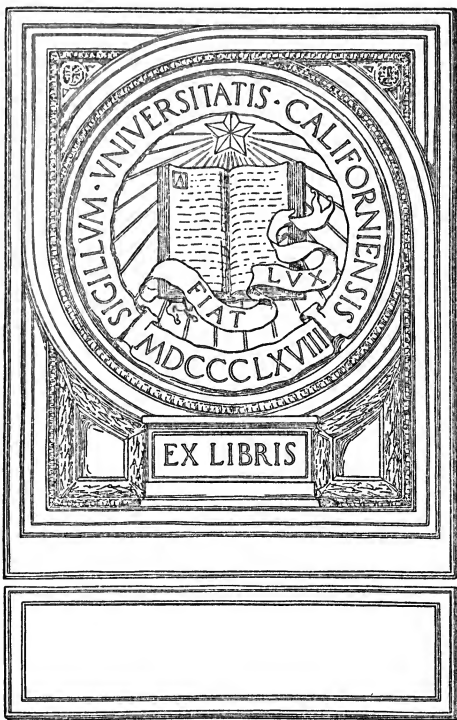


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BONE RULES. .



BONE RULES;

OR,

SKELETON OF ENGLISH GRAMMAR.

BY

REV. JOHN B. TABB.

NEW AND REVISED EDITION.

NEW YORK, CINCINNATI, CHICAGO :
BENZIGER BROTHERS,
Printers to the Holy Apostolic See.

1901.

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To my Pupils,

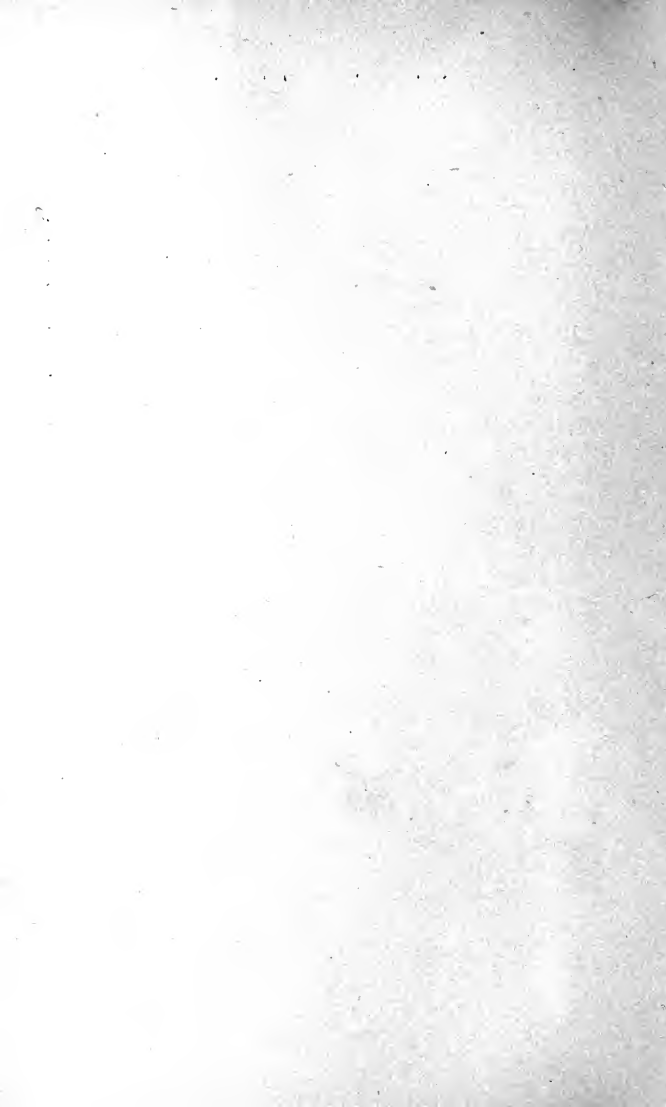
ACTIVE and PASSIVE ; PERFECT and IMPERFECT ;

PAST, PRESENT, and FUTURE,

by their loving

FATHER TABB.

M201493



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BONE RULES ;

OR,

SKELETON OF ENGLISH GRAMMAR.

PART I.—PARTS OF SPEECH.

A **sentence** is a group of words making complete sense, and marked by a period.

Parts of speech are sorts of words that go to make up a sentence. The principal of these are the **noun**, the **verb**, the **adjective**, and the **adverb**.

The Noun.

A **noun** is a word that *names* anything that we can think of ; as, *Earth, air, water, plant, bird, man.*

The Verb.

A **verb** is a word that goes with a noun to say, or *help* to say, something about it ; as, *Water flows.* Birds *sing.* Fishes *swim.* God *created* man. Christ *is* God.

The Adjective.

An **adjective** is a word that qualifies a noun ; as, A *kind* friend. A *bright* fire. A *cold* day. A *long* journey.

The Adverb.

An **adverb** is a word that modifies a verb, an adjective, or another adverb ; as, Time flies *quickly*. The night is *very* near. *Too* soon the daylight dies.

Examples.

Name each part of speech in the following sentences :

1. Snow melts rapidly. 2. Very gently falls the dew. 3. Some birds never sing. 4. Early frost kills many flowers. 5. Rough roads seem always long. 6. All men are sometimes sad. 7. Good tidings never come too soon.

Each of these seven groups closed by a full stop, or period, is called a *sentence*, because it makes complete sense.

There can be no sentence without at least *two* words—a **verb**, and a **noun** about which the verb says something. This noun is called the **subject**.

Kinds of Verbs.

Every verb in a sentence is **active**, or **passive**, or **neuter**, according to *the way in which it represents its subject*.

Active Verbs.

A verb is **active** when it *represents its subject as performing* an act; as, Men *labor*. Birds *sing*. Streams *flow*. God *created* heaven and earth.

Passive Verbs.

A verb is **passive** when it *represents its subject as receiving* an act; as, Man *was created*. God *is worshipped*.

Neuter Verbs.

Neuter means *neither*. A verb is **neuter** when it represents its subject as neither *performing* nor *receiving* an act; as, God *was*, and *is*, and *will be*. The soul *remains* immortal. Christ *abides* forever.

There are two kinds of *active* verbs—**transitive** and **intransitive**.

Transitive Verbs.

A **transitive** (or **passing-over**) verb is one that represents its subject as performing an

act *upon some person or thing*; and the name of this person or thing is called the **object**.

Such verbs can never by themselves complete the sense of what is said about their subjects, but *must* have an added *noun*; as, God *made* —; Thieves *took* —.

Intransitive Verbs.

Intransitive means *not-passing-over*, or *non-transitive*; and as this kind of active verb follows the same rule as the passive and neuter verbs, we may call them all *non-transitive*.

Non-transitive verbs often express action, and, at times, they also need an added *noun* or *adjective* to make the sense complete; but the act belongs only to the *subject*, and can *never* reach the added noun beyond.

When *non-transitive* verbs need an added *noun* or *adjective*, this word is called the **attribute**; as, Mary became a *mother*. God was made *man*. The sun rose *clear*. Stars look *small*.

The Object and the Attribute.

The **object** is the *noun* that is *always* needed to complete the sense of the *transitive* verb.

The **attribute** is either a *noun* or an *adjective* that is *sometimes* needed to complete the sense of non-transitive verbs.

It is only the *object* of the *transitive* verb that can ever become the *subject* of the *passive* verb ; as,

Romulus *built* Rome.

Hence, Rome *was built*.

We can never say a thing *is done* till some one does it.

Examples

Of Transitive and Non-Transitive Verbs.

1. Charity covereth a multitude of sins.
2. Lovest thou me? 3. Am I my brother's keeper? 4. He was a friend to me. 5. Thou shalt not steal. 6. The word was made flesh. 7. Hallowed be Thy name. 8. Him have I offended. 9. I must become a borrower. 10. The man grows mad. 11. God gives us love. 12. The long day wanes. 13. Three years she grew in sun and shower. 14. Authority forgets a dying king. 15. That cap of yours becomes you not. 16. Never home came she. 17. His food was

locusts. 18. Seemeth it but a small thing unto you? 19. Be your tears wet? 20. O, what can ail thee? 21. Ask thou not my name. 22. The rainbow comes and goes. 23. A lovelier flower on earth was never seen. 24. I have performed my task.

PART II.—NOUNS AND PRONOUNS.

Kinds of Nouns.

Proper and Common Nouns.

There are two kinds of nouns—**proper** and **common**. A **proper** noun is the name of some *one* particular thing; as, *Europe, London, Napoleon, Niagara, the Andes*.

A **common** noun is the name of a whole class of things; as, *country, city, man, river, mountain*.

The Pronoun.

A **pronoun** is a word that *stands for a noun*; as, *I, thou; he, she, it; we, you, they; this, that; theirs, those, etc.*

Properties of Pronouns and Nouns.

Pronouns and nouns in a sentence have four properties: **gender, number, person, and case**.

Gender.

Gender belongs to things *male* or *female*. Males are **masculine**; as, *he*; females are **feminine**; as, *she*; and things that are neither male nor female are called **neuter**; as, *it*. Nouns and pronouns take their gender from the things that they name or stand for.

Number.

Number is either *singular* or *plural*; *singular*, when it shows *one* thing only; *plural*, when it shows *more* than one thing; as, *he, they; man, men; dog, dogs; goose, geese*.

NOTE.—The plural of nouns is regularly formed by adding *s* or *es* to the singular; as, *boy, boys; fox, foxes*.

Irregular plurals must be separately learned; as, *man, men; goose, geese*.

Person.

Person shows the one *speaking*; as, *I*; or the one spoken *to*; as, *you*; or the one spoken *of*; as, *he, she, it*. The *speaker* is called the first person; the one spoken *to*, is called the second person; and the one spoken *of*, is called the third person.

Case.

Case is the *relation* of nouns and pronouns to *other* words.

In English there are three cases generally given—the *nominative*, the *possessive*, the *objective* (or *accusative*).

To “decline” a noun or pronoun is to name its three cases in the order above—nominative, possessive, objective.

Kinds of Pronouns.

There are four kinds of pronouns: *personal*, *relative*, *interrogative*, and *adjective*.

Personal Pronouns.

A **personal** pronoun is one that shows its *person* by its very *form*, or spelling; as, *I*, *thou*, *he*, *she*, *it*.

The personal pronouns are thus declined:

I, first person, any gender.

SINGULAR.	PLURAL.
<i>Nom.</i> I,	<i>Nom.</i> we,
<i>Poss.</i> my, or mine,	<i>Poss.</i> our, or ours,*
<i>Obj.</i> me;	<i>Obj.</i> us.

* No apostrophe is used with the possessive case of pronouns.

Thou, second person, any gender.

SINGULAR.	PLURAL.
<i>Nom.</i> thou,	<i>Nom.</i> ye, or you,*
<i>Poss.</i> thy, or thine,	<i>Poss.</i> your, or yours,
<i>Obj.</i> thee;	<i>Obj.</i> you.

He, third person, masculine gender.

SINGULAR.	PLURAL.
<i>Nom.</i> he,	<i>Nom.</i> they,
<i>Poss.</i> his,	<i>Poss.</i> their, or theirs,
<i>Obj.</i> him;	<i>Obj.</i> them.

She, third person, feminine gender.

SING. <i>Nom.</i> she,	[Same plural
<i>Poss.</i> her, or hers,	as for he.]
<i>Obj.</i> her.	

It, third person, neuter gender.

SING. <i>Nom.</i> it,	[Same plural
<i>Poss.</i> its,	as for he.]
<i>Obj.</i> it.	

NOTE I.—The word *self* added to the personal pronouns forms a class of *compound personal pronouns*; as, sing. *myself*, plur. *ourselves*; sing. *thymself*, plur. *yourselves*; sing. *himself*, *herself*, *itself*, plur. *themselves*. They all want the possessive case, and are alike in the nominative and objective.

* “You” is *always* plural, though often applied to *one*.

NOTE II.—After the possessives *mine*, *thine*, and *his*, the governing noun may be expressed or understood; as, It is mine, thine, or his (overcoat). After *ours*, *yours*, *hers*, and *theirs*, the noun is always understood.

Relative Pronouns.

A **relative pronoun** is one that *relates* to another noun or pronoun which is called its *antecedent* (or *that which goes before*).

There are three relative pronouns, *Who*, *which*, and *that*; as, The man *who* spoke. The remark *which* he made. The crowd *that* he addressed.

NOTE I.—**That** is a *relative* when it equals *who* or *which*; as, The man *that* (or *who*) spoke. The remark *that* (or *which*) he made.

NOTE II.—**As** after the antecedents **such** or **same**, is a *relative*; as, He is *such as* he ever was. *Such as* are wise will obey.

NOTE III.—**But**, after a negative word, is sometimes equivalent to a relative with “not”; as, There is no man *but* hates me; i.e., *that* hates me *not*. Such is the Latin “*quin*”. *But* after *never* is an adverb; as, “It never rains *but* it pours”; i.e., “*that* it does *not* pour.”

NOTE IV.—**What**, when it equals *that which*, is a *double* pronoun, *which* being the relative and *that* the antecedent; as, I see *what* you mean, i.e., I see *that which* you mean.

What when used otherwise is *interrogative* or *exclamatory*; as, *What* said he? *What* evil have I done? *What* ho! I asked *what* he meant.

The relative **who** is thus declined in both numbers, singular and plural:

Nom. who,
Poss. whose,
Obj. whom.

Which and **that** have no case-endings.

REMARK I.—**Who** is applied to *persons* only; **which**, to *things* only; and **that**, to both *persons* and *things*.

REMARK II.—The relative takes the *gender*, *number*, and *person* of its *antecedent*; as, I who speak. Thou who speakest. The man or woman who speaks. We, ye, or they who speak.

REMARK III.—**Whose** is sometimes used for *of which*; as, "Thou hadst a voice *whose* sound was like the sea."

Interrogative Pronouns.

Interrogative Pronouns are in *form* like the relatives. They are used in asking questions, and have *no antecedents*; as, *Who* did it? *What* said he? *Whose* son are you? *Whom* have I offended? I wonder *who* he is?

REMARK.—The interrogative may be the *antecedent* of a relative; as, *Who that has common sense* can think so? But one relative can never be the antecedent of another.

Adjective Pronouns.

Adjective Pronouns are in *form* adjectives with their nouns understood; as, *One*

is sick. *Another* is dead. *Many* are called: *few* are chosen.

Remarks upon the Noun.

Nouns in English have no case-endings for the **nominative** and **objective**, which are both alike in *form*. The difference between them is in their *use* only.

The **possessive** case of nouns, whether singular or plural, is formed by adding to the nominative an **apostrophe** ('). To this, when the word does not end with "s," an "s" is to be added; as, Man, *man's*; men, *men's*. Princess, *princess'*; princesses, *princesses'*.

NOTE I.—Sometimes, when the noun itself ends with "s," we find an "s" added after the apostrophe; but of this there seems no need. To prevent a hissing sound, after such words as *peace*, *conscience*, etc., nothing but the apostrophe is put when the next word begins with an "s."

NOTE II.—The number of *ownerships* is shown by the number of apostrophes; as, Cain and Abel's father—*one* father for both; Cain's and Abel's father—*one* father for each.

Absolutes.

A noun or pronoun whose case depends upon no other word is said to be *absolute*, or *independent*; as, "Sir" or "Madam." "O

me." This last is the only *objective* absolute. "Sir" and "Madam" are nominatives of *address* (or *vocatives*).

The absolute word, though depending on nothing, may often have something depending upon it; as, "This *done*, the rest is easy."

Examples.

Relatives and Interrogatives.

I.

1. They that touch pitch will be defiled.
2. What have I done?
3. I tell you that which you yourselves do know.
4. What thou doest, do quickly.
5. Who was it that thus cried?
6. What do you mean?
7. Ye have what I advise.
8. Whose son art thou?
9. Ill blows the wind that profits nobody.
10. Repent what's past, avoid what is to come.
11. He most shall merit who can most endure.
12. Thou wilt keep him in perfect peace, whose heart is stayed on Thee.

PART III.—VERBS.

Conjugation.

To **conjugate** a verb is to name four things—its **mood, tense, person, and number**. A verb takes its **person and number** from its *subject*, with which it is, therefore, said to *agree*. **Mood and tense** belong wholly to the verb.

Mood means *manner*. **Tense** means *time*.

Moods.

There are five moods: the **Infinitive**, the **Indicative**, the **Potential**, the **Subjunctive**, and the **Imperative**.

Finite means *limited*; and *infinitive* means *not-limited*.

The **infinitive** mood is that form of the verb which *alone* is **not** limited—as are *all the other moods*—by **person and number**. Its sign is the word *to*; as, *to be, to love, to die*.

NOTE.—A verb in any other mood than the *infinitive* is called, by way of distinction, a *finite* verb.

Finite Moods.

The **indicative** mood is that form of the verb which simply *indicates*, or *declares* a fact, or *asks a question*; as, I know him. Who knows him?

The **potential** mood is that form of the verb which expresses *liberty*, *possibility*, or *necessity*; as, *may*, or *can*, or *must* go.

The **subjunctive** mood is that form of the verb which expresses some *doubt*, *condition*, or *contingency*; as, If thou go. Were I a king.

The **imperative** mood is that form of the verb which expresses a *command*, *exhortation*, or *entreaty*; as, *Obey* me. *Excuse* my mistake. *Forgive* us our trespasses.

Tense.

There are three *natural* divisions of time,—the *present*, the *past*, and the *future*. In Grammar the *past* and the *future* are subdivided; the past into *three* tenses—**preterit**, **perfect**, and **pluperfect**—and the future into two—the first and the second future, or the **future** and the **future perfect**. Hence we have *six* tenses:

The Present,

to tell what is happening *now*; as, He *sleeps*.

Past Tenses.

The **preterit**, to tell what *happened* in time *fully* past; as, He *slept* last night, yesterday, or the day before.

The **perfect**, to tell what *has* happened in time *not* fully past; as, He *has* slept to-day, *this* week, or month, or year—any time *not yet over*.

The **pluperfect**, to tell what *had* happened *before* some other past event; as, Before I woke him, he *had* slept an hour.

Future Tenses.

The **future** (or first future), to tell what *will* happen in time to come; as, He *will* sleep to-morrow, or the next day, or next week.

The **future-perfect** (or second future), to tell what *will have* happened before some other future event; as, Before I wake him, he *will have* slept an hour.

NOTE I.—The *present* and *preterit* tenses may always be expressed in *one word*; as, He *sleeps*; he

slept. Each of the other tenses requires its own *tense-sign*; as, "*have*," for the **perfect**; "*had*," for the **pluperfect**; "*shall*" or "*will*," for the **future**; "*shall have*" or "*will have*," for the **future-perfect**.

NOTE II.—To form the **perfect**, the **pluperfect**, and the **future-perfect** tenses, we must add to the *tense-signs* "*have*" and "*had*," a word called a **participle**.

The Participle.

There are three kinds of participles: **present**, **past**, and **perfect**.

The **present participle** is formed from the present indicative, and always ends in *ing*; as, Love, *loving*; teach, *teaching*.

The **past participle** is likewise formed from the present indicative, and *regularly* ends in *d*; as, Love, *loved*; call, *called*. Irregular participles must be separately learned. (See p. 35.)

The **perfect participle** is formed by prefixing the word "*having*" (from the *tense-sign* "*have*") to the *past* participle; as, *Having* loved; *having* called.

Principal Parts of the Verb.

The principal parts of the verb are four: namely, the *one-word* tenses—the **present** and the **preterit** indicative; and the *one-*

word participles — the **present** and the **past**; as, *Love, loved; loving, loved.*

The *neuter* verb "to be" is thus conjugated:

Principal Parts.

PRES. INF.	PRETERIT IND.	PRES. PART.	PAST PART.
Be.	Was.	Being.	Been.

Infinitive Mood.

(Not limited by person and number.)

Present Tense. To be.

Perfect Tense. To have been.

(Tense-sign, "have.")

Indicative Mood.

(Declares a fact, or asks a question.)

Present Tense.

(What is happening *now*. One-word.)

SINGULAR.		PLURAL.	
1. I	am,	1. We	are,
2. Thou	art,	2. You	"
3. He	is;	3. They	"

Preterit Tense.

(What happened in time *fully* past. One-word.)

SINGULAR.		PLURAL.	
1. I	was,	1. We	were,
2. Thou	wast,	2. You	"
3. He	was;	3. They	"

Perfect Tense.

(What *has* happened in time not yet fully past.
Tense-sign, "have.")

SINGULAR.		PLURAL.	
1. I	have been,	1. We	have been,
2. Thou	hast " "	2. You	" "
3. He	has " "	3. They	" "

Pluperfect Tense.

(What *had* happened before some other past event.
Tense-sign, "had.")

SINGULAR.		PLURAL.	
1. I	had been,	1. We	had been,
2. Thou	hadst " "	2. You	" "
3. He	had " "	3. They	" "

First-future Tense.

(What *will* happen in time to come. Tense-sign,
"shall" or "will.")

SINGULAR.		PLURAL.	
1. I	shall be,	1. We	shall be,
2. Thou	wilt " "	2. You	will " "
3. He	will " "	3. They	" "

Note. — "I *will*" implies *willingness*. "Thou *shalt*," or "he *shall*," implies *obligation*.

Second-future Tense.

(What will *have* happened before some other future time. Tense-signs, "*shall have*" or "*will have.*")

SINGULAR.

- | | |
|--------------|------------------|
| 1. I | shall have been, |
| 2. Thou wilt | “ “ |
| 3. He will | “ “ |

PLURAL.

- | |
|------------------------|
| 1. We shall have been, |
| 2. You will “ “ |
| 3. They “ “ “ |

Potential Mood.

(Liberty, "*may*"; possibility, "*can*"; necessity, "*must.*")

Present Tense.

(Mood and tense-signs, "*may,*" "*can,*" "*must.*")

SINGULAR.

PLURAL.

- | | |
|-----------------|---------------|
| 1. I may be, | 1. We may be, |
| 2. Thou mayst “ | 2. You “ “ |
| 3. He may “ | 3. They “ “ |

Preterit Tense.

(Mood and tense-signs, "*might,*" "*could,*" "*would,*" and "*should.*")

SINGULAR.

PLURAL.

- | | |
|-------------------|-----------------|
| 1. I might be, | 1. We might be, |
| 2. Thou mightst “ | 2. You “ “ |
| 3. He might “ | 3. They “ “ |

Perfect Tense.

(Tense-sign, "have.")

SINGULAR.

1. I may have been,
2. Thou mayst " "
3. He may " "

PLURAL.

1. We may have been,
2. You " " "
3. They " " "

Pluperfect Tense.

(Note this irregular "have" for pluperfect.)

SINGULAR.

1. I might have been,
2. Thou mightst " "
3. He might " "

PLURAL.

1. We might have been,
2. You " " "
3. They " " "

Subjunctive Mood.

(Doubtful, conditional, contingent.)

(No personal ending of verbs in this mood.—See Note I., page 34.)

Present Tense.

This tense of the Subjunctive implies a *future contingency* and depends on some word that implies *time to be*. This word may be shall or will—the signs of the **Future Indicative**—or an **Imperative**—a something *to be* done; or nouns, such as

hope, wish, desire, expectation, which all look to something in time yet *to be*.—See Remark under Preterit Tense, below.

SINGULAR.	PLURAL.
1. If I be,	1. If we be,
2. If thou "	2. If you "
3. If he "	3. If they "

Preterit Tense.

This tense of the Subjunctive implies a mere *supposition* of what *is not true*.

SINGULAR.	PLURAL.
1. If I were,	1. If we were,
2. If thou were or wert,	2. If you "
3. If he were;	3. If they "

N. B.—After "if," "though," etc., the *Indicative* is used where neither *futurity* is implied, nor *supposition* of what is not so; as, "If he *makes* debts, he *pays* them." "Though I *was* there, I *did* not vote."

REMARK.—After the subjects "hope," "wish," etc., the Subjunctive member is used as the *attribute*; as, "My hope is *that he come*."

Imperative Mood.

Commands (an inferior), *exhorts* (an equal), *entreats* (a superior).

Present Tense.

SINGULAR. 2. Be [thou], or Do thou be.

PLURAL. 2. Be [ye or you], or Do you be.

REMARK.—The *Imperative* is also used in the 1st and 3d persons; as, "Break we our watch up." "Thy kingdom come." "Be it so."

NOTE I.—The only personal endings of a verb in any mood are “t” or “st” for the 2d person singular; and “s” for the 3d person singular in the present indicative *only*.

NOTE II.—Any verb is neuter for which the verbs “to be” or “to become” may be substituted; as, “When the weather *gets* cold, the leaves *turn* brown.”

Remarks on Conjugation.

All verbs may be conjugated according to this pattern of the verb “to be;” as,

Do, did, doing, done.

PRES. IND.

PRET. IND.

I do,	we do.	I did,	we did.
Thou dost,	you do.	Thou didst,	you did.
He does,*	they do.	He did,	they did.

Besides this *simple* form of the one-word tenses—present and preterit—there are two *compound* forms. One makes use of the word above, “do”; as, I *do* love, Thou *dost* love, He *does* love, for the present; and I *did* love, Thou *didst* love, He *did* love, for the preterit. This form is generally used in *denying* a fact; as, I *did not* love, etc. The other makes use of the *present* participle [*ing*], which is added to any part of the verb “to be”; as, I am *doing*, Thou art *doing*; I was

* In the third person singular, the solemn style changes *s* to *th*; as, he giveth, taketh, etc.

doing, Thou wast *doing*, etc. This form, in all the moods and tenses of the verb, expresses *continuance*.

Formation of Passive Verbs.

To form the **passive** verb, add to any part of the verb "*to be*" the *one-word* **past** participle of the transitive verb; as,

I am *loved*, Thou art *loved*, He is *loved*.

" " *seen*, " " *seen*, " " *seen*.

" " *sent*, " " *sent*, " " *sent*.

" " *taught*, " " *taught*, " " *taught*.

NOTE.—The *Past* Participle is always *non-transitive*.

Some Irregular Verbs.

PRESENT.	PRETERIT.	PRESENT PARTICIPLE.	PAST PARTICIPLE.
Beat,	beat,	-ing,	beaten <i>or</i> beat.
Bid,	bid <i>or</i> bade,	"	bidden <i>or</i> bid.
Break,	broke	"	broken.
Choose,	chose,	"	chosen.
Come,	came,	"	come.
*Do,	did,	"	done.
Draw,	drew,	"	drawn.
Drink,	drank,	"	drunk <i>or</i> drank.
Fall,	fell,	"	fallen.
Flee,	fled,	"	fled.
Fly,	flew,	"	flown.

PRESENT.	PRETERIT.	PRESENT PARTICIPLE.	PAST PARTICIPLE.
Forsake,	forsook,	-ing	forsaken.
Freeze,	froze,	"	frozen.
Give,	gave,	"	given.
*Go,	went,	"	gone.
Grow,	grew,	"	grown.
Know,	knew,	"	known.
*Lay,	laid,	"	laid.
*Lie,	lay,	lying,	lain.
See,	saw,	-ing,	seen.
*Set,	set,	"	set.
*Sit,	sat,	"	sat.
Shake,	shook,	"	shaken.
Slay,	slew,	"	slain.
Smite,	smote,	"	smitten <i>or</i> smit.
Steal,	stole,	"	stolen.
Strive,	strove,	"	striven.
Swear,	swore,	"	sworn.
Take,	took,	"	taken.
Tear,	tore,	"	torn.
Tread,	trod,	"	trodden <i>or</i> trod.
Throw,	threw,	"	thrown.
Wear,	wore	"	worn.

OBS. The verbs marked * are most often misused.

"Ought" and "Have."

The transitive verb "*ought*" has no tense-sign of its own, but takes its *present* or *past* from its *object*—

the *infinitive* that follows it; as, "I ought *to go*; I ought *to have gone*."

After the verb "*have*," the infinitive implying a *need* or *obligation*, may be parsed as the *object*. "We *have to sleep*; we *have to die*," means we have a need *to sleep*; or, we have need of *sleeping*, etc.

REMARK.—Any word may be used as a verb; as, "It *out-herods* Herod."

You *head* the list;
I *hand* the quill,
And *toe* the mark,
And *foot* the bill.

Simple Sentences.

Give in each example the mood and tense of the verb.

I.

1. Great praise the Duke of Marlboro' won.
2. Did ever knight so foul a deed?
3. Thou thy worldly task hast done.
4. And him thus answered soon his bold compeer.
5. Give us this day our daily bread.
6. Twilight gray had in her sober livery all things clad.

7. Was ever woman in this humor won?
8. Still would her touch the strain prolong.
9. Sweet Christabel her feet doth bare.
10. She all night long her amorous descant sung.

II.

1. Henceforth his might we know.
2. Can she the bodiless dead espy?
3. His face deep scars of thunder had intrenched.
4. I will deny thee nothing.
5. Such resting found the soles of unblest feet.
6. Me mightier transports move and thrill.
7. O never shall sun that morrow see.
8. Devil with devil damned firm concord holds.
9. With this ring I thee wed.
10. Their fatal hands no second stroke intend.

III.

1. A thing of beauty is a joy forever.
2. Few sorrows hath she of her own.
3. Me only cruel immortality consumes.

4. Some pious drops the closing eye requires.

5. Home they brought her warrior dead.

6. Pale grew thy cheek and cold.

7. Ten thousand saw I at a glance.

8. Oft did the harvest to their sickle yield.

9. To me alone there came a thought of grief.

10. This to me in dreadful secrecy impart they did.

IV.

1. Other refuge have I none.

2. Much have I seen and known.

3. Dwells in all heaven charity so dear?

4. Thee nor carketh care nor slander.

5. Me my own fate to lasting sorrow doometh.

6. Him of the infernal gods have I desired.

7. Now is done thy long day's work.

8. No more shall grief of mine the seasons wrong.

9. Cleaves my helpless soul to Thee.

10. Heaven from all creatures hides the book of fate.

V.

1. The ploughman homeward plods his weary way.

2. Flashed all their sabres bare.
3. Then pledged we the wine-cup.
4. Why should we yet the sail unfurl?
5. Much have I travelled in the realms of gold.
6. Her song the lint-white swelleth.
7. Now fades the glimmering landscape on the sight.
8. Faith and unfaith can ne'er be equal powers.
9. Unfaith in aught is want of faith in all.
10. Thy wheel and thou are shadows in the cloud.

VI.

1. Of one deep bliss thine ear hath been bereft.
2. Once did she hold the gorgeous East in fee.
3. He all the country could outrun.
4. The captive linnets which enthrall?
5. Thou hast thy father much offended.
6. Him running on thus hopefully she heard.
7. What female heart can gold despise?
8. More doleful place did never eye survey.
9. Thou my being gavest me.

10. Heaven have her in its sacred keep!

Give the mood and tense of the verb "cut," in each of the following :

1. If you cut your finger, you cry.
2. " " cut " " you cried.
3. " " cut " " you will cry.
4. " " cut " " cry.
5. " " cut " " you would cry.

A Suggestion to the Teacher.

Here the *Analysis*, p. 47, and *Rules* I., II., III., IV., p. 65, may be learned and applied.

To *begin* the analysis with the *finite* verb ; to determine whether the verb is *transitive* or *non-transitive*, and so *finish* the *predicate* before seeing the subject, is to master the difficulties.

PART IV.—REMARKS UPON ADJECTIVES, ADVERBS, CONJUNCTIONS, AND PREPOSITIONS.

Remarks upon Adjectives.

An **Adjective** either shows the *quality*, *quantity*, or *rank* of the noun which it modifies; or merely *demonstrates*, or singles it out; as, A *good* character, A *large* fortune, The *first* martyr, *This* or *that* man.

“Comparison” of Adjectives.

To **compare** an adjective is either to *increase* or *lessen* its force. There are three grades, or *degrees*, of comparison, called **positive**, **comparative**, and **superlative**; as, *Great*, *greater*, *greatest*; *good*, *better*, *best*.

The simplest form of the adjective is the *positive*. From this the *comparative* is *regularly* formed by adding *er*; and the *superlative*, by adding *est*; or by prefixing the adverbs *more* and *most*, or *less* and *least*; as, (*Pos.*) happy—(*Comp.*) happier, or *more* happy—(*Superl.*) happiest, or *most* happy; *less* happy, *least* happy.

Irregular comparisons must be separately learned.

Memory Lines.

To bodies, *color, shape, and size*
And *weight*, the adjective supplies;
And gives to things we cannot see
Their *rank, and worth, and quality*.

Remarks upon Adverbs.

An **adverb** shows the *time, place, manner, means, cause, degree, purpose, or consequence*, or merely asks about these things; as, I shall go *when* he comes. *When* will he come? The tree fell *where* it stood. *Where* did it stand? etc.

“Comparison” of Adverbs.

Adverbs that admit of comparison follow always the pattern of the adjective; as, Gladly, *more* gladly, *most* gladly; well, better, best, etc.

Memory Lines.

The *time*, the *place*, or *whither, whence*;
The manner *how*, the reason *why*;
The *purpose, cause, and consequence*—
The **adverb** can alone supply.

Conjunctions and Prepositions.

A **conjunction** is a link-word that stands *between* other words. It is generally an *adverb* in use ; but the following five are *simple* conjunctions : *And, but, yet, or, either* ; as, I *and* he. He is old, *but* happy.

A **preposition** is a word that stands before another word, with which it forms a *phrase*, the two together *generally* equalling an *adverb* ; as, *At* night (*when*). *With* companions (*how*). *In* prison (*where*). *For* stealing (*why*). Sometimes, but *rarely*, it equals an adjective ; as, "He is *of* age." "A man *of* honor." "He is *about* to speak."

NOTE I.—The preposition is sometimes (and often in poetry) *written after* the word it governs ; but in analysis it must be placed *before* ; as, The boy whom I asked for. The boy for whom I asked.

NOTE II.—Prepositions standing *alone* are always adverbs ; as, He went *up* as I came *down*.

Apposition.

When a noun or pronoun is used, like an adjective, to explain another noun or pronoun, it is said to be in **apposition** with the word which it explains and agrees with it in *case* ; as, "Christ our *Lord*," "Simon, *son*

of Jonas," "I, *Paul myself*," "Hamlet the *Dane*."

NOTE.—The word in apposition *never stands in the bone*, and may always be substituted for the word it explains, without changing the sense.

N. B.—The *Relative* is *never* so used.

List of Prepositions.

With on for after, at by in,
Against instead of, near, between,
By off from under, down below,
Through over up, according to,
Athwart across, beyond about,
Before, behind, within, without,
Among, around, amidst, above,
Toward notwithstanding, into of,
Beside aboard, betwixt upon—
Are Prepositions, every one.

NOTE.—Some of these words are often grafted upon a verb (sometimes at the beginning of it, sometimes at the end) so as to form a *part* of it; as, *overcome*, *undergo*, *overlook*, etc. In the passive form they come at the end of the verb; as, The reference was looked *up*, the author found *out* and sent *for*. The added word gives a new meaning to the verb, and is a real part of it.

PART V.—THE SENTENCE AND ITS KINDS.

The Sentence.

A **sentence** is a group of words making *complete* sense, and *marked by a period*; as, "Time flies." "Seasons return." "Life is real."

NOTE.—The sign of *Question* (?) or *Exclamation* (!) is sometimes put in place of the period, but only as a *tone-mark*.

A sentence must have *two* parts, a **subject** and a **predicate**; as, "Time flies." Here *time* is the subject, and *flies* is the predicate.

The **subject** is the *person* or *thing that the predicate speaks of*. When we say, "Time flies," *time* is the thing that the predicate speaks of.

The **predicate** is *whatever is said about the subject*. In the sentence, "Time flies," *flies* is what is said about the subject, *Time*.

The predicate always begins with a *finite* verb, and consists of—

1. A *non-trans.* verb *alone*; as,
 "Time—*flies*."
2. A *non-trans.* verb + its *Att.*; as,
 "Christ—*is* + ^{Att.}*God*."
 "Life—*is* + ^{Att.}*real*."
3. A *trans.* verb + its *obj.*; as,
 "God—*made* + ^o*man*."

NOTE.—In analyzing a sentence, we say, "The predicate consists of the *non-trans.* verb alone, or of the *non-trans.* verb + *att.*, or of the *trans.* verb + *obj.*," putting the sign + between the verb and the other word, and separating the whole predicate from the subject by a dash, as in the sentences above. We then have what may be called the *bone* of the sentence.

The Member and the Phrase.

A **member** is a group of words having a *subject* and a *predicate*, but forming only a *part* of a sentence; as, "While the sun shines." "When the wind blows." "Were it so." "Which came yesterday." "Whom you saw."

A **phrase** is a group of words having *no* subject or predicate, and used as a **noun**, or an **adjective**, or an **adverb**.

NOTE I—The sentence is a *whole* thing, of which the member and the phrase are but *parts*. The member has all that the sentence has, *except complete sense*; the phrase has the meaning of a *single* word.

NOTE II.—Phrases generally consist of—

1. A **preposition** and its object ; as, “At dawn.”
“About noon.” “After sunset.”

2. A **participle** and its object or attribute ; as,
“Seeing + ^ome.” “Being + ^{Att.}sick.” “Chosen +
^{Att.}king.”

3. An **infinitive** alone, or with its object or attribute ; as, “To walk.” “To dream.” “To make
+ ^ofriends.” “To be + ^{Att.}men.” “To be called +
^{Att.}master.”

NOTE III.—The *use* and not the *form* of a word, a phrase, or a member, determines its analysis ; as,
“The *well* is deep.” “I dig a *well*.” “He is *well*.”
“He sleeps *well*.” “The waters *well*-forth.” “*Well*,
well, *well*!” “The watchman makes his *round*.”
“Worms *round* themselves into a ball.” “The earth
is *round*.” “The wheel turns *round* and *round*.”
“Look *round* the corner.” “He moves *about*.” “He
moves *about* the room.” “He is *about* the same.”

Whatever stands as the *subject* or *object* of a verb is, in use, a **noun**.

The **attribute** may be a *noun* or an *adjective*.

NOTE I.—When the attribute is an *adjective* word or phrase, a noun, meaning the *same person or thing as the subject*, is always understood ; “He is honest, —he is to be trusted,” means “He is an honest *man* —a *man* to be trusted—*trustworthy*.”

NOTE II.—The subject and attribute *must* agree in *case*. When they happen to agree in person and

number, as, "Who *is* *he*?" a change of person will determine which is which; as, "Who *am* *I*?" "Who *art* *thou*?"—the verb thus agreeing with the subject *alone*.

Forms of Nouns, Adjectives, Adverbs.

A noun, an adjective, or an adverb may appear as a single **word**, a **phrase**, or a **member**, v. g. :

Noun word; as "Prayer — is + ^{Att.} natural."

Noun phrase; as, "To pray } is + ^{Att.} natural."

Noun member; as, "That men pray } is + ^{Att.} natural."

Adjective word; as, "An *honest* man."

Adjective phrase; as, "A man of *honor*."


Adjective member; as, "A man *who is honest*."

Adverb word; as, "The dew falls *gently*."

Adverb phrase; as, "The dew falls *at twilight*."

Adverb member; as, "The dew falls *when the sun sets*."

REMARK.—No *adverb word* or *phrase* stands in the *bone*.

NOTE.—When the **subject** is a group of words, we mark it thus : } ; when the **object** or **attribute** is a group, thus : } using the sign  to mark a *group* object, and the sign **Att.** to mark a *group* attribute.

The Three Kinds of Sentences.

Every sentence is **simple**, or **compound**, or **complex**.

A **simple sentence** consists of one subject and one predicate; as, "God is good."*

N. B.—A sentence with less than two *complete* members must always remain *simple*; as, "I know *God is good*." For, so long as a transitive verb stands *without its object* there is no complete member, nor can there be a *second* member till the *first* is finished. See pp. 53 and 54.

A **compound sentence** consists of two or more independent members, connected by one of the five *simple* conjunctions; viz., *and, but, yet, either, or*; as, "Men may come *and* men may go, *but* I go on forever."

A **complex sentence** is one that contains an *adjective* or an *adverb member*; as, "Small service is true service *while* it lasts." "He prayeth best *who* loveth best."

An **adjective member** is one that contains a *relative pronoun*, expressed or understood, in the *bone* of it; i.e., *not* governed by a

* When a phrase or member (as on pages 53 and 54) is used as subject, attribute, or object, the *kind* of the sentence in which it occurs is in no wise changed. The same is true of a group in apposition.

preposition ; * as, "Who was seen." "Whom you saw." "Whose son you are."

Example. The boy — is + ^{Att.}absent.

You — seek +	whom			who — did +	it
You — have +	book				
				whose	

An **adverb** member is introduced by an *adverb* expressed or understood ; as, "*While* the sun shines." "*When* the wind blows." "Were it so." "Had I been present."

The relative with its governing preposition forms, generally, an **adverb** phrase.

Example. The boy — is + ^{Att.}absent.

You — speak				
	of whom			
You — are interested				
	in whom			
You — sent +	it			
				to whom
				for " "
				by " "
				with " "
				from " "

* EXCEPTION.—When *of which*, or *of whom*, equals *whose*, the member is an adjective in use ; as, "The man *of whom* you drew a likeness, is dead."

NOTE I.—A sentence containing a *relative* pronoun is always *complex* in construction.

NOTE II.—The *antecedent* is sometimes *understood*; as, Who steals my purse, steals trash : or the *Relative* ; as, Take the goods the gods provide thee : or the *Preposition* before the relative ; as, I left the day that he came : or both *Relative* and *Preposition* ; as, I left the day he came.

NOTE III.—Datives and ablatives are, in use, adverbs.

Introductory Words.

That and **there** are often *introductory* words: *there*, when it does not mean *in that place* ; as, “ There are two ; ” and *that*, when it merely introduces a member ; as, “ That he is honest.” When so used these words have no real value in parsing or analysis, and are therefore left out.

The Subject of the Infinitive.

When the member introduced by “ *that* ” is the *object* of a *transitive verb*, the “ *that* ” may be omitted **without changing the sense** ; as, “ I think that he is honest,” = I — think + { he — is + honest. ^{Att.} Here we may change the finite verb *is* into the infinitive *to be*, and the nominative *he* into the ob-

jective case *him*; as, I — think } *him* — to
 Att. }
be + honest.*

NOTE.—The neuter verb *to be*, or *to become*, in this construction, is often understood; as, “I think him honest.”

The Infinitive Member.

As the *finite member* used as *subject*, *attribute*, or *apposition*, demands the word “*that*,” so the *infinitive member*, used in like manner, demands the word “*for*”; as, For *him* — to lie } is + ^{Att.} impossible—i.e., *that he should lie*. It may be used also as the object of a preposition; as, There is no reason *for him to lie*; i.e., *for this*.

NOTE I.—Either the finite or infinitive may be used after such verbs as *think*, *know*, *believe*, etc.; but the verb **say** is never followed by the *infinitive*, and the verb **take**, never by the *finite* form; as, “I say *he is honest*; I take *him to be honest*.”

NOTE II.—The transitive verbs *bid*, *dare*, *feel*, *hear*, *let*, *make*, *need*, and *see*, are generally followed by the infinitive without its sign *to*; as, I saw him

die = I — saw + } *him* — to die. (See p. 63.)

REMARK.—The *subject* of the *infinitive* is never understood.

In Latin, this construction is so often used that the English member having an *introductory* “*that*” be-

* A *change of sense* proves the infin. group a *phrase*; as, I — teach } *him* — to be + honest; i.e., *how to be honest*,
 | } Att.
 him }

or the *virtue* of honesty—not the *fact* that he is so.

comes in Latin, generally, the *accusative* with the *infinitive*; as,

$$\begin{array}{r}
 \text{I - know} \left\{ \begin{array}{l} \text{God - is + good.} \\ \text{Deum - esse + bonum.} \end{array} \right. \\
 \text{Deum - esse + bonum} \left. \begin{array}{l} \text{Att.} \\ \text{Att.} \end{array} \right\} \text{- is + certain.} \\
 \text{I - am + certain.} \\
 \left. \begin{array}{l} \text{Att.} \\ \text{Att.} \end{array} \right\} \\
 \text{Deum - esse + bonum.}
 \end{array}$$

REMARK.—When, instead of the introductory word *that*, the member is introduced by an interrogative (or question) word—as, who? which? what? when? where? whether? why? etc.—it takes in Latin, *instead* of the infinitive, the verb in the *subjunctive*; as,

$$\begin{array}{r}
 \text{I - ask +} \left\{ \begin{array}{l} \text{who - comes.} \\ \text{quis - veniat.} \end{array} \right. \\
 \text{I - ask +} \left\{ \begin{array}{l} \text{why, how, when, he - comes.} \\ \text{cur, quomodo, quando veniat.} \end{array} \right.
 \end{array}$$

NOTE III.—After some verbs, such as *name*, *call*, *keep*, *hold*, etc., there seems to be sometimes an infinitive *understood*; as, “I’ll call thee *Hamlet*.” “Keep thyself *pure*.” The last word in each of these sentences is an *attribute*, for it completes the sense.

REMARK.—The object of such verbs is no *single word*, but a *group* of words showing a *fact* or *result* brought about by the subject. Frost cannot make *leaves*, nor can fire keep a *house*; but frost makes *leaves fall*, and fire keeps a *house warm*. (See p. 63.)

"That."

When *that* = *the*, it is, in use, an adjective; as, "I bought *that* book."

REMARK.—The plural of the adjective "that" is "these."

When *that* = *who* or *which*, it is, in use, a relative; as, "The man *that* you saw is dead." When so used, it must, if it follows a preposition, be changed to *which* or *whom*. See p. 21, Note I.

When *that* = *on purpose that*, or *that in consequence*, it is, in use, an adverb; as, "I come *that* I may bring him." "He was so kind *that* I loved him."

When *that* may be omitted without changing the sense, it is merely introductory; as, "I hope *that* he is at rest."

NOTE.—*That* as a relative is preferable to *who* or *which*—

1. When the principal member begins with *It*; as, "*It* was I *that* spoke."

2. After the adjective *same*; as, "This is the *same* man *that* I saw."

3. After any adjective in the superlative degree; as, "The *oldest that* I know."

4. Whenever the gender of the antecedent is doubtful; as, "The child *that* you met."

5. When the relative is *restrictive*. (See p. 69, Note III.)

"It."

This word is often used with a group *in apposition* ;* as, "It is base to lie." "It is certain that he died." To use the apposition in place of "it," often simplifies the analysis—as, To lie } is + ^{Att.} base. That he died } is + ^{Att.} certain.

"When," "Where," Etc. •

Whenever these words are *not* Interrogative, they equal the relative "*which*" and a *preposition*, and either refer to a foregoing *noun*, or else to a *noun* and *preposition understood* in such words as "then" and "there." When the foregoing *noun* is *expressed* "when" and "where" should be *analyzed* as phrases ; as, "O'er the grave where (*in which*) our hero lies sleeping." "It was the time when (*at which*) lilies blow."

"Than."

The conjunction "*than*" always introduces another *member*, of which one of the principal parts is often understood ; as, "He is older than I (*am old*)." "Lovest thou me more than these ?" i.e., than these *love* me.

* See p. 45.

Absolutes.

(See Part II., last paragraph.)

Absolutes, to show that they depend upon nothing, may be indicated thus :

Sir

O me

this
done

NOTE.—The absolute *with a dependent participle* equals an **adverb member**, as do also such expressions as “generally speaking,” “strange to say,” “considering the circumstances,” “to tell the truth,” etc., which are likewise *absolute*. V.g., “This done” = When this is, was, or had been, done. “Generally speaking” = if we speak in general, etc.

OBS.—In Latin, the absolute *noun and its participle* are put in the *ablative* case.

The Question.

There are two kinds of question—*Direct* and *Indirect*. (See p. 61.)

The *Direct* question is a *whole* sentence ending with a question-mark; as, Who did it? What have I said? How, when, where, why was he chosen?

The *Indirect* question is a *part* of a sentence; i.e., it is used as subject, object, attribute, or apposition in the sentence of which it forms a part; as, *Who did it* is

doubtful. I know *who did it*. The question is *who did it*. It is doubtful *how, when, where, why he did it*. (See p. 61.)

N.B.—No question-mark goes with the *Indirect* question.

Participle Phrases.

1. *Growing old*, he resigned his office.
2. *Seeing the city*, he wept over it.
3. Once *chosen Queen* of May,
She reigned a single day.
4. *Born free*, and *proved a warrior brave*,
He found it hard to be a slave.

(See p. 48, Note II.)

Infinitive Phrases.

1. *To give him half* would make him laugh.
2. When I proposed *to give him half*,
It made the little fellow laugh.
3. My purpose is *to give him half*
When it is time *to make him laugh*.
4. 'Twould make him laugh *to give him half*.
5. I should be glad *to give him half*,
If I were able *to make him laugh*.
6. *To make him laugh*, I gave him half.
7. *To make him laugh* being my delight,
I tickled him by day and night.

(See p. 48, Note II.)

Complex Sentences.

I.

1. When most I wink, then do my eyes best see.

2. Few shall part where many meet.

3. The tender grace of a day that is dead will never come back to me.

4. What I have written I have written.

5. Rich gifts wax poor when givers prove unkind.

6. Truth more than dreams is dear.

7. She loves me best, whene'er I sing the songs that make her grieve.

8. We were the first that ever burst into that silent sea.

9. Fools rush in where angels fear to tread.

10. He who would seek for pearls must dive below.

II.

1. I that speak unto thee am he.

2. They shall pursue thee until thou perish.

3. Three women sat up in the lighthouse tower, and trimmed the lamps as the sun went down.

4. That life is long which answers life's great end.
5. He had a fever when he was in Spain.
6. Even a fool, when he holdeth his peace,
is accounted wise.
7. The mariner, whose eye is bright, whose
beard with age is hoar, is gone.
8. The music in my heart I bore
Long after it was heard no more.
9. This life which seems so fair,
Is like a bubble blown up in the air.
10. The love where death has set his seal,
No age can chill, no rival steal.

III.

Antecedent or Relative*Understood.*

(Note II., p. 53.)

1. Whom the Lord loveth He chasteneth.
2. Who enters here leaves hope behind.
3. Do all men kill the things they do not
love?
4. Hates any man the thing he would not
kill?
5. Whoso sheddeth man's blood, by man
shall his blood be shed.
6. You have done that you should be sorry
for.

7. Lives there who loves his pain?
8. There are who ask not if thine eye be
on them.
9. Take the goods the gods provide thee.
10. Beauty is truth, truth beauty,—that is
all
Ye know on earth, and all ye need to know.

IV.

Indirect Questions.

(See p. 57.)

1. Tell me where is Fancy bred.
2. She knows not what the curse may be.
3. I will not stop to tell how far she fled,
Nor will I mention by what death she
died.
4. I cannot tell what flowers are at my
feet.
5. And whether we shall meet again, I
know not.
6. What judgment shall I dread, doing no
wrong.
7. How he can, is doubtful; that he never
will is sure.
8. What private griefs they have, alas I
know not, that made them do it.
9. And the chief captain demanded who
he was and what he had done.

10. A remnant shall know whose work shall stand.

Absolutes.

1. The wind did blow, the cloak did fly,
Like streamers long and gay,
Till loop and button failing both,
At last it flew away.

2. That region left, the vale unfolds rich
groves of lofty stature.

3. The purest treasure mortal times afford
Is spotless reputation ; that away,
Men are but gilded loam, or painted
clay.

4. Weep no more, woeful shepherd, weep
no more,
For Lycidas, your sorrow, is not dead.

5. That policy may either last so long,
Or breed itself so out of circumstance,
That, I being absent, and my place
supplied,
The general will forget my love and
service.

6. The service past, around the pious man
With ready zeal each honest rustic ran.

7. Thee, chantress, oft, the woods among
I woo to hear my even-song.

8. Beneath her father's roof, alone
She seemed to live—her thoughts her
 own,
 Herself her own delight.
9. If you do sweat to put a tyrant down,
You sleep in peace, the tyrant being
 dead.
10. Time hath but half succeeded in his
 theft,
Thyself removed, thy power to soothe
 me left.

The Sign of the Infinitive (to) understood.

(Note II., p. 53; Note III., p. 54.)

1. *Bid* them wash their faces.
2. I *dare* not *call* them fools.
3. He *feels* himself distracted.
4. I *heard* a voice cry, "Sleep no more!"
5. *Let* the dead bury their dead.
6. I'll *make* thee curse the deed.
7. He *need* not fear the sword.
8. I will *see* you hanged.
9. My father *named* me Autolycus.
10. We *hold* our time too precious.

SENTENCES TO BE CORRECTED.

I.

1. We thought it was thee.
2. I should act the same part, if I was her.
3. It could not have been them.
4. Is it me that you was angry with?
5. They believe him to be I.
6. It was thought to be him.
7. If it had been her she would have spoke.
8. We know it to be they.
9. Whom do you think it is?
10. Who do you suppose him to be?

II.

1. We did not know whom you were.
2. Art thou him who they seek?
3. Who did he take you for?
4. Him who you wrote to is dead.
5. Whom say ye that I am?
6. It is me that they are looking at.
7. If I had knew it to be she, I should have bowed.
8. Was it us or them that was suspected?
9. We who you blame, the court has acquitted.
10. He who many love, many will envy.

PART VI.—RULES FOR PARSING,
AND REMARKS UPON THE
CASES.

Rules for Parsing.

(Inside the Bone.)

I. The **subject** of a **finite** verb is put in the nominative case.

II. The **finite** verb agrees with its subject in person and number.

III. **Transitive** verbs and their *transitive* participles always govern the objective case, *and no other verb ever does.*

IV. **Non-transitive** verbs, and *all* their participles, take the *same* case after them as before them.

V. The **subject** of the **infinitive** is put in the **objective** (accusative) case.

(Outside the Bone.)

VI. The **possessive** is governed by the name of the thing possessed ; as, *John's* hat, *my* glove.

VII. **Prepositions** govern the objective case; as, *For* me, *by* thee, *with* him.

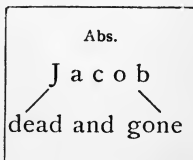
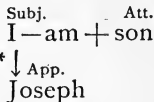
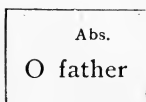
VIII. **Apposition.** Nouns or pronouns are put by *apposition* in the same case as the noun or pronoun they explain; as, *I Paul myself.* The Emperor Alexander. Peter the Hermit. ("N. B.," p. 45.)

IX. **Absolute.** Words whose case depends upon no other words are said to be *absolute*, or independent; as, "Sir" or "Madam;" "O me," etc.

Remarks upon the Cases.

The **nominative case**—which can *never* be *governed*—may be used in *four* ways: *inside* of the bone, as *subject* and *attribute*; *outside* of the bone, as *apposition* and *absolute*; as,

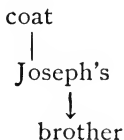
"O father, Jacob dead and gone,
I, Joseph, am your only son!"



The **possessive case**—which is *never* inside of the bone—may be used in *two* ways

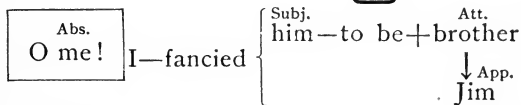
* Observe the sign of apposition, ↓.

only: either as *governed* by the noun which it modifies, or else as apposition; as, Brother Joseph's coat.

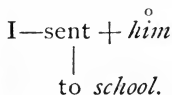


The **objective case**—which is *sometimes* governed and sometimes *not*—may be used in *six* ways. In the *same four* ways as the nominative—*subject* and *attribute*, *inside* of the bone; and *apposition* and *absolute*, *outside*; as,

“O me! I fancied him
To be my brother Jim.”



In only *two* ways may the objective case be *governed*: by a *transitive* verb, or by a *preposition*; as, “I sent him to school.”



Hence in *twelve* ways may the cases be used: the nominative, *four* ways; the possessive, *two* ways; the objective, *six* ways.

Special Remarks on the Negative, the Participle, the Relative, Joint Reference, and Comparison.

Negatives.—Avoid double negatives; as, “He did not do it, I don’t think”; “I did not tell nobody.” Omit the second negative.

The **participle.**—I. Participles, *when not governed by prepositions*, are *always* in construction *adjectives*, and should, therefore, *clearly* refer to their nouns. When the reference is *not* clear, the fault may be corrected by *substituting* a common *noun*, a *phrase*, or a *member*. “*Being conscious of guilt*, death becomes terrible.” This may be corrected in all three ways: as, the *consciousness* of guilt, or *with the* consciousness, or *when we are* conscious. “*Opening the window*, the bird flew in.” Here any of the following substitutions may be made: “When we opened the window,” or “We opening the window,” or “The window being opened.”

II. The participle *when governed by a preposition*, forms a *phrase* that is generally an *adverb* in use.

III. When the participle is the *leading* word in *sense*, it should be so in *construction*; as, "I admire the *boy skating*," i.e., the skating boy. I admire the *boy's* skating, i.e., the *skating of the boy*.

The **relative**.—The relative should stand as near as possible to its antecedent. "A man will never slander a neighbor *who* is charitable." Here the relative should follow its antecedent, "*man*."

Joint reference.—When two words or phrases refer *jointly* to a third, they should conform to it in *sense* and *construction*; as, "I never have, and never shall forget him." Here, after "have," the *sense* requires "*forgotten*." "He was more anxious *to have* knowledge than *about showing* it." Here the two phrases should be *conformed*; or made alike; as, "*To have* knowledge than *to show* it," or, "*about having* knowledge than *about showing* it."

Comparison.—Care should be taken to complete the *first* term; as, "He is as *old*, and much taller than I am." Here, after "old," the *sense* requires "*as*."

"He is taller, but not so old as I am." Here, after "taller," the *sense* requires "*than*."

NOTE.—Never use “*when*” in place of “*than*”; as, “He no sooner did it *when* he saw his mistake.”

An Anomaly.

An *anomaly* is something that no rule will account for. Such is the *seeming* object of a *non-transitive* verb. “He was told this” “He was asked his opinion.” “He was taught the truth.” If *told*, *asked*, *taught* equal *informed*, *questioned*, *instructed*, the seeming object then needs a governing preposition, and so forms a group *adverb*.

Compound, Complex, and Long Simple Sentences.

I.

1. If there be anything that makes human nature appear ridiculous to beings of superior faculties, it must be pride.

2. Might I give counsel to any young hearer, I would say to him, try to frequent the company of your betters.

3. In all battles, if you watch the issue, each fighter has prospered according to his right.

4. They that stand high have many blasts to shake them, and if they fall, they dash themselves to pieces.

5. Where is the child that would forget the most tender of parents, though to remember be but to lament?

6. Get on your nightgown, lest occasion call us, and show us to be watchers.
7. Lying robed in snowy white,
That loosely flew to left and right,
The leaves upon her falling light,
Through the noises of the night,
She floated down to Camelot.
8. 'Twas right, said they, such birds to slay,
That bring the fog and mist.
9. Let your courage be keen, but at the same time as polished as your sword.
10. So much a long communion tends to make us what we are.

II.

1. Sound of vernal showers,
On the twinkling grass,
Rain awakened flowers,
All that ever was
Joyous and clear and fresh, thy
music doth surpass.
2. I died a Queen. The Roman soldier found
Me lying dead, my crown about my brows,
A name for ever!—lying robed and
crowned,
Worthy a Roman spouse.

3. One touch of nature makes the whole
world kin.
4. It was at length the same to me,
Fettered or fetterless to be.
5. For saddle-tree scarce reached had he,
His journey to begin,
When, turning round his head, he saw
Three customers come in.
6. She sought her lord, and found him
where he strode
About the hall, among his dogs, alone,
His beard a foot before him, and his
hair
A yard behind.
7. And whether we shall meet again, I
know not ;
Therefore our everlasting farewell
take.
8. On Linden, when the sun was low,
All bloodless lay the untrodden snow.
9. So may he rest ; his faults lie gently
on him.
10. Men are we, and must grieve when
even the shade
Of that which once was great has
pass'd away.

III.

1. Buried and cold, when my heart stills
her motion,
Green be thy fields, sweetest isle of
the ocean.
2. The old order changeth, yielding place
to new,
And God fulfils Himself in many ways.
3. Thou hadst a voice whose sound was
like the sea.
4. They also serve who only stand and
wait.
5. God, when He gave me strength, to
show withal
How slight the gift was, hung it in my
hair.
6. Now who be ye, would cross Lochgyle?
7. While stands the Coliseum, Rome
shall stand.
8. The clouds that gather round the set-
ting sun,
Do take a sober coloring from the eye
That hath kept watch o'er man's mor-
tality.

9. She saw her brother Peterkin
Roll something large and round,
Which he, beside the rivulet,
In playing there, had found ;
He came to ask what he had found
That was so large and smooth and
round.
10. Such a one do I remember, whom to
look at was to love.

IV.

1. Round many western islands have I
been,
Which bards in fealty to Apollo hold.
2. Where Claribel low lieth,
The breezes pause and die,
Letting the rose-leaves fall.
3. That moment that his face I see,
I know the man that must hear me.
4. Heard melodies are sweet, but those
unheard are sweeter.
5. So sang the novice, while full pas-
sionately,
Her head upon her hand, remembering
Her fate when first she came, wept
the sad queen.

6. And all my knowledge is that joy is gone.
7. He prayeth best, who loveth best
All things both great and small ;
For the dear God who loveth us,
He made and loveth all.
8. Here to the houseless child of want
My door is open still ;
And though my portion is but scant,
I give it with good will.
9. There is a tide in the affairs of men,
Which, taken at the flood, leads on to
fortune ;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
10. Whom I most hated, living, thou hast
made me now in his ashes honor.

v.

- i. Sometimes, whoever looks abroad
may find
Thee sitting careless on a granary
floor,
Thy hair soft-lifted by the winnowing
wind.

2. No flocks that range the valley free,
To slaughter I condemn ;
Taught by that Power that pities me,
I learn to pity them.
3. In Islington there lived a man
Of whom the world might say,
That still a godly race he ran
Whene'er he went to pray.
4. The dog and man at first were friends,
But when a pique began,
The dog, to gain some private ends,
Went mad and bit the man.
5. "Ease and pleasure," said Lord Burleigh,
"quake to hear of death ; but my life,
full of cares and miseries, desireth to be dissolved."
6. It was to this part of the cap that the bells were attached.
7. I have seen him buy such bargains as would amaze one.
8. There often wanders one whom better days saw better clad.
9. He was carried to the nearest house ; and no one preventing me now, I remained near him, busy, while every means of restoration were tried.

10. What I do thou knowest not now, but thou shalt know hereafter.

VI.

1. O God!—Horatio, what a wounded name, things standing thus unknown, shall live behind me!

2. If thou didst ever hold me in thy heart, absent thee from felicity awhile, and in this harsh world draw thy breath in pain to tell my story.

3. Had I but died an hour before this chance, I had lived a blessed time.

4. My story being done, she gave me for my pains a world of sighs.

5. I dare do all that may become a man;
Who dares do more, is none.

6. It was a great ignorance, Gloster's eyes being out, to let him live.

7. 'Tis not what man does which exalts him, but what man would do.

8. Their moans the vales redoubled to the hills, and they to heaven.

9. The fool doth think he is wise, but the wise man knows himself to be a fool.

10. But me not destined such delights to
share,
My prime of life in wandering spent
and care,
Impelled with steps unceasing to
pursue
Some fleeting good that mocks me
with the view,
My fortune leads to traverse realms
alone,
And find no spot in all the world my
own.

VII.

1. To sum up all, the lid, resisting Mrs. Peerybingle's fingers, first of all turned topsy-turvy, and then, with an ingenious pertinacity deserving of a better cause, dived in—down to the very bottom of the kettle.

2. These injuries having been comforted externally, and Mr. Pecksniff having been comforted internally, they sat down.

3. Romeo, there dead, was husband to that Juliet; and she, there dead, that Romeo's faithful wife.

4. To do a great right, do a little wrong and curb this cruel devil of his will.

5. They stood aloof, the scars remaining,
Like cliffs which had been rent asunder.
6. There is not wind enough to twirl
The one red leaf, the last of its clan,
That dances as often as dance it can,
Hanging so light, and hanging so high,
On the topmost twig that looks up at
the sky.
7. What's done cannot be undone.
8. Demand me nothing : what you know,
you know.
9. I love to think of a well-nurtured boy,
brave and gentle, warm-hearted and loving,
and looking the world in the face with kind,
honest eyes.
10. Year after year, unto her feet,
She lying in her couch alone,
Across the purple coverlet
The maiden's jet-black hair has grown.

VIII.

1. If fortune favors me, I laud her ;
If she frowns, I resign her.
2. There is no vice so simple but as-
sumes some mark of virtue.
3. Accursed be the tongue that tells me so !

4. What in me is dark, illumine ;
What is low, raise and support.
5. To me the meanest flower that blows
can give thoughts that do often lie too deep
for tears.
6. More needs she the divine than the
physician.
7. We look before and after
And pine for what is not ;
Our sincerest laughter
With some pain is fraught,
Our sweetest songs are those that tell of
saddest thought.
8. Duncan is in his grave ;
After life's fitful fever he sleeps well.
9. Thus done the tales, to bed they creep,
By whispering winds soon lulled to sleep.
10. Then gave I her, so tutored by my art,
a sleeping potion.

IX.

1. The love where death has set his seal,
Nor age can chill, nor rival steal.
2. In me thou seest the twilight of such
day
As after sunset fadeth in the west.

3. What ardently I wished I long believed,
And, disappointed still, was still deceived.
4. He instantly recalled the name,
And who he was, and whence he came.
5. The art of our necessities is strange
That can make vile things precious.
6. Live we as we can, yet die we must.
7. I that am cruel yet am merciful;
I would not have thee linger in thy pain.
8. So frowned the mighty combatants
that hell grew darker at their frown.
9. Who would be free, himself must strike
the blow.
10. I do entreat you that we sup together.

X.

1. Thy wealth being forfeit to the state,
thou hast not left the value of a cord.
2. It is my faith that every flower
Enjoys the air it breathes.

3. It is the little rift within the lute
That by and by will make the music
 mute,
And, ever widening, slowly silence all.
4. The hermit good lives in the wood
That slopes down to the sea;
He loves to talk with mariners
That come from a far countrie.
5. Then those two brothers slowly with
 bent brows
Accompanying, the sad chariot-bier
Past like a shadow thro' the field, that
 shone
Full summer, to that stream whereon
 the barge,
Pall'd all its length in blackest samite,
 lay.
6. Thee shepherd, thee, the woods and
 desert-caves,
With wild thyme and the gadding vine
 o'ergrown,
And all their echoes, mourn.
7. This is my son, mine own Telemachus,
To whom I leave the sceptre and the
 isle.

8. I walked abroad, admired of all and
dreaded,
On hostile ground, none daring my
affront.
9. Our birth is but a sleep and forgetting;
The soul that rises with us, our life's
star,
Hath had elsewhere its setting,
And cometh from afar;
Not in entire forgetfulness,
And not in utter nakedness;
But, trailing clouds of glory, do we
come
From God, who is our home.
10. In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks com-
plaining,
Heavily the low sky raining
Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left afloat.

XI.

1. Who are these coming to the sacrifice?
To what green altar, O mysterious
priest,

Lead'st thou that heifer lowing at the
skies,
And all her silken flanks with garlands
drest?

2. That which he better might have
shunned, if griefs
Like his have worse or better, Enoch
saw.
3. All days are nights to me till thee I see,
All nights bright days when dreams do
show me thee.
4. Lamp of Earth, where'er thou movest,
Its dim shapes are clad with brightness,
And the souls of whom thou lovest,
Walk upon the winds with lightness.
5. Come, but keep thy wonted state
With even step and musing gait,
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.
6. To Mary Queen the praise be given!
She sent the gentle sleep from heaven,
that slid into my soul.
7. That which hath made them drunk hath
made me bold;
What hath quench'd them hath given
me fire.

8. The music, yearning like a god in pain,
She scarcely heard; her heart was other-
where;
She sighed for Agnes' dreams, the
sweetest of the year.
9. This flute, made of a hemlock stalk,
At evening in his homeward walk,
The Quantock woodman hears.
10. I the Nightingale all spring through,
O Swallow, sister, O changing Swal-
low,
All spring through till the spring be
done,
Clothed with the light of the night on
the dew,
Sing, while the hours and the wild birds
follow,
Take flight and follow and find the sun.

XII.

1. O it is an excellent thing to have a
giant's strength,
But it is tyrannous to use it like a giant.
2. What boots it at one gate to make de-
fence,
And at another to let in the foe?

3. Far off from these, a slow and silent
stream,
Lethe, the river of oblivion, rolls
Her watery labyrinth, whereof who
drinks,
Forthwith his former state and being
forgets,
Forgets both joy and grief, pleasure
and pain.
4. Most noble lord, Sir Launcelot of the
Lake,
I, sometime called the maid of Astolat,
Come, for you left me taking no fare-
well,
Hither, to take my last farewell of you.
5. My little son, who looked from thought-
ful eyes,
And moved and spoke in quiet grown-
up wise,
Having my law the seventh time dis-
obeyed,
I struck him, and dismissed
With hard words and unkissed,
His mother, who was patient, being
dead.
6. With sloping mast and dipping prow,
As who pursued with yell and blow,

Still treads the shadow of his foe,
And forward bends his head,
The ship drove fast, loud roar'd the
 blast
And southward aye we fled.

7. Richard except, those whom we fight
 against,
 Would rather have us win than him
 they follow.
8. So saying, from her side the fatal key,
 Sad instrument of all our woe, she took.
9. And, as a hare whom hounds and horns
 pursue,
 Pants to the place from whence at first
 he flew,
 I still had hope, my long vexations
 past,
 Here to return—and die at home at
 last.
10. Here now in his triumph where all
 things falter,
 Stretched out on the spoils that his
 own hand spread,
 Like a god self slain on his own strange
 altar,
 Death lies dead.

Example of a Long Sentence.

Mount some bold eminence, and look back, when the sun is high and full upon the earth, when mountains, cliffs, and sea rise up before you like a brilliant pageant, with outlines noble and graceful, and tints and shadows soft, clear, and harmonious, giving depth, and unity to the whole; and then go through the forest, or fruitful field, or along meadow and stream, and listen to the distant country sounds, and drink in the fragrant air which is poured around you in spring or summer; or go among the gardens, and delight your senses with the grace and splendor, and the various sweetness of the flowers you find there, then think of the almost mysterious influence upon the mind of particular scents, or the emotion which some gentle peaceful strain excites in us, or how soul and body are rapt and carried away captive by the concord of musical sounds, when the ear is open to their power; and then, when you have ranged through sights, and sounds, and odours, and your heart kindles, and your voice is full of praise and worship, reflect—not that they tell you nothing of their Maker—but that they are the poorest and

dimmest glimmerings of His glory, and the very refuse of His exuberant riches, and but the dusky smoke which precedes the flame, compared with Him who made them.

—*Newman.*

A Punishment.

I stopped an hour last night,
To see two chickens fight;
And, coming home, I got
A licking on the spot.

EXAMPLES OF BAD ENGLISH.

(See the following three plates for analysis and correction.)

1. If I was he and he was me,
You would not now a beggar be.
2. Having laid two weeks in bed,
He wanted to set up, he said.
3. Who she married I never knew ;
But if reports that come are true,
What he commands, she will not do.
4. When we had ran a half a mile,
We both set down to rest awhile.
5. My husband having went to sea,
There now remains my babe and me.
6. It was her luck that who she met,
Was him on who her heart was set.
7. Him and me being about the same height,
Is often mistook by the neighbors at night.

ANALYSIS AND CORRECTION.

1. You - would be + beggar
not now a
att.

if
att.
I - were + he

and
att.
he - were + I

2. He - said + he - wanted + to sit
up
having lain
weeks in bed
two

3. I-knew + { she-married + whom^o

- never

but
she - will do + that^o

not

he-commands + which^o

if

att.
reports - be + true

that-come

4. We-sat
both down
to rest
a while

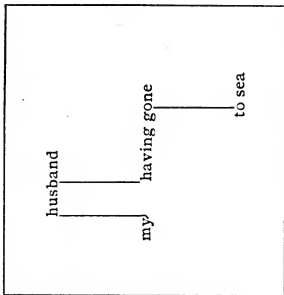
when

we-had run

half-a-mile

a

5. Babe and I—remain
 my ————— now



6. ^{att.} It—was + luck ————— her
 he—was + ^{att.} he ————— she—met + whom
 heart—was set ————— her
 on whom

7. He and I—are mistaken
 often ————— by neighbors ————— the
 at night
 being | ^{att.} same ————— the in height
 about

SENTENCES TO BE CORRECTED.

I.

1. Whosoever the most number of votes belong to, he shall be chief.

2. It is kind of strange to see so little appreciation for truth in a historian.

3. I have a son who I wish to educate, and am real pleased with finding such a good teacher.

4. I told you that if I was not at home, to stay till I come.

5. She did not wish the boy would have a knife, lest he cut himself with it.

6. If I was to teach him, I should insist upon him studying as much and even more than he use to do.

7. It is not us, but them, that deserves your rebuke.

8. Them that was foremost in making
the fuss,
Is as old, and a hundred times meaner,
than us.

9. I have never seen the man, much less enjoy the honor of his acquaintance.

10. I should be obliged to him if he will gratify me, but I shall neither be surprised nor disheartened if he refuses.

II.

1. Cost what it will, I determined to find out who he was like, and whom he could be.

2. Whosoever else they may have to discharge, may it never be me.

3. The thought of her son having stole all she had,

Was the cause of the poor woman having went mad.

4. What signifies honor and wealth to a man, when sickness or anxiety prey upon his mind until he is very near drove to despair?

5. When the patient had laid a whole week in bed,

He wanted to set up a little, he said.

6. You and me have and should ever be such good friends that I would not offend you for nothing on earth.

7. He may run quicker, but he can't hold out as long as me.

8. The account spoke of him using quill pens in preference for steel or gold ones.

9. If it had have been us that done it, he would neither have spoke for nor against it.

10. He was sort of drunk, which made him ridiculous to the crowd whom he addressed ; so without him knowing it, I left.

III.

1. No quicker is the cats away
When every mice begin to play.
2. Shattered by fever, his friends deserted him ; and mighty little feeling was shown by them, when, a few days subsequent, they heard of him dying with utter neglect.
3. If I had have had a little more sense, I never would have wrote the letter ; but me and him being such good friends, I did not doubt but what he would understand me.
4. I advised Felix sister for conscience sake to always let other folks business alone.
5. He said, when he had passed away,
To let him with his children lay.
6. I should not have chose his method, had it not been more preferable and easier than yours ; and I doubt not but what you would do the same, had you have been me.
7. The man who they sent for to shave
him,
Declined to accept what was gave him.

8. What was the good of me getting a piano, if I could not play?

9. As soon as he set down, I knew it was him ; though I was some doubtful about him recognizing me, as he use to be near sighted.

10. It is more good for a man to fall among crows than flatterers : for these only devour the dead ; those, the living.

IV.

1. When they asked what he wanted, the traveller said

To let him lay half an hour longer in bed ;

So caring for nothing, his board being paid,

He is laying this morning as last night he laid.

2. " Lay still," his mother often said, When Washington had went to bed.

But little Georgie would reply,

" I set up, but I cannot lie."

3. My brother and me having went to the show,

The neighbors all wanted their children to go ;

But whether they done what they wished, I don't know.

4. The bridges being washed away,
Him who we hoped to see to-day,
Has telegraphed a message home
To tell us why he cannot come.
5. Had it been me that he took to be she,
I should have been mad at him speak-
ing to me.
6. He said that if nobody hadn't a gun,
To make the boy go to the city for
one.
7. No sooner was the couple wed
When every one that seen them said
Altho' the husband raves and rants
'Tis her not him will wear the pants.
8. Them that done the business said
To tell you that the dogs was dead.
9. I tried to learn him how to speak
Correct both Latin, French, and Greek.
10. Had them three children did their
best,
They would have far outran the rest.

v.

1. My friend is as old and more abler
than me
And if he lives longer a bishop he'll be,

2. My brother I think is as quick and
some stronger
Than him and can play at the ordeal
longer.
3. The boy who you seen having went
to the game,
There remains not a chance of me
doing the same.
4. He said that if he missed the fun
To tell him what the others done.
5. He writes that no quicker they seen
what was done
When hoping to save themselves home
they all run.
6. This morning there was only two
And ere I seen them one had flew.
7. What day he would come and how
long he would stay
I do not remember of hearing him say.
8. The boy being always considered a fool
Was what made the fellows most kill
him at school.
9. He said if I seen you before it was
took
To tell you the physic had ought to be
shook.

10. Such as is little and such as is large
Has and must always be taught
without charge.

VI.

1. Tho' the culprit seemed real con-
sumpted and pale
They found him ten dollars and kept
him in jail.
2. Had William not have understood
And worked so diligent
He never would have done so good
Nor been so well content.
3. Sailing up the river the villages that lay
Along the banks seemed sailing too
but down the other way.
4. I wish that you saw yesterday
That dark-complected man
Who both my wife and me believed
To be a African.
5. A fellow hadn't ought to send
Those kind of letters to a friend
But now the quarrel once began
I hope he'll prove himself a man.

6. He was mighty near dead,
 Tho' he set the night through,
Nor laid down in bed
 Till the chickens had crew.
7. Had I not lift him from the door
 He would have fell six foot or more.
8. If she refuses you and I
 There's others that will come to try.
9. Most everybody thinks us two
 Is equally as old as you.
10. Had we knew who 'twas meant for
 Us boys would have went for
 The fellow you sent for.

VII.

1. If I had laid in bed as long,
 Or longer than my brother Jim,
I think I should have grew as strong,
 If not more stronger far than him.
2. My wife was feeling real sick
 Which made her temper kind of quick
And mine being very near as bad
 A hell of it at home we had.
3. Being thought orators in their own
 town
Was the cause of them coveting wider
 renown

But there has not and never will be I
don't think

Two fellows that smelt much more
stronger of drink.

4. He said if you was taken ill
To send me home to get a pill.
5. Them that seen her being dead
Few remembers who she wed.
6. There being no chance of him catch-
ing the train
He should have went home to get
sober again.
7. Tho' not half so tall he is stronger
than me
Which make some suppose him much
older to be.
8. If he had let you and I load him the
gun
It would not have kick him so bad as
it done.
9. What the doctor had wrote being pub-
licly read
There was many reports of the boy
being dead.

10. It was a disappointment my brother
 having went
 To find that for my friend and I no
 tickets had been sent.

VIII.

1. The child had laid so long in bed,
 Expecting to get stronger,
 That ere I seen him he had grew
 Most fifteen inches longer.
2. Them you supposed to be we,
 Was the people I took them to be.
3. One of them two have rented my pew,
 And two of the others has rented my
 brother's.
4. The girl who he wanted to wed having
 died,
 He made her next sister Matilda his
 bride.
5. Us boys, the teacher having went,
 Was all to see the circus sent ;
 And that one lesson learned us more
 Than ever we were taught before.
6. I did not see him since the day
 That famous race was ran ;

- And he was most broke down, they
say,
Before it had began.
7. If one of we fellows had offer excuse
He would have went for him and gave
him the deuce.
8. The boy was equally as good
As many of the rest,
And few was more superior
Among the very best.
9. If he does half as good to-day
As yesterday he done,
Them fellows, tho' their best they play
Will hardly make a run.
10. They that from the fight had flew,
I should, had I been him, have slew ;
But them that fought and died so brave
Had ought to have the warriors' grave.

PART VII.—RULES FOR PUNCTUATION.

Punctuation-marks.

The principal marks of punctuation are the period (.), the colon (:), the semicolon (;), and the comma (,). The last three are used to show the *structure* of the sentence, and so help the reader to take in the sense.

OBS.—These marks are all used to show some *disconnection*.

The Period.

Rule I.—The end of each **declarative** or **imperative** sentence is marked by a period : “God is love.” “Love thy neighbor as thyself.” “Love is the fulfilment of the law.”

Note.—After an **interrogative** sentence, the mark **?**, and after an **exclamatory** sentence, the mark **!**, take the place of a period : “Lovest thou me?” “How sweet the moonlight sleeps upon this bank !” (See p. 57—*Questions*.)

Rule II.—Initials, abbreviations, signatures, addresses, and all titles, headings, and marks of subdivision—whether figures or letters—are followed by a period: “J. H. Card. Newman.” “To One in Paradise.” “The Ancient Mariner.” “On Charity.” “The MS. of Vol. I. was written A.D. 1825.” “Sec. xviii., p. 8, Rule 2, Note A.”

Note I.—Signatures and addresses are sometimes without punctuation.

Note II.—The period after an abbreviation is not a sign of pause, and excludes no other mark that the words in full would need.

The Colon.

Rule.—A brief statement followed, *without a conjunction*, by fuller particulars, is set off by the colon: “Three nations accepted the treaty: England, France, and Germany.” “These were her parting words: ‘Stay but a little, I will come again.’”

Note.—“Namely,” or “in proof of this,” or some such expression, is implied by the colon; which, when the subdivision needs a *semicolon*, is the best mark to use: “He’s here in double trust: first, as I am his kinsman and his subject; then, as his host.”

The Semicolon.

Rule.—The semicolon stands in any part of a sentence where the comma will not show the *disconnection* of the groups: “His promises were, as he then was, mighty; but his performances, as he is now, nothing.” “Pr’y thee, peace; I dare do all that may become a man; who dares do more, is none.”

Note.—The *meaning* and *structure* of a sentence are both to be considered in punctuation. In the first sentence above, four members are given—two, separated by a comma, to the “promises,” and two, likewise separated, to the “performances.” Hence the semicolon to set off the pairs. In the second, no conjunction is found between the members; and hence the greater pause than the comma would show.

The Comma.

The *Simple* Sentence.

Rule I.—The simple sentence, in general, admits of no comma: “A thing of beauty is a joy forever.” “The glance of melancholy is a fearful gift.”

Exception 1.—When a very long group—whether phrase or member—is used as *subject*, *attribute*, or *apposition*, a comma may mark it: “That he thought himself fully secure in his position, is much to be regretted.” “My own hope is, a sun will

pierce the thickest cloud earth ever stretched."
 "It were not for your quiet nor your good to let you know my thoughts."

Exception 2.—When an object group stands *before* the transitive verb, or is *interrupted* by it, a comma should mark it: "*Look on it again, I dare not.*" "*Then, I say, well may we fight.*"

Remark.—In Ex. 1, the *length* of the group is considered; in Ex. 2, its *unusual position* in the sentence.

Note.—A *single word* in an unusual position sometimes demands a comma: "Held his head high and cared for no man, *he.*"

Rule II.—*Members* of Compound and Complex Sentences.

A. The *Compound* Sentence.

When the members are *emphatically distinct* in construction, or of very unequal *length*, the comma should separate them: "I listened, but I could not hear." "I woke, and we were sailing on as in a gentle weather." "I am the vine, and my Father is the husbandman."

Note.—Emphatic distinction is sometimes made by a difference in subjects, moods, or tenses. The *most* emphatic is between *yes* and *no*: as, "He heard it, but he heeded not."

B. The Complex Sentence.

When a member stands in its natural *position* and *restricts* what it modifies, no comma goes *before* it.* When *out* of its natural position, or *non-restrictive*, it is marked by the comma.

“If you have tears, prepare to shed them now.” “They that have done this deed are honorable.” “He was never, but where he meant to ruin, pitiful.”

Note I.—The natural position of the *relative* pronoun is *after* its antecedent; that of the *adverb* member, *after* the leading member.

Note II.—A member, a phrase, or a word is *restrictive* when, *without it*, the meaning of the rest of the sentence would be false or obscure; as, “No man *that hath a blemish*, shall come nigh.” “He *that overcometh* shall inherit all things.” Without the restrictive member, the first sentence would be *false*; the second, *obscure*. “The sailors, who were all Catholics, attended Mass in a body.” Here the member is *non-restrictive*.

Both the *meaning* and *position* of the words must be considered. “He jests at scars, *that never felt a wound*.” Here the member, though restrictive, does not *closely follow* the antecedent “he,” and is therefore set off. “He that never felt a wound, jests at scars.” Here the restrictive member closely follows its antecedent, and therefore no comma is required between it and “he.”

N.B.—When it or its antecedent is, or *may be*, *understood*, the relative is *restrictive*; as, “Take the goods the gods provide thee.” “Who steals my purse, steals trash.” (See p. 52, Note II., and p. 69, Note III.)

* *After* it, however, if the *sense* requires it, a comma is placed.

The Word or Phrase.

Rule III.—(*Adjective* (a), *Adverb* (b), *Apposition* (c), *Absolute* (d).)

When a word or phrase stands in its natural position, and restricts what it modifies, no comma should separate it. When *out* of its natural position, or *non-restrictive*, the comma should mark it.

(a) “Forlorn of thee, whither shall I betake me?” “She, ending, waved her hands.” “Incensed with indignation, Satan stood.”

Note I.—A participle, though *always* an *adjective* in *construction*, has sometimes the *meaning* of an *adverb* phrase or member. When so used, it never can restrict a noun or pronoun. “The gentleman *entering the room* is my father.” Here the participle is *restrictive*. “The gentleman, *entering the room* (i. e., *upon entering the room*), bowed politely.” Here the participle has the force of an *adverb* phrase, and so cannot restrict the noun.

(b) “Hard by, a cottage chimney smokes.” “In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say?” “And oftentimes, to win us to our harm, the instruments of evil tell us truths.”

(c) “I Paul myself beseech you.” “Simon, son of Jonas, lovest thou Me?” “The

thane of Cawdor lives, a prosperous gentleman."

Note.—Where "*namely*" is understood, the apposition word or phrase is always set off.

(*d*) "Save, Lord, or we perish." "Son, thou art ever with me." "This done, the rest was easy." "To tell the truth, I forgot you." "The roads, considering the season, were good." "The culprit, strange to say, was pardoned."

Note.—Absolutes are *always* to be set off by the comma.

Two Words Only.

Rule IV.—Two kindred words or phrases should not be separated: "He was kind and considerate in word and deed."

(*Kindred* words are words of the same denomination: two nouns, two verbs, two adjectives, etc.)

Exceptions.—The comma is put between them:

1. When one word has *an adjunct* and the other has none, or when each has its own: "A man severe he was, and stern to view." "He was honest in his dealings, and attentive to his business."

2. When there is *emphatic distinction*: "I come to bury Cæsar, not to praise." "This he said, and nothing more."

3. Between the word and its *definition*: "A line of stars, or asterisks."

Three Words or More.

Rule V.—Three or more kindred words or phrases in succession, though connected by conjunctions, are sometimes to be separated: "Crept to the garden gate, and opened it, and closed."

Note.—"Crept" is non-transitive, and "opened" transitive; hence, in spite of the conjunction, the comma.

Words Omitted.

Rule VI.—When the sense requires it, a comma is put where a word is understood: "False, fleeting, perjured Clarence." "A poor, infirm, weak, and despised old man." "Nor rain, wind, thunder, fire, are my daughters." "Some hate idleness; others, work." "One furnishes fuel; one, lights." "The sister reads novels; the brother, plays."

Repetition.

Rule VII.—Words repeated for emphasis are set off by the comma: "Come, come, come: to bed, to bed." "Alone, alone, all, all alone."

Quotations.

Rule VIII.—Whatever precedes, interrupts, or follows the words in quotations, should be set off by the comma: “Doth God exact day labor, light denied?”, I fondly ask. “I am content,” he answered, “to be loved.” She only said, “The day is dreary.” “He cometh not,” she said.

Note.—Commas inverted (“ ”) show the words which we quote.

Interjections.

Rule IX.—Interjections, when not exclamatory, are set off by the comma: “Alas, the heavy day!” “Lo, where it comes again!”

Note.—“O” as a vocative, is not to be set off: “O Brutus!” “O woful day!”

The Dash.

Rule I.—The dash shows a sudden interruption or break in the structure of a sentence: “He is—but I really cannot describe him.” “When I remember—ah, what avails it now!”

Rule II.—The dash, where we cannot well put another mark, is convenient; but it should not be *too often used*: “It weighs I

don't know what—whole hundredweights.”
 “He laughed—quite shouted, he laughed so loud.” “My God, my sire, my country—these I love.”

Note.—After “Dear Sir,” “My Dear Friend,” etc., the dash may be used with the comma or colon; or any of these marks may be used alone.

Rule III.—The dash—*but no longer as a sign of pause*—may be used—

1. Between the heading and the body of a paragraph, and before the author's name: “The goddess Di-a-na.—The usual pronunciation is Di-an-a.”—Smart.

2. Before the answer to a question, upon the same line: “Who comes here?”—“A friend.”

3. To show omitted letters in the body of a word: “The Rev. C—y of B—n is expected.” “Hum, hum, hum—m—m!”

Curves.

Rule.—Words entirely broken from the structure that surround them, should be set off by curves of parenthesis: “His death (what a blessing!) had long been expected.”

Instead of the curves the dash may be used.

Note.—Punctuate the rest as if the curves were omitted; and the words within the curves, as if they

stood alone : “ There was a lady once (’tis an old story) that would not be a queen.” “ She gave (who can deny it?) all she had.”

Capitals and Hyphened Words, and Apostrophe.

Capitals.—Every *sentence* and *proper noun* should *begin* with a capital, as also the *adjectives formed from proper nouns*. Titles and headings, and very important *single words* begin, and are sometimes spelled throughout, with capitals.

Hyphened Words.—The hyphen (a short dash) is sometimes used to connect compound words ; as, printing-press, man-of-war, son-in-law, etc. When in doubt, consult the dictionary. It is also used at the end of a line when some syllable of the end-word is carried over to the line following. *A syllable is never to be broken.*

The Apostrophe.—The apostrophe (’) is used to show that some letter or letters of a word are left out ; as, “ e’er ” for “ ever,” “ it’s ” for “ it is,” “ ’tis ” for “ it is,” etc.

SENTENCES TO BE PUNCTUATED.

Subject Members.

1. That imitation is the sincerest flattery has generally been acknowledged.

2. How far I've proceeded and how far further shall is warranted by a commission from the consistory.

3. That it is glorious to die for one's country is a sentiment uniformly cherished by all good men.

4. At what period the poems of Homer were composed has not been positively ascertained.

5. Who was the author of the Letters of Phalaris has been the subject of very ingenious and learned discussion.

6. Whether Columbus was the first discoverer of America or not is a question among historians.

Attribute Members.

1. The great and decisive test of genius is that it calls forth power in the souls of others.

2. His grand excellence was this that he was a true man.

3. One of the most useful effects of action is that it renders repose agreeable.

4. My own hope is a sun will pierce the thickest cloud earth ever stretched.

5. The important question is what next is to be done.

6. The physician's directions were that the patient should avoid excitement and that he should be careful in diet.

Apposition Members.

1. That I have ta'en away this old man's daughter it is most true.

2. It is not meet you know how Cæsar loved you.

3. There is no foundation for the popular doctrine that a state may flourish by arts and crimes.

4. It was the fate of Dr. Bentley that every work executed or projected by him should be assailed.

5. It is surprising in what countless swarms the bees have overspread the far West within but a moderate number of years.

6. It is an exquisite and beautiful thing in our nature that when the heart is touched

and softened by some tranquil happiness or affectionate feeling the memory of the dead comes over it most powerfully and irresistibly.

Object Members.

1. What private griefs they have alas I know not.

2. How long in that same fit I lay I have not to declare.

3. Who was to represent the Queen of Beauty and of Love no one was prepared to guess.

4. That I did not like the red light I see no reason to conceal.

5. Where the baby came from I don't know.

6. Where the dead body is bestow'd my lord we cannot get from him.

Sentences to be Punctuated.

1. And he lifted up his eyes and saw his brother Benjamin his mothers son and said Is this your younger brother of whom ye spake to me. And he said God be gracious unto thee my son. BIBLE

2. Then pilgrim turn thy cares forego
All earth-born cares are wrong

Man wants but little here below
Nor wants that little long

GOLDSMITH

3. The gold-seeker whom I sincerely pitied at length clambered from the pit with the bitterest disappointment imprinted upon every feature and proceeded slowly and reluctantly to put on his coat which he had thrown off at the beginning of his labor Jupiter at a signal from his master began to gather up his tools This done and the dog having been unmuzzled we returned in profound silence towards home

POE

4. The one remains the many change and pass
Heaven's light forever shines earth's shadows fly
Time like a dome of many-colored glass
Stains the white radiance of Eternity

SHELLEY

5. 'Tis a dark night sang the kettle and the rotten leaves are lying by the way and above all is mist and darkness and below all is mire and clay.

DICKENS

6. Small service is true service while it
lasts

Of friends however humble scorn not
one

The daisy by the shadow that it casts
Protects the lingering dew drop from
the sun WORDSWORTH

7. I beg your pardon friend said the old
gentleman advancing to him the more so as
I fear your wife has not been well but the
attendant whom my infirmity renders almost
indispensable not having arrived I fear there
must be some mistake The bad night which
made the shelter of your comfortable cart
may I never have a worse so acceptable is
still as bad as ever. DICKENS

8. To speak the truth I had no special
relish for such amusement at any time and
at that particular moment would most will-
ingly have declined it for the night was com-
ing on and I felt much fatigued with the
exercise already taken POE

9. God gives us love. Something to love
He lends us but when love is grown
To ripeness that on which it throve
Falls off and love is left alone

TENNYSON

10. Life we have been long together
Through cloudy and through pleasant
weather.

'Tis hard to part when friends are dear
Perhaps 'twill cost a sigh a tear.

Then steal away give little warning.

Choose thine own time

Say not good-night but in some
brighter clime

Bid me good-morning BARBAULD

11. And they lifted up their voice and
wept again And Orpah kissed her mother-
in-law but Ruth clave unto her And she
said Behold thy sister-in-law is gone back
unto her people and unto her gods return
thou after thy sister-in-law And Ruth said
Entreat me not to leave thee or to return from
following after thee for whither thou goest I
will go and where thou lodgest I will lodge
thy people shall be my people and thy God
my God Where thou diest will I die and
there will I be buried the Lord do so to me
and more also if aught but death part thee
and me BIBLE

12. Where the bee sucks there suck I
In a cowslip's bell I lie

sped have they not divided the prey to every man a damsel or two to Sisera a prey of divers colours a prey of divers colours of needle-work of divers colours of needle-work on both sides meet for the necks of them that take the spoil

So let thine enemies perish O Lord

BIBLE

16. Six or seven months had passed and I had recovered from the surprise and shock when one morning as the day was breaking I standing at the door looked towards the red light and saw the spectre again DICKENS

17. I strove with none for none was worth my strife

Nature I loved and next to nature art

I warmed both hands before the fire of life

It sinks and I am ready to depart

LANDOR

18. From this state of inaction the baby was recalled shining very much and roaring violently to partake of of a slight repast after which he went to sleep again DICKENS

19. Midnight had come upon the crowded

city The palace the night-cellar the jail the madhouse the chambers of birth and death of health and sickness the rigid face of the corpse and the calm sleep of the child midnight was upon them all. DICKENS

20. Poor soul the centre of my sinful
 earth
 Fool'd by those rebel powers that thee
 array
 Why dost thou pine within and suffer
 dearth
 Painting thy outward walls so costly
 gay
 Why so large cost having so short a
 lease
 Dost thou upon thy fading mansion
 spend
 Shall worms inheritors of this excess
 Eat up thy charge Is this thy body's
 end
 Then soul live thou upon thy servant's
 loss
 And let that pine to aggravate thy
 store
 Buy terms divine in selling hours of
 dross
 Within be fed without be rich no more

So shalt thou feed on death that feeds
on men

And death once dead there's no more
dying then SHAKESPEARE

PUNCTUATE THE FOLLOWING SO
AS TO SHOW ANOTHER MEANING.

1. What is no more again shall be.
2. The parson says the lawyer prays,
But honest debts he never pays.
3. I never thought he such a liar could be.

ANALYZE THE FOLLOWING, AND
NOTE THE DIFFERENCE.

1. The pupil advances in nothing he does,
But remains in his classes the same as
he was.
2. The pupil advances in nothing he does,
But remains in his classes the same ass
he was.

BAD ENGLISH CORRECTED; AND
PUNCTUATION MADE, AND AC-
COUNTED FOR IN THE DIAGRAM.

1. If he is the man who I takes him to be
He will learn you more English and Latin
than me.
2. I think that there was nothing mean
If what he done was what I seen.
3. Him and me being about the same height
Is often mistook for each other at night
But the sun having rose on our features
to shine
You can see that his eyes is some littler
than mine.
4. He said that in case of him getting home
late
To let his son set up to open the gate.
5. Had we have went to college longer me
and him
We would be most as strong or stronger
than is Jim.
6. A fellow asking her her age
The milliner got white with rage
And boxing him upon the ear
Declared he had insulted her.

ANALYSIS AND PUNCTUATION.

1. He - will teach + Eng. and Latin
 you more
 if than
 I - will,
 att. att.
 { him - to be + whom.

2. I - think + { nothing - was + mean,
 att.

if
 att.
 that - was + that
 O O
 he - did + which I - saw + which.

3. He and I are mistaken
 often by neighbors.
 3.adj. att.
 , being + same at night;
 the in height,
 about
 the sun
 att. 3.abs.
 { eyes - are + smaller having risen
 you - can see + to shine
 on features,
 our
 but.

4. He - said, + { "Thou - let + son - to sit
 , in case my up to open + gate
 of coming the
 my home late."

5. He and I - would be + strong
 if as
 we - had gone almost
 Jim - is, or
 longer to college

2. att.
 we - would be + stronger

6. Milliner and with rage;
 got + white
 declared + { he - had insult + her
 3.adj. boxing + him
 upon ear,
 the

3.abs.
 fellow -
 asking age
 a her her

att.

QUESTIONS.

1. How many groups of words do we consider?

ANS. *Three* : The sentence, the member, and the phrase.

2. What is the likeness, and what is the difference, between the *sentence* and the *member*?

ANS. Both contain a subject and predicate, but the sentence is the *whole* thing, of which the member is a part.

3. How many *kinds* of sentences have we?

ANS. *Three* : Simple, compound, and complex.

4. What is the likeness, and what is the difference, between the *compound* and *complex* sentence?

ANS. Both have *more than one* member; but the compound sentence has no adjective or adverb member.

5. What is the likeness, and what is the difference, between the *object* and *attribute*?

ANS. Both complete the sense of the verb; the object, of the *transitive*; and the attribute, of the *non-transitive*.

6. What is the likeness, and what is the difference, between the *subject* and *attribute noun*?

ANS. Both are in the same case; but the attribute is always a *part of the predicate*.

7. What is the likeness, and what is the difference, between the *subject of the infinitive* and the *object of the transitive verb*?

ANS. Both are in the objective case; but the subject is never governed, and the object always is.

8. What is the likeness, and what is the difference, between the *adjective* and *apposition*?

ANS. Both relate to nouns; but the apposition is always another noun or pronoun.

9. What is the likeness, and what is the difference, between the *attribute noun* and the *apposition*?

ANS. Both agree in case with the noun that they refer to; but the attribute is always *inside* of the noun, and the apposition *outside*.

10. In how many *forms* may a noun, an adjective, or an adverb appear?

ANS. *Three*: As a single word, a phrase, or a member.

II. What is a *direct*, and what is an *indirect*, question?

ANS. A *direct* question is a *whole* sentence; an *indirect* question is but a *part* of a sentence: i.e., it is used as subject, object, attribute, or apposition, in the sentence of which it forms a part. The *direct* question has always the interrogation-mark (?), the *indirect* never has.

NARRATION.

There are two kinds of Narration,—*Direct* and *Indirect*.

To repeat a person's statement *in his own words*, is called *Quotation* or *Direct* Narration; as, He said, "*Thou art my brother.*" To repeat, in any other way, what has been stated, is called *Indirect* Narration; as, He said that *I was his brother.*

Were the first sentence on the next page a direct narration, it would appear thus:

Divico-respondit +	<div style="text-align: center; margin-bottom: 5px;"> </div> <div style="display: flex; justify-content: space-between;"> <div style="text-align: center;"> Helvetii—sunt instituti </div> <div style="text-align: center;"> ↓ ita </div> </div> <div style="display: flex; align-items: center; margin-top: 5px;"> <div style="text-align: center; margin-right: 10px;"> uti illi.—consuerint et </div> <div style="font-size: 2em; margin-right: 5px;">}</div> <div style="text-align: center;"> accipere + obsides at testis. </div> <div style="margin-left: 20px; vertical-align: middle;"> ° </div> </div> <div style="display: flex; align-items: center; margin-top: 5px;"> <div style="text-align: center; margin-right: 10px;"> populus -- est + </div> <div style="text-align: center;"> ↓ rei ↓ ejus." </div> </div>
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ANALYSIS OF LATIN SENTENCES.

DE BELLO GALLICO. (I. XIV)

Observe the infinitives and subjunctive in the objective group.

Divico — respondit + $\left\{ \begin{array}{l} \text{Helvetios — esse institutos} \\ \text{ita a majoribus} \\ \text{uti } \left\{ \begin{array}{l} \text{accipere + obsides} \\ \text{non} \\ \text{dare +} \\ \text{at} \end{array} \right. \\ \text{et} \\ \text{populum — esse + testem} \\ \text{Romanum} \\ \text{rei} \\ \text{ejus.} \end{array} \right.$

DE AMICITIA. (XXVII.)

Observe the subjunctive of purpose, after "hortor," and of consequence, after "ita."

I

II

Ego — hortor + vos

ut

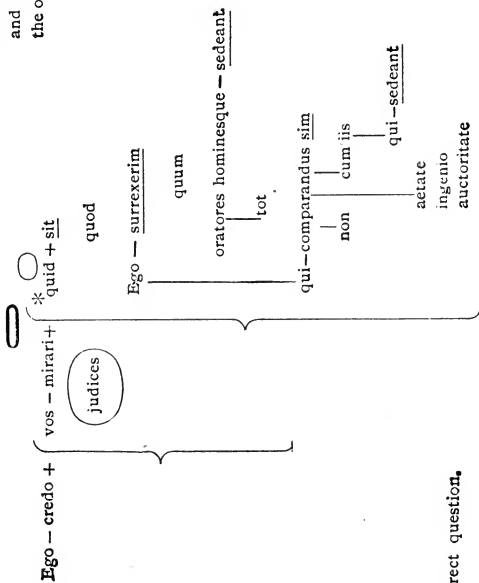
Vos — loquetis + virtutem $\left\{ \begin{array}{l} \text{ita amicitia — potest + esse} \\ \text{ut } \left\{ \begin{array}{l} \text{non} \\ \text{at} \end{array} \right. \\ \text{Vos — putetis + } \left\{ \begin{array}{l} \text{nilil — (esse) + praestabilius} \\ \text{amicitia.} \end{array} \right. \end{array} \right.$

Ea
excepta

III.

PRO SEXTO ROSCIO. (Exordium.)

Observe the infinitives and subjunctives in the objective group.



* Note the indirect question.

Dicere + nihil
 ad ea nos - habemus + quae
querere + ea
 nos - possumus + habere + quae
 et non
tacere
 de memoria hominum,
flagitare + memoriam
 litterarum,
 et
desiderare + tabulas
 idem - dices + quae - solere + corrumpi,
 quum
 tu. - habebas + relig. iusjurand. fidem.
repudiare + ea
 quae - possunt + depravari,
 modo
 nullo.

at
est + rediculum

[These poems are chosen for analysis and punctuation.]

THE RAVEN.

ONCE upon a midnight dreary, while I pondered,
weak and weary,
Over many a quaint and curious volume of forgotten lore.

While I nodded, nearly napping, suddenly there
came a tapping,
As of some one gently rapping—rapping at my
chamber door.

“’Tis some visitor,” I muttered, “tapping at my
chamber door ;

Only this, and nothing more.”

Ah, distinctly I remember it was in the bleak
December,

And each separate dying ember wrought its ghost
upon the floor.

Eagerly I wished the morrow ; vainly I had sought
to borrow

From my books surcease of sorrow—sorrow for
the lost Lenore,

For the rare and radiant maiden whom the angels
name Lenore,

Nameless here for evermore.

And the silken sad uncertain rustling of each purple curtain
Thrilled me—filled me—with fantastic terrors
never felt before ;
So that now, to still the beating of my heart, I
stood repeating,
“ ’Tis some visitor entreating entrance at my
chamber door—
Some late visitor entreating entrance at my chamber
door ;
This it is, and nothing more.”

Presently my soul grew stronger ; hesitating then
no longer,
“ Sir,” said I, “ or Madam, truly your forgiveness I
implore ;
But the fact is I was napping, and so gently you
came rapping,
And so faintly you came tapping, tapping at my
chamber door,
That I scarce was sure I heard you.” Here I
opened wide the door.
Darkness there, and nothing more.

Deep into that darkness peering, long I stood
there, wondering, fearing,
Doubting, dreaming dreams no mortal ever dared
to dream before.
But the silence was unbroken, and the stillness
gave no token,

And the only word there spoken was the whispered word, "Lenore!"

This I whispered, and an echo murmured back the word, "Lenore!"

Merely this, and nothing more.

Back into the chamber turning, all my soul within me burning,

Soon again I heard a tapping, something louder than before.

"Surely," said I, "surely that is something at my window-lattice ;

Let me see, then, what thereat is, and this mystery explore ;

Let my heart be still a moment, and this mystery explore ;

'Tis the wind, and nothing more."

Open here I flung the shutter, when, with many a flirt and flutter,

In there stepped a stately Raven of the saintly days of yore,

Not the least obeisance made he, not a minute stopped or stayed he,

But, with mien of lord or lady, perched above my chamber door—

Perched upon a bust of Pallas just above my chamber door—

Perched, and sat, and nothing more.

Then this ebon bird beguiling my sad fancy into
 smiling,
By the grave and stern decorum of the counte-
 nance it wore,
“ Though thy crest be shorn and shaven, thou,” I
 said, “ art sure no craven,
Ghastly, grim, and ancient Raven, wandering
 from the Nightly shore.
Tell me what thy lordly name is on the Night’s
 Plutonian shore !”

 Quoth the Raven, “ Nevermore.”

Much I marvelled this ungainly fowl to hear dis-
 course so plainly,
Though its answer little meaning, little relevancy
 bore ;
For we cannot help agreeing that no living human
 being
Ever yet was blessed with seeing bird above his
 chamber door—
Bird or beast upon the sculptured bust above his
 chamber door,
 With such a name as “ Nevermore.”

But the Raven, sitting lonely on that placid bust,
 spoke only
That one word, as if his soul in that one word he
 did outpour.
Nothing further then he uttered, not a feather
 then he fluttered,

Till I scarcely more than muttered, "Other
friends have flown before !

On the morrow *he* will leave me, as my hopes
have flown before ! "

Then the bird said, " Nevermore. "

Startled at the stillness broken by reply so aptly
spoken,

" Doubtless, " said I, " what it utters is its only
stock and store,

Caught from some unhappy master whom unmer-
ciful Disaster

Followed fast and followed faster till his songs
one burden bore—

Till the dirges of his Hope that melancholy bur-
den bore

Of ' Never—nevermore ! ' "

But the Raven still beguiling all my sad soul into
smiling,

Straight I wheeled a cushioned seat in front of
bird and bust and door ;

Then, upon the velvet sinking, I betook myself to
linking

Fancy unto fancy, thinking what this ominous
bird of yore—

What this grim, ungainly, ghastly, gaunt, and
ominous bird of yore

Meant in croaking " Nevermore. "

This I sat engaged in guessing, but no syllable
 expressing
 To the fowl whose fiery eyes now burned into my
 bosom's core ;
 This and more I sat divining, with my head at
 ease reclining
 On the cushion's velvet lining that the lamplight
 gloated o'er,
 But whose velvet violet lining, with the lamplight
 gloating o'er,
 She shall press, ah, nevermore !

Then, methought, the air grew denser, perfumed
 from an unseen censer,
 Swung by Seraphim whose footfalls tinkled on the
 tufted floor.

“ Wretch ! ” I cried, “ thy God hath lent thee—
 by these angels He hath sent thee
 Respite—respite and nepenthe from thy memories
 of Lenore !
 Quaff, oh quaff this kind nepenthe, and forget the
 lost Lenore ! ”

 Quoth the Raven, “ Nevermore. ”

“ Prophet ! ” said I, “ thing of evil !—prophet
 still, if bird or devil !
 Whether Tempter sent, or whether tempest tossed
 thee here ashore,
 Desolate yet all undaunted, on this desert land
 enchanted—

On his home by horror haunted—tell me truly, I
implore,
Is there—*is* there balm in Gilead? Tell me!—tell
me, I implore?”

Quoth the Raven, “Nevermore.”

“Prophet!” said I, “thing of evil!—prophet
still, if bird or devil!

By that Heaven that bends above us—by that God
we both adore!

Tell this soul with sorrow laden, if, within the
distant Aidenn,

It shall clasp a sainted maiden whom the angels
name Lenore—

Clasp a rare and radiant maiden whom the angels
name Lenore?”

Quoth the Raven, “Nevermore.”

“Be that word our sign of parting, bird or fiend!”
I shrieked, upstarting.

“Get thee back into the tempest and the Night’s
Plutonian shore!

Leave no black plume as a token of that lie thy
soul hath spoken!

Leave my loneliness unbroken! quit the bust above
my door!

Take thy beak from out my heart, and take thy
form from off my door!”

Quoth the Raven, “Nevermore.”

And the Raven, never flitting, still is sitting, still
is sitting

On the pallid bust of Pallas just above my cham-
ber door ;

And his eyes have all the seeming of a demon's
that is dreaming,

And the lamplight o'er him streaming throws his
shadow on the floor ;

And my soul from out that shadow that lies float-
ing on the floor

Shall be lifted—nevermore.

—*Edgar A. Poe.*

THE BROOK.

HERE, by this brook, we parted ; I to the East
And he for Italy—too late—too late :
One whom the strong sons of the world despise ;
For lucky rhymes to him were scrip and share,
And mellow metres more than cent for cent ;
Nor could he understand how money breeds,
Thought it a dead thing ; yet himself could make
The thing that is not as the thing that is.
O had he lived ! In our schoolbooks we say,
Of those that held their heads above the crowd,
They flourish'd then or then ; but life in him
Could scarce be said to flourish, only touch'd
On such a time as goes before the leaf,
When all the wood stands in a mist of green,
And nothing perfect : yet the brook he loved,
For which, in branding summers of Bengal,
Or ev'n the sweet half-English Neilgherry air,
I panted, seems, as I re-listen to it,
Prattling the primrose fancies of the boy,
To me that loved him ; for “ O brook,” he says,
“ O babbling brook,” says Edmund in his rhyme,
“ Whence come you ? ” and the brook, why not ?
replies :

I come from the haunts of coot and hern,
 I make a sudden sally,
 And sparkle out among the fern,
 To bicker down a valley.

By thirty hills I hurry down,
 Or slip between the ridges,
 By twenty thorps, a little town,
 And half a hundred bridges.

Till last by Philip's farm I flow
 To join the brimming river,
 For men may come and men may go,
 But I go on forever.

“ Poor lad, he died at Florence, quite worn out,
 Travelling to Naples. There is Darnley bridge,
 It has more ivy ; there the river ; and there
 Stands Philip's farm where brook and river meet.

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

With many a curve my banks I fret
 By many a field and fallow,
 And many a fairy foreland set
 With willow-weed and mallow.

I chatter, chatter, as I flow
 To join the brimming river,
 For men may come and men may go,
 But I go on forever.

“ But Philip chatter'd more than brook or bird :
 Old Philip ; all about the fields you caught

His weary daylong chirping, like the dry
High-elbow'd grigs that leapt in summer grass.

I wind about, and in and out,
With here a blossom sailing,
And here and there a lusty trout,
And here and there a grayling,
And here and there a foamy flake
Upon me, as I travel
With many a silvery waterbreak
Above the golden gravel,
And draw them all along, and flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

“ O darling Katie Willows, his one child !
A maiden of our century, yet most meek ;
A daughter of our meadows, yet not coarse ;
Straight, but as lissome as a hazel wand ;
Her eyes a bashful azure, and her hair
In gloss and hue the chestnut, when the shell
Divides threefold to show the fruit within.

“ Sweet Katie, once I did her a good turn,
Her and her far-off cousin and betrothed,
James Willows, of one name and heart with her.
For here I came, twenty years back—the week
Before I parted with poor Edmund ; crost
By that old bridge which, half in ruins then,
Still makes a hoary eyebrow for the gleam
Beyond it, where the waters marry—crost,

Whistling a random bar of Bonny Doon,
And push'd at Philip's garden-gate. The gate,
Half-parted from a weak and scolding hinge,
Stuck ; and he clamor'd from a casement, 'Run'
To Katie somewhere in the walks below,
'Run, Katie !' Katie never ran : she moved
To meet me, winding under woodbine bowers,
A little flutter'd with her eyelids down,
Fresh apple-blossom, blushing for a boon.

“What was it? less of sentiment than sense
Had Katie ; not illiterate ; nor of those
Who dabbling in the fount of fictive tears,
And nursed by mealy-mouth'd philanthropies,
Divorce the Feeling from her mate the Deed.

“She told me. She and James had quarrel'd.
Why?

What cause of quarrel? None, she said, no cause ;
James had no cause : but when I prest the cause,
I learnt that James had flickering jealousies
Which anger'd her. Who anger'd James? I said.
But Katie snatch'd her eyes at once from mine,
And sketching with her slender pointed foot
Some figure like a wizard pentagram
On garden gravel, let my query pass
Unclaim'd, in flushing silence, till I ask'd
If James were coming. 'Coming every day,'
She answer'd, 'ever longing to explain,
But evermore her father came across

With some long-winded tale, and broke him short ;
And James departed vext with him and her.’
How could I help her ? ‘ Would I—was it wrong ?’
(Claspt hands and that petitionary grace
Of sweet seventeen subdued me ere she spoke)
‘ O would I take her father for one hour,
For one half-hour, and let him talk to me !’
And even while she spoke, I saw where James
Made toward us, like a wader in the surf,
Beyond the brook, waist deep in meadow-sweet.

“ O Katie, what I suffered for your sake !
For in I went and call’d old Philip out
To show the farm : full willingly he rose :
He led me thro’ the short sweet-smelling lanes
Of his wheat-suburb, babbling as he went.
He praised his land, his horses, his machines ;
He praised his ploughs, his cows, his hogs, his
 dogs ;
He praised his hens, his geese, his guinea-hens ;
His pigeons, who in session on their roofs
Approved him, bowing at their own deserts :
Then from the plaintive mother’s teat he took
Her blind and shuddering puppies, naming each,
And naming those, his friends, for whom they
 were :
Then crost the common into Darnley chase
To show Sir Arthur’s deer. In copse and fern
Twinkled the innumerable ear and tail.
Then, seated on a serpent-rooted beech,

He pointed out a pasturing colt, and said :
‘ That was the four-year-old I sold the Squire.’
And there he told a long long-winded tale
Of how the Squire had seen the colt at grass,
And how it was the thing his daughter wish’d,
And how he sent the bailiff to the farm
To learn the price, and what the price he ask’d,
And how the bailiff swore that he was mad,
But he stood firm ; so the matter hung ;
He gave them line : and five days after that
He met the bailiff at the Golden Fleece,
Who then and there had offer’d something more,
But he stood firm ; and so the matter hung ;
He knew the man ; the colt would fetch its price ;
He gave them line : and how by chance at last
(It might be May or April, he forgot,
The last of April or the first of May)
He found the bailiff riding by the farm,
And, talking from the point, he drew him in,
And there he mellow’d all his heart with ale,
Until they closed a bargain, hand in hand.

“ Then, while I breathed in sight of haven, he,
Poor fellow, could he help it ? recommenced,
And ran thro’ all the coltish chronicle,
Wild Will, Black Bess, Tantivy, Tallyho,
Reform, White Rose, Bellerophon, the Jilt,
Arbaces, and Phenomenon, and the rest,
Till not to die a listener, I arose,
And with me Philip, talking still ; and so

We turn'd our foreheads from the falling sun,
And following our own shadows thrice as long
As when they follow'd us from Philip's door,
Arrived, and found the sun of sweet content
Re-risen in Katie's eyes, and all things well.

I steal by lawns and grassy plots,
I slide by hazel covers ;
I move the sweet forget-me-nots
That grow for happy lovers.

I slip, I slide, I gleam, I glance,
Among my skimming swallows ;
I make the netted sunbeam dance
Against my sandy shallows.

I murmur under moon and stars
In brambly wildernesses ;
I linger by my shingly bars ;
I loiter round my cresses ;

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

Yes, men may come and go ; and these are gone,
All gone. My dearest brother, Edmund, sleeps,
Not by the well-known stream and rustic spire,
But unfamiliar Arno, and the dome
Of Brunelleschi ; sleeps in peace : and he,
Poor Philip, of all his lavish waste of words
Remains the lean P. W. on his tomb :
I scraped the lichen from it : Katie walks
By the long wash of Australasian seas

Far off, and holds her head to other stars,
And breathes in converse seasons. All are gone."

So Lawrence Aylmer, seated on a stile
In the long hedge, and rolling in his mind
Old waifs of rhyme, and bowing o'er the brook
A tonsured head in middle age forlorn,
Mused and was mute. On a sudden a low breath
Of tender air made tremble in the hedge
The fragile bindweed-bells and briony rings;
And he look'd up. There stood a maiden near,
Waiting to pass. In much amaze he stared
On eyes a bashful azure, and on hair
In gloss and hue the chestnut, when the shell
Divides threefold to show the fruit within:
Then, wondering, ask'd her "Are you from the
farm?"

"Yes" answer'd she. "Pray stay a little: pardon me;

What do they call you?" "Katie." "That were strange."

What surname?" "Willows." "No!" "That is my name."

"Indeed!" and here he look'd so self-perplext,
That Katie laugh'd, and laughing blush'd, till he
Laugh'd also, but as one before he wakes,
Who feels a glimmering strangeness in his dream.
Then looking at her; "Too happy, fresh and
fair,

Too fresh and fair in our sad world's best bloom,

To be the ghost of one who bore your name
About these meadows, twenty years ago."

"Have you not heard?" said Katie, "we came
back.

We bought the farm we tenanted before.
Am I so like her? so they said on board.
Sir, if you knew her in her English days,
My mother, as it seems you did, the days
That most she loves to talk of, come with me.
My brother James is in the harvest-field:
But she—you will be welcome—O, come in!"

—*Alfred Tennyson.*



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