  
It's too killing.  
I'll get killed.  
I'm spoiling for a fine dance.  
To beat the cars.  
To beat the engine.  
That's rank.  
Is n't that gorgeous?  
O, you grandmother.  
Is n't that rank.  
Higher than a kite.  
Out of sight.  
That's a darling  
Dark as Egypt.  
He's a holy terror.  
Flunked dead.  
Beat all hoiler.

## BOYS.

Jim dandy 1-1.  
She's a daisy.  
A smile 2 by 6.  
A perfect cough drop.  
That's a hot one.  
A smile 4 by 10.  
That's a swell hat.  
Great balls of sour dough.  
That's a scorcher.  
Great balls of applebutter.  
Mighty nice.  
You bet your sweet life (or soul).  
Slang to peddle.  
Bet your bottom dollar.  
Bet your socks.  
Bet your boots.

## SEX NOT SPECIFIED.

Had a swell time.  
Aint worth a continental 2.  
That is a dead cinch.  
I'll eat my hat.  
I thought I'd bust.  
He's a goose.  
He is a dumbelick.  
To make one shriek.

## EXCLAMATIONS.

## GIRLS.

Gee whizz 37-29-8.  
Gee 33-11.  
Heavens 15-1.  
Oh sugar 11-1-1.  
You bet your boots 4-9.



You bet 7-5-2.  
 Oh pshaw 10.  
 For goodness sake 10.  
 Glory 8.  
 Goodness 8-0-1.  
 Mercy 8.  
 Gracious 8.  
 For the lands sakes 6.  
 Oh dear 5.  
 O, my goodness 4-1.  
 For heavens sake 4-1.  
 Fiddle sticks 5.  
 For pity's sake 5.  
 Oh, mother 4.  
 O joy 3-1.  
 O mercy 3-0-1.  
 Oh love 3.  
 Oh my 3-0-1.  
 Good gracious 2-1.  
 Goodness me 1-0-1.  
 Goodness gracious 1-0-1.  
 Mercy goodness 1-1.  
 Laws 2.  
 Gee Whitaker 1-1.  
 Sweet mother 1-0-1.  
 Gracious Peter 2.  
 Sakes alive 2.  
 My lands.  
 Mercy sakes.  
 That beats the Dutch.  
 Good land.  
 O lands.  
 Gracious sakes alive.  
 G gee guy.  
 O sands.  
 Great goodness.  
 O cricky.  
 Oh chestnuts.  
 Great grief.  
 Low zee.  
 Good lands or lands.  
 Goody goodness.  
 Goody gracious.  
 Merciful powers.  
 Gee wow.  
 Laws o'mercy.  
 Glory hallelujah.  
 Merciful fathers.  
 Good George.  
 Mercy me.  
 O George.  
 Cæsarina.  
 O fiddle.  
 O fid.  
 Zounds.  
 Geewizaker.  
 Mamma.  
 Good Grief.

Hallelujah.  
 For charity's sake.  
 Bless us.  
 Gracious me.  
 Mercy sakes alive.  
 Heavens and earth.  
 My sakes.  
 Gee Whilligers.  
 O fudge.

## SEX NOT SPECIFIED.

Pshaw.  
 Pity sakes.

## MILD OATHS.

## GIRLS.

Darn it 32-10-3.  
 Gosh 25-8-3.  
 Great Scott 17-4-2.  
 Golly 14-5.  
 The dickens 15-3-2.  
 Dog on it 7-6.  
 Great Cæsar 11-1.  
 Jimini 9-2.  
 Hully gee 4-6.  
 Jinks 8-1.  
 The deuce 5-3.  
 Hang it 5-3-1.  
 Holy smokes 4-4.  
 Jerusalem 4-4-1.  
 Thunder 5-2.  
 Confound it 4-3.  
 By gum 4-3-3.  
 Blame it 5-2-1.  
 By gosh 2-5.  
 Go to Halifax 2-5.  
 Great Cæsar's ghost 5-1.  
 Oh, shoot it 4-2.  
 By George 4-2.  
 By Jove 2-3-1.  
 Holy Moses 1-4-2.  
 Great guns 3-1-1.  
 By jingo 3.  
 Jimini crackers 2-1.  
 Jimini crickets 2-1.  
 Holy cats 3.  
 Ginger 2-1.  
 Oh, murder 3.  
 Where in the Sam Hill is it 2-1.  
 Plague take it 2-1.  
 By golly 1-0-1.  
 Darn 1-1.  
 Jimini jinkins 2.  
 I'll be darned 1-1.  
 Shoot the luck 2.  
 Guy hang it 2.  
 Halifax 1-1.  
 Consarn it 2.

Murder 2.  
 Plague it 2.  
 By jimini 1-1.  
 Oh Peter.  
 Gosh Peter.  
 Dame it.  
 By Job.  
 Darn it all.  
 By jabbers.  
 By juniper.  
 Go to heaven.  
 Ding it.  
 Jimini crimps.  
 Zing.  
 By gosh, says Josh.  
 Thunder and Isaacs.  
 By gum.  
 Deucest.  
 O gore.  
 Drat it.  
 Consarn the business.  
 Darn fool.  
 I'll be gol durned.  
 Plague on it.  
 Great king.

## BOYS.

Golly ned 3.  
 Dang it 2.  
 Go to hello 2.  
 Gosh hang it 2.  
 Gee for socks 2.  
 Go to the dickens.  
 The devil 2.  
 Thunder and lightning 2.  
 Darn the luck 2.  
 Holy terror.  
 Jimini gee wags.  
 You're darn shoutin.  
 Golly nedders.  
 By Joe.  
 Blast it.  
 Dod burn it.  
 Darn your pictures.  
 Where in the dickens.  
 I'll be blamed.  
 Gosh all hemlock.  
 By gosh.  
 By Jupiter.  
 I don't give a darn.  
 Heavenly smoke.  
 O Lord.  
 The deal.  
 By darn.  
 Jingo.  
 Gol darn it.  
 By ginger.  
 imini Christmas.

Golly busters.  
 Gosh darn.  
 Gosh hang it.  
 O slash.  
 Gosh all Friday.  
 Moses.

## SEX NOT SPECIFIED.

Holy gee 2.  
 Glory be to Peter.  
 Bless my heart and soul.  
 Oh Peter.  
 By jinks.  
 Great governor.

## UNCLASSIFIED.

## GIRLS.

Rubber 50-12-8.  
 Flunked 10-1-4.  
 Sure 8-1.  
 Any old time 4-2-1.  
 That is all right 1-5-1.  
 Guy 4-1.  
 Well, I guess 5.  
 Forget it 4-1.  
 I'll be jiggered 5-0-1.  
 Sure Mike 4.  
 Rubber neck 1-0-3.  
 Squelch 4-0-1.  
 I see my finish 4.  
 Any old thing 3-1-1.  
 She's all right 1-2-1.  
 Fan me with a brick 2-1.  
 Bum 2-1.  
 O mose 3.  
 Chewing the rag 2-1-1.  
 Kid 2-1-1.  
 McGinty 1-1.  
 Make scatterment 1-1.  
 On the bum 1-0-1.  
 Never mind 2.  
 O, the kid 2.  
 On your life 1-1.  
 On his ear 1-1.  
 Bust 1-0-1.  
 Bamboozle 1-0-1.  
 Cinch 3-0-2.  
 Chestnuts 2-1.  
 Just for devilment.  
 Land o' Goshen 2.  
 Little snip 2.  
 Fudge 2.  
 Get a move on 1-0-1.  
 Go to grass 2-0-1.  
 Hevings Maud 2.  
 Honest John 2-1.  
 Harry 1-0-1.  
 I'll be hanged 2.

- I like your style 1—1.  
 I don't know 2.  
 Guinea pig 1—0—1.  
 Something doing 2.  
 Get a wizzle on 1—1.  
 See 1—1.  
 That's what 1—1.  
 The main guy 1—1.  
 Aint it so.  
 A piece of work.  
 A whole pill.  
 Blowing up.  
 Bill.  
 Boodle.  
 Biff.  
 Bite me.  
 Big coward.  
 Christmas mighty.  
 Cracky.  
 Chickenfeed.  
 Christopher.  
 Crush.  
 Come to life.  
 Crack your gourd.  
 Daft.  
 Dinky.  
 Ditto.  
 Don't you care.  
 Did you ever get left.  
 Drive the cow down (pass milk).  
 Don't you know.  
 Exams.  
 For Pete's sake.  
 Fresh Christmas.  
 For fair.  
 Forever and three days.  
 Fork up the cash.  
 Freeze out.  
 For the love of green roses.  
 Fish.  
 For the love of hot soup.  
 For the love of heaven.  
 Got 'em in stitches.  
 Good scissors.  
 Good Harry.  
 Go on.  
 Good and proper.  
 Good morning, glory.  
 Gingerbread.  
 Great Peter.  
 Gum eye.  
 Good Glory.  
 Glory ned.  
 Grease-pot (butter-dish).  
 Grandy's nightcap.  
 Gracious Peter.  
 He got smeared.  
 How about it.  
 Honor bright.  
 Hooks.  
 Hello, Pete.  
 How's the weather up there.  
 Hello, Sally.  
 Helloa.  
 He has scads.  
 Honey.  
 Hail Columbia.  
 How can you tell.  
 How sad.  
 Heavens Katie.  
 I guess.  
 It's up to me.  
 It comes in pat.  
 I'm a goner.  
 I wonder why.  
 I'll jump down your neck.  
 I felt like six nickles.  
 It's on the blink.  
 It.  
 I'll be blessed.  
 In the soup.  
 I bet a cooky.  
 In your mind.  
 In the swim.  
 I be jigged.  
 I don't think.  
 I squelched him.  
 Indeed.  
 Jolly (verb).  
 John Rogers.  
 Jim Crow.  
 Keep your change.  
 Little fool.  
 Lung.  
 Like the mischief.  
 Like a through vestibule train.  
 Lit on.  
 Lambaste.  
 Lay out.  
 Look it up in the dream book.  
 Lean on your own supper.  
 Land o' ganders.  
 Laurel hill.  
 Latest fad.  
 Mow.  
 Maggie.  
 My top knot.  
 Now will you be good.  
 Nobby.  
 Noggle.  
 Oh, you will get it.  
 O, you it.  
 O, bother.  
 Old shackens.  
 O, beans.  
 O, Louise.

Put my foot in it.  
 Pills (people).  
 Quit your kidding.  
 Rock.  
 Sorry I don't suit.  
 She's nutty.  
 Sore eye.  
 Sit on.  
 She has a snap.  
 She spouts an awful lot.  
 Sat upon.  
 Shucks.  
 Slick.  
 Splindingles.  
 She's it.  
 She sprung a test on us.  
 Stars.  
 Shoot me guinea.  
 Stunt.  
 Sugar and molasses.  
 She thinks she *it*.  
 Swim through (lessons).  
 She's flip.  
 Search me.  
 Scressie dig.  
 Smart Aleck.  
 That's slick.  
 Tarnal.  
 Thump.  
 Thing-a-bob.  
 The mischief.  
 That takes the cake.  
 That's no dream.  
 Tin.  
 There are other ways to choke a  
     dog without choking him on  
     butter.  
 That's all.  
 That's the stuffy.  
 Thinks she is mike.  
 What's doin'.  
 Walk all over.  
 Well, I'll be.  
 Well, I'll be—go to Sunday school.  
 Why, the very idea.  
 What under the canopy.  
 Well, I swan.  
 Well, I'll take my dinner.  
 Where did you get on at.  
 Waltz.  
 What's the diffs.  
 What's it to you.  
 You dirty thing.  
 You nasty boy.  
 You sassy thing.  
 You see me getting up.  
 You're another.  
 You're fine.

You're a Rheuben.  
 You're a kiddy.  
 You're right.  
 You don't know, do you.  
 You old sucker.  
 You don't say so.  
 You're not in it.

## BOYS.

Cheese it 2—2.  
 Let her go Gallagher 2.  
 Down in the mouth 2.  
 Ho Bill 2.  
 Rumbunctious 1—1.  
 Hot air 2.  
 No flies on me 2.  
 Sure thing 1—1.  
 That cuts no ice 2.  
 That's the latest 2.  
 I don't care a fig 2.  
 Squeal on 2.  
 No flies on that (him) 1—1.  
 You're a hughouse. 2.  
 Old man 2—1.  
 Again so soon.  
 A lovely grin.  
 Break your face.  
 Bang up.  
 Cuff you.  
 Catch on.  
 Chase a toy balloon.  
 Chubbing.  
 Crib and eat cobs.  
 Carp face.  
 Dopy.  
 Don't rush, the weather is cool.  
 Don't cry over spilt milk.  
 Give me a bid.  
 Good morning Carrie.  
 Granny.  
 Get a hnstle on.  
 Google eyes.  
 Got no strings on me.  
 Go tell the ice man.  
 German carp.  
 Greenhorn.  
 Gump through this.  
 How would you like to be the ice-  
     man.  
 Hot cat.  
 He hooked.  
 He pinched.  
 Heraus mit ihm.  
 He looks like two cents half spent.  
 How's that for high.  
 Hikey, Pikey, Dominikey.  
 How does that strike you.  
 Hot time.

Hot tomato.  
 Have you the chinks.  
 He's no slouch.  
 I dont care a rap.  
 It's all my fault.  
 Is n't that bummy.  
 In the hole.  
 I won't go to your house.  
 Keep your shirt on.  
 Keep your head on.  
 Keep your hair on.  
 Level head.  
 Let her rip.  
 Mushhead.  
 Now you're talking.  
 Now you have your foot in it.  
 O you gezaho.  
 Paint her red.  
 Pony.  
 Right sudden.  
 Swipe.  
 Son.  
 Smoke up.  
 Schneides heraus.  
 Sloppy weather.  
 Scrumptious.  
 Suckers bite.  
 She.  
 Taffy.  
 Tantrum.  
 The one.  
 That's no lie.  
 That's twice.  
 The governor.  
 The gent.  
 We whitewashed you.  
 Well heeled.  
 Warm baby.  
 When the cows come home.  
 Who was your dog.  
 You chump.  
 You're only fooling.  
 You're a cutor.  
 You're a tacky.  
 You're a bum.  
 You're gummy.  
 You're daffy.  
 You're the shucks.  
 You're a loghouse.  
 Young heifer.

## SEX NOT SPECIFIED.

Slug him 3.  
 Peachy 2.  
 Bloomin 2.  
 Hunk 2.  
 Hog or die.  
 To do one.

Won't take anything off him.  
 Knocked out.  
 A mistake in the print.  
 To knuckle under.  
 Dooley—go—go.  
 A chip of the old block.  
 To strike favorably.  
 To do or bust.  
 Dead one.  
 Ringer.  
 To spunk up.  
 Work a bluff.  
 Work a gag.  
 Pull one's leg.  
 Hang out a shingle.  
 To be full.  
 Shot in the neck.  
 Shot.  
 Peeps, lights, sights (eyes).  
 Star.  
 Rooter.  
 Bleacher.  
 Fair.  
 The mug.  
 Gib.  
 Slumps.  
 Pegs.  
 Flappers.  
 Hot warm.  
 Dago.  
 Pat.  
 To hit in the kisser.  
 Slap on the block.  
 Let her went.  
 Put her there.  
 To weep a few.  
 To meet one's Jesus.  
 Looney.  
 It's up to you.  
 Hoofed (walked).  
 Get there all the same.  
 She is fly.  
 Great.  
 The whole shooting match.  
 A little let off.  
 Goodbye Mamie.  
 Day of doom.  
 You bet I did?  
 Search me.  
 Ninny.  
 Peninsula.  
 It is all to the good.  
 Name it and you can have it.  
 Humbug.  
 I feel like hello my lady.  
 I feel like helping somebody.  
 Snitz, or Snitz and gnepp.  
 Bite their heads off.

Snow water.	To tell on.
Hustle up.	To paste.
So long.	To chug.
I 'm busted.	To biff.
There he goes.	To land.
Speel off.	Turn tail.
He has a case on Miss —.	Show the white feather.
Hot soup.	Arkansas toothpick (bowie knife).
Let the old cat die.	Slob.
I 'lowed to do something.	Hunk 2.
Aint you going.	Goner.
Powerful work.	To kid.
Nick of time.	Kick up a row.
Buy a pig in a poke.	Kick the bucket.
Streak of good luck.	Hand in your checks.
Almighty Dollar.	Pass in your chips.
To hoodwink.	Lummux.
To pull wool over one's eyes.	Shindy row.
A cop.	Mooney.
A cove.	To fork over.
Old woman.	To eat hay.
A stiff.	To go up the spout.
Cork it up.	Anxious seat.
He 's soft.	Chip in.
He 's a little potato.	To cotton to.
He 's a warm potato.	To pony.
He 's a bean.	To pole.
He 's a hot skeeter.	To cram.
Now you 're shouting.	To eat dirt.
All right but won't do.	To eat one's words.
Scrappy.	To funk out.
Game.	To run up against it.
Blowhard.	To bluff.
Goldbug out and out.	To keep a stiff upper lip.
Rip snorter.	To make one's self scarce.
Willy boy.	Root.
Make tracks.	Push.
Skedaddle.	Gang.
To pan out.	Set.

“Give cases of the long sentence habit where style has lost all symmetry and rambles on with incoherence and lack of form. What is the cause and cure of this? Can you classify its forms, beginning perhaps with the simplest, where the conjunction *and* connects a string of clauses,” gave 209 returns. 6% of these were blank and 30.5% knew of no cases. Of the 133 positive replies 38 were observations and 95 reminiscences. 104 returns, or 50%, gave their age as follows: 2 at 5, 2 at 6, 8 at 7, 14 at 8, 9 at 9, 15 at 10, 7 at 11, 7 at 12, 10 at 13, 3 at 14, 2 at 15, 2 at 16, 2 at 17, 4 at 18, 3 at 19, 6 had the habit always, and 6 as a child. Of the 23 who gave a cause, 8 said their thoughts came too fast, 10 did not know sentence structure, 2 thought they seemed large, 2 said it was due to lack of vocabulary, and 1 tried to imitate authors. Of those who gave a remedy, 12 simply said they were corrected, 6 had to repeat

the sentence or rewrite the composition, 4 had their composition read before the class, 3 by having their composition ridiculed before the class, and 2 by being stopped in the middle of the sentence.

Concrete illustrations gathered incidentally might add much to the returns to this inquiry, especially those gathered from adolescents.

To the question, "Have you ever known a spontaneous story teller; if so, describe the case; when and how did it begin; what was the influence of, and effect upon, the hearers; and what kind of stories were preferred and what kind of characters; were they short, long, or continued?" there were 221 returns. 53% reported cases, 42% could not, and 5% left the question unanswered. 30% were personal experiences and reminiscences and 23% observations. 81 cases gave their age as follows: 3 at 5, 4 at 6, 6 at 7, 7 at 8, 7 at 9, 8 at 10, 4 at 11, 11 at 12, 10 at 13, 3 at 14, 2 at 15, 2 at 16, 1 at 17, 2 always, and 11 said as little children. 15.5% told short stories, 10% continued and 4% long stories.

11% told fairy stories, 4% ghost and witch stories, 4% stories about children, 3.5% about animals, 3% heroic stories, 1.5% funny stories, 2% stories of adventure, 1% wonderful stories, 1% impossible stories. Three cases reported stories with dreadful characters, one case noble characters, two, sentimental characters, one had as characters princes, kings and queens. 11 cases reported that they told their stories by night or in the dark, though this point was not asked for.

7-8 told stories to imaginary companions.

At 10 told short stories to playmates in a dark room. They asked me to, but afterwards were afraid to go home.

At 14 told stories of desperate characters, continued.

I 9, brother 11, told stories. Brother wrote plays and we dramatized them. He always had a villain in them.

Sister, 8, told witch stories. I liked them, filled me with awe.

The next question was "Have you known cases of a strong tendency to quote pretty phrases, perhaps especially in girls; the album kind of poetry, and give a few samples to indicate the kind of taste, the gratification of which is most commonly sought thus? Do conditional clauses abound in a characteristic and excessive way? Examples, cause, and how explained?" Only the first part of this question was answered. There were 211 returns, 4% of which were blank, 42% negative, and 54% positive. 35% gave one or more quotations. The age was given as follows: 2 at 9, 6 at 10, 7 at 11, 15 at 12, 5 at 13, 10 at 14, 10 at 15, 12 at 16, 2 at 17, 3 at 18, 2 at 19.

At twilight I often thought of a quotation from Longfellow:

"The day is done and the darkness  
Falls from the wings of night,

As a feather is wafted downward  
From an eagle in its flight."

"White, cold, heavy-plunging foam," haunted me for days after reading "A Dream of Fair Women." Also certain stanzas of "The Ancient Mariner" keep saying themselves over and over in my head.

The quotations are arranged into general classes according to thought as follows, figures indicating number of times given :

#### WISE SAYINGS.

- "A stitch in time saves nine," 4.  
 "Never miss the water till the well runs dry."  
 "Whistling girls and crowing hens always come to some bad end."  
 "The tongue is the root of all evil."  
 "All 's well that ends well" 2.  
 "Remember your Creator in the days of your youth" 2.  
 "Where ignorance is bliss it is folly to be wise" 2.  
     "Though the mills of God grind slowly,  
     Yet they grind exceeding small."  
 "Live and learn, and learn to live."  
     "If you your lips would keep from slips,  
     Five things observe with care :  
     To whom you speak, of whom you speak,  
     And how, and when, and where."  
 "Birds of a feather flock together."  
 "Blessings brighten as they take their flight."  
 "A rolling stone gathers no moss."  
 "To speak is silver, silence is gold."  
 "Rain before seven, clear before eleven," (seemed wise to me).  
 "Evening red and morning gray, set the traveller on his way,  
 Evening gray and morning red, bring down rain upon his head."  
     (Seemed wise to me.)

#### SADNESS, DESPONDENCE.

- "Of all sad words of tongue or pen,  
 The saddest are these, 'It might have been.'" 5  
 "Into each life some rain must fall."  
 "All is not gold that glitters" 3.  
 "The melancholy days are come."  
 "The curfew tells the knell of parting day."  
 "Such is life !"  
 "It's an ill wind that blows nobody good."  
 "The mill will never grind again with the water that is past."  
 "To be or not to be? that's the question."  
 "The day is done and the darkness falls from the wings of night,  
 As a feather is wafted downward from an eagle in its flight."  
 "If we knew the woe and the heartache waiting for us down the road,  
 If our lips could taste the wormwood, if our back could feel the load,  
 Would we waste the day in wishing for a time that ne'er can be?"  
 "We cannot buy with gold the old associations."  
     "Life is a sheet of paper white  
     Whereon each one of us may write  
     A line or two, and then comes night."  
 "The snow had begun in the gloaming!"



## OPTIMISM.

"Every cloud has a silver lining."

"Truth, crushed to earth, shall rise again."

"Tell me not in mournful numbers," etc.

"Life is real, life is earnest,  
And the grave is not its goal,  
Dust thou art, to dust returneth,  
Was not spoken of the soul."

"Tell me not in mournful numbers  
Life is but an empty dream  
And the soul is dead that slumbers  
And things are not what they seem."

"It is never too late to mend" 2.

"It's a long lane that has no turn."

"A light heart lives long."

"Never trouble trouble till trouble troubles you" 2.

"Though the way aint sunny, don't you fret,  
Cheer up, honey, you'll get there yet."

## ALTRUISM.

"Do unto others as you would have them do unto you" 6.

"If you gain new friends, don't forget the old ones."

"How far that little candle throws its beams.  
So shines a good deed in a naughty world" 2.

"Be good and you'll always be happy" 5.

"Politeness is to do and say  
The kindest thing in the kindest way" 2.

"I live for those who love me  
Whose hearts are kind and true;  
For the heaven that smiles above me  
And awaits my spirit too;  
For the human ties that bind me;  
For the task by God assigned me;  
For the bright hopes left behind me;  
And the good that I can do."

"To err is human, to forgive divine" 2.

"It is well to think well, it is divine to act well."

"Handsome is that handsome does" 3.

"Remember well and bear in mind,  
A constant friend is hard to find;  
And when you find one that is true,  
Change not the old one for the new" 3.

"Be noble in every thought and in every deed."

"Be noble, and the nobleness that lies in other men, sleeping but never dead, will rise in majesty to meet thine own."

"Be ashamed to die till you have gained some victory for humanity."

"Better to weave in the web of life, a bright and golden filling  
And to do God's will with a ready hand, and feet that are swift and willing,

Than to snap the tender beautiful threads of our curious life asunder  
And then blame Heaven for tangled ends and sit and weep and wonder."

"T is better to give than to receive."

"Honesty is the best policy."

"The quality of mercy is not strained. It droppeth like the gentle rain from heaven upon the place beneath" 2.

"This world is filled with beauty, as other worlds above,  
And if we did our duty, 'T would be a world of love."

"Love your enemies, even though they hate you."

"Love one another."

"Hope endureth all things."

"True happiness if understood,  
Consists alone in doing good."

"However trifling what we do  
If a good purpose be in view,  
Although we should not have success,  
Our purpose God will see and bless."

"The inner side of every cloud is bright and shining,  
I therefore turn my clouds about  
And always wear them wrong side out  
To show the lining."

"Many a word at random spoken,  
May soothe or wound a heart that 's broken."

#### SELF-AFFIRMATION.

"Fame grows not upon mortal soil."

"The fountains of our life are all within us."

"Nothing ventured nothing had" 2.

"Sink or swim, live or die."

"So nigh is grandeur to the earth, so near is God to man,  
When duty whispers low thou must, the youth replies I can."

"If at first you don't succeed, try, try, again" 2.

"Count that day lost whose low descending sun  
Views from thy hand no worthy action done."

"Faint heart ne'er won fair lady."

"Borrowed words do not shine."

"Actions speak louder than words."

"God helps him that helps himself."

"Every day is a fresh beginning."

"Let us now be up and doing with a heart for any fate,  
Still achieving, still pursuing, learn to labor and to wait."

"Try, try, again."

"So live that when thy summons come to join that innumerable caravan," etc.

"It is better to wear out than to rust out."

"A good name is rather to be chosen than great riches."

"No life can be pure in its purpose and strong in its strife and all life not be purer and stronger thereby."

"An ounce of pluck is worth more than a pound of luck."

#### LOVE.

"When she had passed it seemed like the ceasing of exquisite music."

"In the golden chain of friendship, regard me as a link."

"Silently one by one in the infinite meadows of heaven  
Blossom the lovely stars, the forget-me-nots of the angels" 6.

"The course of true love never did run smooth."

"To be near thee—to be near thee, alone is peace for me."

"Nothing to give but love."

"How can I bear to leave thee, how can I from thee part?"

"I cannot tell you why I love you, but I do."

"Should old acquaintance be forgot and never brought to mind?"  
 "It's better to have loved and lost, than never to have loved at all" 2.

"You may break, you may shatter the vase if you will,  
 But the scent of the roses will cling around it still."

"Dost thou love me sister Ruth?"

"Where'er I roam whatever realms I see,  
 My heart untravell'd fondly turns to thee."

"Like the ripples follow the waves to sea,  
 So may God's blessing follow thee."

"Talk not of wasted affection, affection never was wasted."

"When the evening sun is setting  
 And from care your heart is free,  
 When of distant friends you're thinking  
 Will you sometimes think of me?"

"Roses are red, violets blue,  
 Sugar is sweet and so are you" 6.

"Though rocks and hills divide and you no more I see,  
 Remember it was——, who wrote these lines to thee" 3.

"If you love me as I love you  
 No knife can cut our love in two" 2.

"Tell me pretty maiden are there any more at home like you."

"Love may come and love may go and flit like a bird from tree to tree."

"May your path be strewn with roses  
 And all your children have pug noses."

"Happy, loving, kind and true  
 This is the wish I have for you."

"My pen is poor, my ink is pale,  
 My love for you shall never fail" 2.

"May in thy life forever be  
 A little corner left for me."

"In the chain of friendship,  
 Consider me a link."

"My love for you will never fail  
 As long as pussy has a tail."

"When you are old and cannot see  
 Put on your specs and think of me" 2.

"Remember the miss  
 Who scribbled this."

"In the storms of life when  
 You need an umbrella  
 May you have to uphold it  
 A handsome young fellow."

"The rose is red  
 The violet blue  
 The lilies look happy  
 And so do you"—also this ending:  
 . . . "Pickles are sour  
 And so are you."

#### MISCELLANEOUS.

"There is a method in my madness."

"The Lord is my shepherd," etc.

"Variety is the spice of life."

"All is fair in love and war" 2.

"The starry firmament doth shine."

"It is better to be born rich than good looking."

"Men may come and men may go, but I go on forever."

"The wee small hours."

"Patience is a virtue, possess it if you can,  
Seldom found in woman, never found in man."

"In single blessedness she lived, and in the same she died."

"The vine that bears too many flowers will trail upon the ground."

"(Longfellow's Rainy Day, and well known proverbs.)"

"How beautiful is night!  
In full orb'd glory yonder moon  
Rolls through the dark blue depths."

"As idle as a painted boat upon a painted ocean."

"Silvery stream of crystal water" (brook).

"I'm your boss, yes—that's nice."

"Divinely tall and most divinely fair."

"Certainly" (with peculiar intonation).

"'T was a great pity, so 't was."

"Light, more light."

"Seven Times One" (because it spoke so beautifully of the moon).

"You ask me to write in your album,  
Pray tell me how to begin,  
For there's nothing original in me,  
Excepting original sin."

"Here is for me a little spot  
To upset the ink and make a ."

"Age before beauty, so goes the proverb,  
So if you go last, do not be disturbed."

"Is there an adjectivism, nounism, adverbism, one or all of these, with examples and explanation?"

Of the 205 returns to this question 18% were blank, 40% negative, and 42% reported cases of extreme like for adjectives and adverbs. The age was given as follows: 1 was 9, 4 were 10, 1 was 11, 13 were 12, 8 were 13, 10 were 14, 9 were 15, 7 were 16, 7 were 17, 2 were 18, 2 were 19.

When 12 it seemed to me the more adjectives I used the more expressive my speech would be.

When 12 I placed all the adjectives before a noun I could.

The following are favorite words and expressions that were given, the figure following indicating number of times given.

A great, large, beautiful dog; perfectly delightful; glorious, good time; a beautiful, magnificent, ordacious piece of work; a great, big, deep, long hole; the dirtiest, meanest, outlandish thing; a beautiful, bright, sunshiny day; a glorious, clear, bright morning; a handsome, good-looking, attractive young man; the dearest, cutest, little thing (a hat); awfully pretty; terribly handsome; perfectly lovely 2; perfectly hideous; just beautiful; simply awful; extremely elegant; surpassingly beautiful; large, round, red and yellow apple; perfectly ele-

gant ; charmingly beautiful ; exquisitely beautiful ; the dearest, prettiest, little thing ; hideously ugly ; perfectly charming ; sweetly, divinely fair ; simply great ; magnificently delicious ; simply grand<sup>d</sup> ; perfectly beautiful ; a most splendid, elegant, delightful time ; awfully nice ; a perfectly splendid time ; an immense, great, big house ; a great, big, beautiful doll, given by my dear, sweet mother ; the sweetest, prettiest, and loveliest hat ; a lovely, beautiful bright day ; a perfectly, swell, elegant hat ; real sweet time ; a perfect dear ; a horrid shame ; simply elegant.

atrocious	excruciatingly	marvellous
awful 3	exquisite	perfect 2
awfully 4	exquisitely	perfectly 5
beautiful 4	fearfully 2	pretty
beautifully 2	fierce	ramskiverous
convincing	forlorn	simply
cute 3	forsaken	splendidly
dandy	glorious 2	spontaneous
dear 3	gracious	superb 2
delicious	grand	sweet 2
delicately	handsome 2	swell
disreputable	horrid	terrible 4
divine	horribly	terrifically
divinely	incomprehensible	terrific
dreadful	incongruous	thrilling
dreadfully	lovely 2	tremendous
elegant 2	magnificent 3	
elegantly	magnificently	

To the question "Have you known cases of a reading passion or craze, where the soul seemed to take flight in books, and how was this reading done and from what motive? Was it for the pleasure of having the sentiments largely stirred, as in romance reading, or a real desire for information or to show a long list of books read, or what?" There were 227 returns, 90% of these were affirmative, 6% said no, and 4% left the question unanswered. The ages were given as shown in the curve on page 370. Not all of the returns gave a motive for their reading. 32% read to have the feelings stirred; 12% for pleasure; 7% to gain knowledge; 4% to be able to say they had read many books; 3% to rouse the imagination; 2.5% to be considered a person of information; 2.5% because they had a love for reading;—one case said to pass time and one to gain a vocabulary. 17% read romances; 7% stories of adventure; 4.5% everything; 2.5% Sunday school books and papers; 3% fairy tales; 1% history; and 1% nature.

11-12 read novels, the more exciting the better; read in bed, on the stairs, everywhere; neglected everything else.

12-14, read always, even while setting the table.

12-16, read mostly boy's books, though a girl.

At 12 became perfectly wild over *Duchess* and *Laura Jean Libby's* books.

11-14, read everything—detective stories, dime novels, Sunday school books, standard authors, religious papers, newspapers, magazines; and enjoyed all equally well. Sat up in bed till after midnight.

13-18, read everything. I laughed and cried with my characters.

11-12 read Sunday school books; thought some parts ought to be different.

At 13 I read 9 novels in one week.

14-15 read till crowing of cocks scared me to bed.

12-14 sometimes read 4 books a week.

At 14 read hour after hour curled up in a chair.

At 11 read everything, especially books for grown people.

At 17 had read only two books, and they had been assigned by the school.

Those who were forbidden to read, read by stealth. Many neglected their work and their studies to read. Some kept their novels under their desks open and read when the teacher thought they were studying; others took books along to their work and read when their parents thought they were working. Some sat up till after midnight, and some took their books along to bed, either to read while their parents thought they were in bed asleep, or to read early in the morning before their parents expected them to be up.

To the question, "Cases of aping the style of characteristic authors—Carlyle, Addison, newspaperism, sermonesque style, flowery, exuberant, or emotional style of novels. Have you known cases where style changed or came under other influences? What do you deem the value of this dominance for a time by the style of an author," the majority of returns were negative. Of the 208 returns 61% never aped the style of an author, 11% failed to answer, and 28% were positive but referred only to the first part of the inquiry. The authors mentioned were as follows, figures indicating number of times mentioned: L. M. Alcott 5, Macaulay 4, Irving 3, Longfellow 3, Geo. Eliot 3, Tennyson 2, Scott 2, Milton 2, Shakespeare 2, Stephenson 2, Whittier 2, Thoreau, Lowell, Crane, Stockton, Henty, Burroughs, Dickens, Virgil, Read, Bertha Clay, Mrs. Southworth, Bulwer, Phœbe Carey, Victor Hugo, James Lane Allen, Laura Richards, Dumas, Mark Twain, Emerson, Cooper, Samantha Allen, Harriet Holly, H. B. Stowe, Carlyle, newspapers.

Liked to be like Lady Macbeth and like Portia. Would imitate them before a mirror, using old muff box for crown.

Had a desire to know forms of polite letter writing.

Read "Little Women" and thought I wish I had written that before Miss Alcott.

At 10 read Victor Hugo's story of a man caught in quicksand. I read and re-read it, though it made me cry. I tried to imitate his style, short forcible sentences.

The low percentage of affirmative replies here is in harmony with the question on composition in so far as many do not like to write compositions.

"Cases of spontaneous poetry? Can you give examples? In what field lines, age, etc." To this inquiry there were 202 returns; 50% had not and 43% had written poetry. 7% failed to answer. 15% were observations and 28% personal experiences and reminiscences. The ages were given as follows: 1 at 9, 4 at 10, 1 at 11, 8 at 12, 9 at 13, 9 at 14, 15 at 15, 7 at 16, 2 at 17, 6 at 18, 1 at 20.

7% of the entire number sent a specimen of their poetry, and 16% specified the title more or less definitely without giving a specimen. The following are the titles given, figures indicating number of times given:

Love of classmate for boy in upper class 2; Jokes on girl friends 2; Classmates 2; Friend and the fun we had; Class of 1901; Teacher; Skating Party; Love (about people I knew); Sailor who had left his children; Trolley; Events of the week; Spring; Our Flag; Winter; Skating; May; Storm; Autumn Leaves; Lilies; March; Flowers; Birds; Subjects from Nature; Our work in life; Religious subjects; Angels. One said her subjects were sentimental, and two said theirs were humorous.

It will be seen that these titles fall mostly into two general classes, namely, Living Persons and Nature.

The following are specimens of poetry, the titles of which are not included in the above list, no attempt whatever has been made at correction.

## I.

F. Alleluia! Sing the angels  
As they gather far and near  
See, the Christ child we bring to you  
Will you not receive him here?

## II.

Oh how base and still how wretched,  
Are the mortals of this earth,  
God doth pity, he doth bless you,  
He doth give the Christ child birth.

## III.

Like a Shepherd he shall lead you  
Coming for his bleeding flock  
Haste ye therefore to receive him  
He will help you bear your lot.

F., 14. Written about a person I liked very much.

If ever you visit the High School  
When you've nothing else to do  
Just step into Miss B — room,  
Where everything is new.  
If you chance to look at the pupils  
Just glance down one of the aisles,  
And you'll see the sweetest little girl  
That ever smiled a smile.  
In front of her sits a boy  
Behind her is a girl,  
And I can safely say between  
These two is a pearl.

At 17 wrote poem of 26 stanzas. First stanza was as follows :

The class of Naughty Ones are we  
But only so in name;  
There's many a one among us  
Who'll soon be known to fame.

F., 16. One of the boys in the class wrote some poetry about me and so I wrote the following stanza about him :

Harry is naturally a good boy,  
But when he's mad, he's fierce,  
And when he is reading his Cæsar,  
You had better make yourself skerce.

F., 11.

O'er every other flower that grows  
I dearly love the sweet brier rose  
Its perfume is more rich, more rare,  
Than I have met with anywhere.

#### IN MARCH.

The howling wind is sneezing a sneeze  
The snow is piled up like Polar seas;  
And the little birds in the bare trees say,  
"Give us our overcoats, or we'll freeze.

F., 6.

When I was nine  
I saw a stein  
And it was fine.

F., 15.

Life has lost its gayest pleasures,  
Day has dawned, and morning passed,  
And dimly in the distance gloaming  
Comes the evening, and uncared guest.  
Who has asked this solemn stranger?  
Or, does he herald the darkening night?  
Has he come to forewarn danger?  
Or has he come a *foe* in might?  
Let us not fear so my darlings,  
But be brave and firm and true,  
Trusting God to help His children  
As it is His wont to do.

And if he sees fit to answer  
Prayers of ours in His own way  
Let us bow and softly murmur,  
"Thy will, not mine, O God, be done."

F., 9.

One night as we sailed on the dark blue ocean  
A northwind rose,  
And louder and louder blew the fierce north wind,  
And whistled around our cabin door.

#### ROBINS.

16.

The robin is a native  
Of our own chosen land  
But the little English sparrow  
Has taken him in hand.  
The sparrow came from Europe  
To help us (so folks said)  
Get rid of all the insects,  
And so the robin fled.  
The robin thought the sparrow  
Had crowded him quite out



It surely must have been so  
 Without a single doubt.  
 For where are all the robins  
 That used to be around?  
 They must have gone to Europe  
 For very few are found.  
 But early in the summer  
 And early in the spring,  
 At the very dawn of morning  
 We hear some robins sing.  
 So let us coax them back again  
 And tell them they may stay,  
 For in this land of liberty  
 More than one can have his way.

- F., 14. Our teachers ever we'll kindly regard  
 And forget the times we thought them "so hard."  
 Our schoolmates too we'll never forget,  
 And for each, through life, we'll have some love left.

F., 13. Girls in Grammar School wrote poetry. Themes—love of a classmate for a boy in upper class. One girl wrote:

Linger, longer, Lucy  
 Do not go away,  
 I cannot live without you  
 One little, little day.

Another wrote:

As Rue was walking down the street  
 A pretty maid he chanced to meet.

- F., 15. Happy hearts are we  
 It matters not where we be  
 Whether to work or church we go  
 Over the hills or fields below  
 Our hearts were ever gay  
 And bright as the sunny days in May.

M., 15. "Susan and Howard to Elma did go,  
 To buy them some feathers and buy them a stove."

- F., 12. Dear little Charlie, asleep in his cot,  
 Never knew that Santa Claus almost forgot  
 To fill up his stockings as full as he could  
 For dear little Charlie, so kind and so good.

F., 11. In a shanty in the far south,  
 In the bright and happy Southlands,  
 Lived a negro and his Dinah,  
 Lived his merry pickaninnies  
 With their hair so black and wooly.  
 Oldest of all these was Moses—  
 Moses so tall and silent  
 In the cotton, in the cabin  
 Always silent, never talking,  
 Only thinking, thinking, thinking,  
 Wishing that he might be given  
 Freedom such as had his master.  
 Never dreaming of the hero  
 Who would free him from the working,  
 Free him from the toil and working.

F. 11. "Listen, my schoolmates, and you shall hear  
 How Sandy Brownson got drunk on beer;—  
 He went to Lawson's, that's where they sell steers,  
 And bought one for a dollar to ride to Keer's.  
 When he got there he bought a pint of old beer,  
 Gave most to himself and the rest to his steer.  
 The steer was half wild and as full as his master,  
 He went to Killbones instead of Keyaster.  
 Sandy was hollering like the very old nick,  
 His head was whirling and he felt very sick.  
 And now, Oh! my schoolmates, beware of old beer,  
 And never, Oh never, give it to your steer!"

Age 7. "Our Cow."  
 "When I think how  
 We loved our cow," were two lines.

F., 9. "The Fire Engine."  
 "Down the street there comes the engine  
 Darn! Darn! Darn!  
 See the horses dashing swiftly,  
 Clack! Clack! Clack!"

F., 18.

#### THE TRAVELLERS.

There was no room in the wayside inn  
 For the travellers weary and worn,  
 So they housed that night in the cattle shed  
 Where Christ the Lord was born.

#### II.

When low! appeared a vision,  
 Three travellers from afar  
 Came riding slowly into the night,  
 Led by the guiding star.

#### III.

And still they travelled onward,  
 And rode without fear or dread,  
 For the star that had led them all the way  
 Stood over the cattle shed.

#### IV.

Down from their camels white and strong,  
 Each stepped and prayed alone;  
 And still the star that led them on  
 In radiant beauty shone.

#### V.

"This is the place," the foremost said,  
 "We shall find the Saviour here."  
 Then they gathered their frankincense and myrrh,  
 And entered the stable drear.

#### VI.

They beheld a wondrous picture,  
 (Would that you and I might see!)  
 Of the mild and patient Mary  
 With the Christ child on her knee.

#### VII.

E'en the cattle found their voices,  
 Looked upon the holy sight,

While the stars sang out together,  
Christ the Saviour 's born to-night.

Age 16.

THE MINER.

When far down in the dark mine,  
He heard the warning sound,  
He knew it meant destruction,  
If he did not reach the ground.  
Like lightning he flew to the main shaft,  
And into the basket was leaping,  
When suddenly he spied his neighbor,  
Who for his children was weeping.  
Out he sprang, like a gallant knight,  
For the basket would only hold one.  
His thankful neighbor sprang in quite sprite,  
And safely reached his home.  
Sadly that night he told the story,  
Of the lad who had saved his life,  
He, indeed, has won his glory,  
"God bless him," was the prayer of the wife.

F., 9.

THE TROJAN WAR.

When the years had numbered four,  
The Grecians to the vally bore  
There treasures and as there fathers oft had done  
They played there games and races run.  
We see Cleon, an Athenian boy,  
Fresh from school and full of joy  
But one of those Spartan's he was afraid  
Wood beat him in the games they played.  
In the war the Trojans fell,  
For the great Achilles did so well.  
He was a Grecian brav and strong  
And he fought the Trojans right along.  
The secret of his power they did affix  
His mother diped him in the river styx  
But his left heal under did not go,  
So the Trojans arrow laid him low.

ALPHABET OF OUR LATE WAR.

Age not given.

A's for America's heroes who 'll gain  
All treasured islands belonging to Spain.  
B's for the battles although they were few  
Informed the Spaiiards we knew what to do.  
C's for Cervera the Commander so fair  
We caught in the harbor and bottled up there.  
D's for Dewey who went to the fore  
And planted Old Glory on Philipine shore.  
E's for El Caney where brave Capron did fall,  
Just as they gave them his last well spent ball.  
F's for our flag which floats wide and free  
Now on Old Morro close down by the sea.  
G's for Garcia the Cuban so bold,  
Of his campaigning there's more to be told.  
H is Havana where our heroes lie,  
Angels are keeping their vigils near by.

I is Iloilo surrendered last week  
 Knowing our power our friendship to seek.  
 J is for justice accorded to all  
 Ne'er is unheeded humanities call.  
 K is the kindness the Red Cross did show  
 To our brave boys who were lying so low.  
 L is for Lee who so bravely watched over  
 American rights on the island of Cuba.  
 M's for Manilla caught napping at last  
 When morning dawned she was tight in our grasp.  
 N is our navy which shattered the fleet  
 That Spain always boasted no country could beat.  
 O's for the Oregon staunch, brave and tight,  
 She came round the Horn just in time for the fight.  
 P's Porto Rico blockaded in June  
 'T was Spanish opinion we came there too soon.  
 Q is the question we asked then of Spain  
 Was it your dastards who blew up our Maine.  
 R's for Roosevelt of Rough Rider fame  
 Hurrah for our Teddy, world-wide is his name.  
 S stands for ships that our enemy lost  
 Too numerous to mention, not counting the cost.  
 T is the Texas, whose captain was crying  
 "Stop cheering boys, Great God they are dying."  
 U for the Union, long, long may she stand,  
 The brightest example in all this broad land.  
 V Volunteers who offered no quarter  
 To Spanish soldiers most bent upon slaughter,  
 W is Weyler the butcher, so base,  
 Even Satan would scorn to look at his face.  
 X is for Xyster the surgeons did ply,  
 On the soldiers the Spaniards lured to die.  
 Y's yellow fever that carried of scores  
 Of brave men who fought in Freedom's cause.  
 Z is the Zephyr that wafted us peace  
 The islands once ours we trust war will cease.

M., 13.

## A CHILD'S APPEAL TO A STAR.

Little star, shining so clear and so bright,  
 An Angel's lamp for the cold, black night,  
 How I think and would love to know,  
 What you are, what you do, why twinkle so?  
 Do you ever grow sleepy like I,  
 Up above in the big dark sky,  
 Does the sand-man ever nod your head,  
 And have you a mamma to tuck you in bed?  
 Little star, come sometime and talk to me,  
 And you and my dolls will have four o'clock tea,  
 And when you are tired and say good-bye  
 I'll ask papa to drive you to your home in the sky.  
 Good night little star, for I must go,  
 And you will stay and burn all night,  
 To light the path of the angels bright.

Oh, do not forget, when I come above,  
To light my steps to the home of love.

(Boy was troubled about the 5 lines in last stanza.)

To the inquiry, "What is the best basis of English composition, (a) incidents or events of interest in the life or observation of the writer; (b) paraphrases of great epics, stories, speeches, essays, etc.; (c) papers based on special and diverse reading on a topic; or, (d) the results of long efforts to grapple with an author, Dante or Tennyson, far too large to be fully comprehended as a whole, etc.; and what is the advantage and disadvantage of each of these?" there were 205 returns. 7% failed to answer, and 93% gave replies as follows: 38% preferred incidents or events of interest in their own life or observation; 28% preferred to read up for information; 5% preferred paraphrasing; and 2% preferred to grapple with an author. Furthermore, 8.5% preferred to write on imaginary topics; 1.5% liked expositions best; 4.5% gave different preferences for different ages; and 3% simply stated that they never liked composition work of any kind. Some gave a second choice as follows; 9% reading up, 2.5% personal experiences and observations, and 3.5% imaginary subjects.

In many returns the statement was made that the writer did not like composition work. In such cases the preference for a subject was given on the supposition that she *had to* write. This statement was generally given incidentally, since this point was not asked for in the inquiry.

The inquiry, "Can you name (a) pieces, (b) stories, and (c) authors, which your experience convinces you are calculated to do special good for individuals at a certain age?" brought 201 returns. 11.5% did not answer, 20% could give no selections nor authors, 68.5% gave an affirmative reply, and 65.5% gave some author or selection. The books and authors I have grouped under the following headings: Childhood up to 9; Early Adolescence 9-14; Later Adolescence 15—; General, those where no age is given. Figures indicate number of times given.

#### CHILDHOOD.

Mother Goose Rhymes and Jingles.

Cinderella.

Puss in the Boots.

Alice in Wonderland.

Seven Little Sisters.

Dotty Dimple Books.

The Story of a Bad Boy.

#### EARLY ADOLESCENCE.

Alcott, Louisa M. 15.

Elsie Books 5.

Black Beauty 4.

Silas Marner.

Martha and Mary Washington.

The Lamplighter.

- |                              |                           |
|------------------------------|---------------------------|
| Pilgrim's Progress 4.        | Hiawatha.                 |
| Roe, E. P. 3.                | Seven.                    |
| Pansy Books 3.               | Little Red Riding Hood.   |
| Henty Books 3.               | Robinson Crusoe.          |
| Ingelow, Jean 3.             | Tanglewood Tales.         |
| Alice in Wonderland 2.       | Water Babies.             |
| Beautiful Joe 2.             | Little Men.               |
| Five Little Peppers 2.       | Arabian Nights.           |
| Little Women 2.              | Seven Little Sisters.     |
| Vanity Fair 2.               | History stories.          |
| Uncle Tom's Cabin 2.         | Leonhard and Gertrude.    |
| Carey, Rose 2.               | Ben Hur.                  |
| Evangeline 2.                | Fair Maid of Perth.       |
| Bryant.                      | Battle Lost and Won.      |
| Dodge, Mary M.               | The Bessie Books.         |
| Eliot, Geo.                  | George's mother.          |
| Finley, Martha.              | The English Orphans.      |
| Hawthorne.                   | I, Thou, and the Other.   |
| Irving.                      | Bible Stories.            |
| Longfellow.                  | Thanatopsis.              |
| Read, Charles.               | Naomi.                    |
| Tennyson.                    | The Orphan's Inheritance. |
| Wiggins, Kate.               | The Blackberry Girl.      |
| Wilkins, Miss.               | Fabiola.                  |
| Truman, Grace.               | What Would Jesus Do.      |
| Greek Myths.                 | Ivanhoe.                  |
| Bessie Lane's Mistake.       | Legend of Sleepy Hollow.  |
| Crossing the Bar.            | Rip Van Winkle.           |
| Sir Roger de Coverly Papers. | Thaddeus of Warsaw.       |

## LATER ADOLESCENCE.

- |                          |                                |
|--------------------------|--------------------------------|
| Longfellow 2.            | The Right of Way.              |
| Shakespeare 2.           | Idylls of the King.            |
| Dickens 2.               | Rainy Day.                     |
| Churchill 2.             | Wreck of the Hesperus.         |
| Meridith, Janice 2.      | Les Miserables.                |
| Evangeline 2.            | Great Orations                 |
| Snow Bound 2.            | Tale of Two Cities.            |
| Vision of Sir Launfal 2. | Leather Stocking Tales.        |
| Silas Marner.            | John Halifax.                  |
| Addison.                 | Richard Carvel.                |
| Byron.                   | The Crisis.                    |
| Emerson.                 | When Knighthood was in Flower. |
| Irving.                  | A Singular Life.               |
| Phelps, Mrs. E. S.       | Barrabas.                      |
| Reid, Esther.            | Thelma.                        |
| Scott.                   | Prince of the House of David.  |
| Sheldon, Charles.        | Golden Milestone.              |
| Thackeray.               | Hanging of the Crane.          |
| Tennyson.                | Building of the Ship.          |
| Whittier.                | Paradise Lost.                 |
| Whitney, A. D. T.        | The Ugly Duckling.             |
| Pansy Books.             | Sketch Book.                   |
| Lady of the Lake.        | Ramona.                        |
| The Brook (Tennyson).    | Reign of Law.                  |
| Remember the Alamo.      | Sesame and Lilies.             |
| Don and I.               | In His Steps.                  |

## AGE NOT GIVEN.

- |                          |                                |
|--------------------------|--------------------------------|
| Alcott, Louisa M. 13.    | The Captain's Daughter.        |
| Longfellow 10.           | Heir of Redcliffe.             |
| Tennyson 6.              | Daisy Chain.                   |
| Vision of Sir Launfal 5. | Lorna Doone.                   |
| Dickens 5.               | In His Steps.                  |
| Irving 4.                | Ramona.                        |
| Scott 3.                 | Titus, a Comrade of the Cross. |
| Ben Hur 3.               | Face Illumined.                |
| Stowe, H. B. 3.          | My Desire.                     |
| Life of Washington 3.    | Oliver Optic's Books.          |
| Silas Marner 3.          | Conciliation (Burke).          |
| Shakespeare 3.           | Stories in Youth's Companion.  |
| Evangeline 2.            | Quo Vadis.                     |
| Milton 2.                | Pearl's Sight.                 |
| Little Women.            | Lucile.                        |
| Ruskin 2.                | One Day's Weaving.             |
| Emerson 2.               | King's Treasures.              |
| Thanatopsis 2.           | John Halifax.                  |
| Macaulay 2.              | French Fairy Tales.            |
| The Elsie Books 2.       | Roderigue Altohugui.           |
| David Copperfield 2.     | Last of the Mohicans.          |
| Tale of Two Cities 2.    | Elsie Dinsmore Books.          |
| Hawthorne.               | Mill on the Floss.             |
| Eliot 2.                 | Pepper Books.                  |
| Ivanhoe 2.               | Each and All.                  |
| Kenilworth 2.            | Annabel Lee.                   |
| Great Orations 2.        | Wreck of the Hesperus.         |
| Burroughs.               | The Wide, Wide, World.         |
| Bryant.                  | Bell of Atri.                  |
| Cooper.                  | Hiawatha.                      |
| Carey, Rosa.             | Lady of the Lake.              |
| Evans, Mrs.              | Pilgrim's Progress.            |
| Ingelow, Jean.           | Christmas Carol.               |
| Macaulay.                | Man Without a Country.         |
| Meade.                   | Algiers.                       |
| Proctor, Adelaide.       | Sunday School Books.           |
| Roe, E. P.               | Pansy Books.                   |
| Stephenson.              | Bible.                         |
| Spencer.                 | Last Days of Pompeii.          |
| Sheldon, Charles.        | Scottish Chiefs.               |
| Thoreau.                 | Vanity Fair.                   |
| Verne, Jules.            | Burial of Moses.               |
| Whittier.                | Choir Invisible.               |
| Wordsworth.              | Romola.                        |
| Pillars of the House.    | Macbeth.                       |

## CONCLUSIONS.

It is quite evident that the number of returns to this inquiry is not large enough to warrant any authoritative conclusions, yet the results are of sufficient importance to permit us to point out some inferences which they suggest.

In the study on word-interests it is probably difficult to separate the two lists of words. Many, if not all of the words in the first list, are undoubtedly liked on account of some quality

of sound or form. The length of the word may also play an important part since many of the words are of more than average length, and a few returns specified that they liked long words. The rhythm of a word is undoubtedly also an important factor. "Beautiful" is given by 10, and "pretty" by 4 in List I, and by 6 and 5 respectively in List II. This would indicate that the idea connected with the word is an influencing factor. But what the essential characteristic is that makes one word appeal more to the child than another is difficult to determine. It may be a letter or combination of letters; it may be the rhythm or the tonal effect of the whole word; it may be the form of the word; or it may be the idea with which the word is connected. In inquiry No. 3, however, the emphasis being placed on the sound and the form, the idea with which the word is connected is less prominent, though it may be impossible to rule it out altogether. It is very decidedly shown here that the ear plays a greater part than the eye. The per cent. of cases that like words on account of sound is more than twice the per cent. that like words on account of form; and the number of words given in the former case is more than three times the number given in the latter.

These results are of interest to the teacher of English. It is a recognized pedagogical principle that in teaching we should appeal to the different kinds of memory in order to attain the best results, the only question being which should have the greater prominence. From these results it would appear that oral work in English should have a very prominent place in our school curricula in order not to rob the child of the pleasure it finds in the music of the spoken language, and in order not to waste the impetus that this pleasure may give toward mastering the mother tongue. And since much writing for the child is unhygienic at best, it might well be reduced to a minimum, especially in the earlier school years when it is most hurtful.

Moreover, we need not force the mother tongue into a child. That is not the way the race has learned language. The reason that a child needs a slow grind and a dry cram to learn its own tongue is unnatural; it is, probably, because no advantage has been taken of the child's impulses and interests at the proper time. The word that the child learns spontaneously by the auditory method is still fresh in the mind when the formally assigned words have long been forgotten. The permanent interest of the child does not lie with words that it knows only as buried in books and in dictionaries. They are not the vehicles of its thought. It wants to have living words that come in at the ear and flow out at the tongue.

The efforts to increase the vocabulary by studying the dic-



tionary are manifestations of a desire for a greater variety of words and a larger means of expression. Of the 25 that studied the dictionary, 21 were less than 13 and 4 more than 13 years of age. In the returns to word interests no definite age was given but the replies referred mainly to childhood, though some retained their liking for certain pet words into later adolescence. It would seem, therefore, that the word interest of the child is before adolescence mainly. This, then, would be the time for the child to increase its vocabulary by hearing and using orally a variety of words. The adolescent is interested in larger wholes. If he has any liking it is not in isolated words but in pet sentences and paragraphs which contain a large idea. And these phrases are often repeated over and over again, again suggesting that those features of the mother tongue which can be developed only through oral expression appeal strongly to the youth.

The several curves rise rapidly in early adolescence and fall after fourteen. It has been well said that adolescence is the focal point of all psychology. It is the point where child psychology ends and adult psychology begins. It is a period of great psychic activity. It is the time of awakening of self consciousness. It is a period of emotional extremes; the youth oscillates between cheerfulness and despondency, laziness and ambitious zeal, sensitive primness and reckless carelessness. New ideas and new feelings press in upon the soul to such a degree that the youth is at a loss how to react to his impressions. He uses a superabundance of intensive quality words to express his feelings; it is not very, but perfectly, awfully, terribly, hideously; not beautiful, but surpassingly, charmingly, exquisitely beautiful; not pleasant, but perfectly delightful; not unpleasant, but perfectly hideous. He has a fondness for poetry to express his emotional life. He commits to memory pet phrases to which his feelings respond. He is stimulated by quotations of altruism and self-reliance, but finds solace in expressions of gloom and despondency when his feelings swing to the opposite extreme. Now he pleases himself with sententious expressions of wisdom, and now enjoys the most commonplace nonsense. Now he will use his slang profusely and with effect and again he will be dumb, yet in imagination lord it over the crowned heads of Europe. One day he will be reckless in speech and in attire, only to be committing poetry the next in order to be prim and elegant, and may even hesitate to sit down for fear of crumpling the dress.

The ordinary conventional modes of expression are not sufficient for the adolescent. He must either find a means of expression adapted to his needs or be silent. The genetic psychologist says if the youth is in need of a means of expression

which the rules of our English do not supply, let him supply that need if he can.

The teacher of English, on the other hand, objects to any expression that does violence to well established forms. But whether slang can thus summarily be condemned without a hearing may well be questioned. Walt Whitman<sup>1</sup> says, slang is "an attempt of common humanity to escape from bald literalism, and express itself illimitably, which in highest walks produces poets and poems." Again he says, "Daring as it is to say so, in the growth of language it is certain that the retrospect of slang from the start would be the recalling from their nebulous conditions of all that is poetical in the stores of human utterance." It may well be asked why the needs and tastes of people 100—yes 1,000 years ago should absolutely control our needs and tastes to-day, any more than that the laws and customs of that time should govern us now. Lowell<sup>2</sup> says: "There is death in the dictionary; and where language is too strictly limited by convention, the ground for expression to grow is limited also; and we get a potted literature, Chinese dwarfs instead of healthy trees."

During vigorous life of the animal organism old cells are breaking down and new cells are being formed constantly; if the latter process fails the body dies. So it is with our language; old expressions become obsolete and new expressions enter to serve new functions, and slang to a large degree supplies this want. It is the feeder of the vocabulary. It is the training ground for new expressions. It is idiom in the course of formation. Prof. Matthews quotes Lounsbury as follows: "Slang is an effort on the part of the users of language to say something more vividly, strongly, concisely, than the language existing permits it to be said. It is the source from which the decaying energies of speech are constantly refreshed." Here an authority on the history of English says exactly what so many of these returns say.

It is not the aim here to defend vicious expressions, neither would any of the authorities quoted do so. Such expressions cannot live. Their very weakness will cause them to be rejected long before they can do any serious harm to the language. And any expression that has the vitality to live, shows by its very survival that it fills a need. The people have the final decision in the matter as to what is good and what is bad and the youth can be taught to apply his discrimination as to good and bad to slang as well as to anything else, but to rob him entirely of his peculiar mode of expression just when he is

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<sup>1</sup>N. Am. Rev., Vol. CXXLI, pp. 431.

<sup>2</sup>Introduction to Bigelow Papers, Second Series.

in greatest need of it, is wrong. Indeed, he will continue to use his slang in preference to conventional circumlocution, notwithstanding the objections of the teachers of formal grammar and rhetoric.

"Would n't that jar you;" "Down in front;" "Give us a rest;" "You are not the only pebble on the beach," and many others. What is there wrong with the English of these? If one should feel offended at them, the youth would call him a *lobster*. "Gee whizz" and "nit" may never become good English, but they are as laconic as "veni, vidi, vici." It is true, much of the slang in this list is unpolished, but it is out of such raw material that our English draws its beauty and its virility. Emerson says, slang is language in the making. He says it represents original force. And we might add that out of this original force develop some of our best and most expressive figures of speech.

We see, moreover, from the long list of expressions given, that the youth's slang, to a large degree, is self-corrective. "It is an effective school of moral sentiment." The list of words and expressions classed as mild oaths are better than swearing itself. They reduce the great mass of profanity. They are the safety valve for the escape of feeling, often, before the intensity requisite for an oath is reached. Again, a great many of the pet phrases simply show the youth's natural liking for superlatives, which is not bad in itself; but, above all, we should note the great number that so effectively rebuke excessive self-esteem and so keenly set off untruthfulness. Some of them are on a par with our most common proverbs. These expressions need not disturb us as to the effect on the character of the youth. They are sanifying; they are the youth's own invention to correct his own short-comings. We may safely let them encourage one another to "come down a peg," and to "take off their hats and show their corners," so it only be their own spontaneous activity. They will, of their own accord, finally "ring off," "come off their perch," "go back and sit down," realizing that they are not "the only pebble on the beach."

In order to attain a healthy and full-grown maturity, a child should live out completely each stage of its development. If the child seeks a larger means of expressing its increased emotional life, it should not be required to do so in too narrow conventional terms. The youth, as a rule, despises convention and etiquette. He expresses his feelings and ideas in a manner best adapted to his needs—and here he has such illustrious examples as Shakespeare and Goethe. The English language as it is may meet our adult needs, it may satisfy the

adolescent's adult needs later, but the shades of the prison house need not be forced upon the growing boy.

Interest in the story manifests itself very early in childhood. Beginning at 5 there is an almost constant increase till 12 and 13 in telling stories. There is a sudden drop at 14, which, compared with the reading craze curve, would indicate that the adolescent is more interested in receiving than in telling. The fact that children have strong auditory word interests, and that they like to tell stories, has great pedagogical significance. It suggests that the natural method for the child to learn language is by the short circuit from the ear to the tongue, as President Hall says; that the story is the great means not only to enrich the child's mind, but also to increase his vocabulary and to cultivate good expression. It is, undoubtedly, a far better method than the language book and language tablet method which has form but no interesting content. Samuel Thurber<sup>1</sup> well says he would have no language books in the school. He thinks all that is necessary is that the child have something to say and that the teacher help him say it. What more is there needed?

The kind of story children tell throws much light on the life of the child. We see that fairy stories lead by a considerable margin. The preferences for stories about children, about animals, about ghosts, and about heroism and adventure, are nearly equal. This is of pedagogic value for those who select stories for children. That among the subjects for spontaneous poetry *children* and *nature* are favorites is also suggestive, but the concrete examples are too few to draw inferences. Furthermore, eleven cases stated that they liked to tell stories in the dark or at night, though this point was not asked for. This may be a relic from the campfires of our ancestors. Every home should have an old-fashioned open fire-place, so that this story telling instinct can be lived out ideally and completely. The boy who, with his companions, has not sat around the glowing fire of the brush heap in the woods, in the warm evenings of spring, telling stories, has missed some of the most beautiful poetry of his young life.

The question often arises on what topics should high school children be asked to write compositions. Much of the composition work at the present time is based on books or chapters of books read, partly due, maybe, to the college entrance requirements in English. The returns indicate that pupils prefer to write about incidents and events of interest in their own life; this is all the more noteworthy when one considers that these replies were given contrary to the prevailing practice of

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<sup>1</sup> Sch. Rev., March, 1903.

teaching composition. One of the returns hits the point in saying, "it makes one feel awkward to write about a thing about which one knows that the teacher already knows more than one does himself." In writing a composition the pupil wants to say something to somebody. If he writes about things that he has seen, or heard, or experienced, he gives information at first hand, and that is, undoubtedly, what makes that sort of composition work preferable to mere drill for the sake of good form. A considerable number preferred to read up on a subject before writing, but they all read for information. To write a critical essay does not appeal to the youth; neither is paraphrasing an interesting subject. 8% preferred to write imaginary stories; and composition work may well be made individual enough to allow this interest to develop properly.

Another point was suggested in this connection. As was stated before, many of the returns said, either directly or indirectly, that they did not like composition work. The large per cent of negative replies in question 12 is in harmony with this; one does not care to imitate an author if one hates composition work. The sudden falling off of the story-telling interest after 13 and the rise of the reading craze curve at 14 is also significant here. All these results suggest, as stated before, that the adolescent has his interests in impression and not in expression. An individual, in order to express himself well, must be familiar with his subject and have his knowledge well organized. The adolescent with a high school course that presents a mass of facts quite different from those he was accustomed to in the elementary grades; with a new realization of self; with a new awakening of his emotional life; with a larger world suddenly opening before him, is not anxious to express himself. He seems to need a few years of orientation before he is at home again in his new environment.

The list of books given as being calculated to do special good to individuals at a certain age is composed to a large extent of books not considered classic. This would indicate that the youth should have a liberal choice of books to select his reading from, and should not be limited to books which are found to be the best for adult minds. Many of these books, evidently, were never prescribed, and they were certainly not considered superior because they appealed to the critical faculty of man. They did good because they fed a soul that was hungering and thirsting for nourishment. The objection may be raised that some of these books ought not to make such a deep impression upon the youth, but who would not hesitate to be the judge? By disregarding the likes and dislikes, and the needs of adolescence in our teaching, we are inviting failure. A narrowly

prescribed course in English reading should be rejected until we understand the spiritual needs of adolescence. The course should be adapted to the youth and not to a logical, literary formula laid down by the critic. For this reason studies in this direction should have great pedagogical value.

In conclusion, I wish to express my great indebtedness to President Hall for generously placing at my disposal the valuable material he had collected, and for helpful suggestions in preparing this paper.