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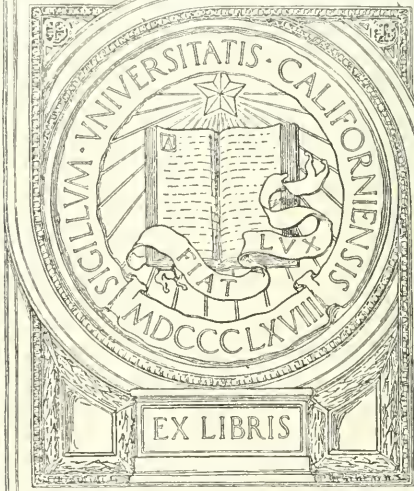

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An English Grammar

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An English Grammar

By

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The Preface

MUCH progress has been made in the last few years in the teaching of English. Old ideas and methods have been thoroughly sifted; text after text has appeared; and the results of all this agitation are seen in better trained teachers, more natural and efficient methods of instruction, and a saner view of the entire subject. One by one we have been trying out the facts in English, as well as in other lines, and we are every day coming more surely to the conclusion that we must get back to fundamentals. We have been growing gradually into the conviction, that the pupils in the grades below the high school should have about two years of good training in English Grammar, that will ground them in the principles underlying the English sentence. Nothing less will prepare them for the subject of composition and nothing less will enable them to use English intelligently and effectively.

In writing this book, with this thought in mind, the author has had presented to him two problems:

1. The course in grammar for the grades must not consist in food for babes. The book has been written with the idea in mind, that below the sixth or seventh year, no attempt is to be made to teach technical or scientific grammar. All grammar, as such, is to be eliminated from this period; and during the last two or three years of the course, the pupils are to receive a systematic training in the principles underlying the construction of the English sentence. This book, therefore, tries to present in a scientific way, those topics which are vital in the organization of the subject of grammar as set forth in the Introduction.

Almost all phases of *historical* grammar have been omitted because that view is not vital in the organization of the subject, nor is it necessary to a working knowledge of the science of the English sentence. It is thought that the pupil, at this age, has not a sufficient basis for such a discussion of the facts of grammar. The book, then, is an attempt to present a logical course in scientific, technical, descriptive, or formal grammar suited to the needs and capacities of pupils in the upper grammar grades.

2. The author's somewhat extended experience in teaching the subject in public and Normal schools, and his supervision of others in the work, has shown him how very easy it is to make the study of grammar a bugbear, a deadening, verbal memory grind to children. This is not necessary. The subject of grammar may be made as interesting to the pupil as the subject of botany, and it may be studied in much the same way.

We used to study botany, physics, chemistry, from the text-book as we have been studying grammar. Bacon, Agassiz, and others showed us the error of our way. To-day, in the study of botany, we study *plants*, using the text as an aid. In the teaching of physics and chemistry, the laboratory is considered an essential. If the teacher of science to-day had to give up his text-book or his laboratory, he would, without hesitation, discard the text.

It is thought that this same spirit of investigation, this same personal examination of the facts of the subject on the part of every pupil, ought to be introduced into the study of grammar; and that the great variety of sentences ought to stand before the student of grammar, for his scrutiny and examination, just as the great variety of plants is made to appear to him by the teacher of botany.

The purpose of the author in this book has been to present suitable sentences and to ask such questions upon them as will lead the pupil to construct the science of grammar

for himself. To this end only such definitions, statements of facts, and explanations, as have been thought necessary to help the child to think his way through the subject, have been inserted.

There is no need of committing to memory any law or principle of language from a text-book. All the facts of grammar are embodied in the sentence, and the pupil may study them *at first hand,* just as he studies the flower in botany or the rock in geology. Should he forget the rule, he has only to examine a few sentences and restate it for himself. *Nor is the teacher asked to accept a single statement in this book.* Grammar is not a matter of authority; it is a thought subject, and if the teacher's thought on the materials here presented should lead her to a different conclusion from that stated in a definition, she should not hesitate to change the definition.

There is no need to tell the pupil that the flower has so many petals and so many sepals, or to send him to a book to read it, says the botanist; he can discover these facts for himself. Can he not also discover the uses of the substantive clause? If he is able to see that the fish has so many spines in the dorsal fin, why can he not see that the noun has gender, person, number, and case? There is a close resemblance between this method of procedure in the language studies and that followed in the study of the natural sciences. True, no special laboratory, fitted up with tables, cases of instruments, or bottles of reagents, is necessary. The real unit of the subject, the sentence, is the material upon which we work; the instruments are the minds of the pupils, constantly at hand, and never in the way.

The work as presented in this text, then, is based upon the following thoughts:

1. That the sentence, *as determined by the thought which it expresses*, is the unit and subject of study in grammar.

2. That there should be a twofold purpose in the mind of the teacher who teaches it; namely, to make the pupils familiar with the principles which underlie correct sentence construction, and to give them skill in the use of the sentence as an instrument in expressing their thought.

3. That the method which should be pursued in studying the subject should be inductive, and might appropriately be called the *laboratory method*.

Acknowledgment is due Miss Harriet E. Peet of the Forestville School, Chicago, for assistance in the preparation of the work in Composition. For valuable criticisms on the manuscript and proof thanks are due Mr. T. E. Spencer of the Irving School, St. Louis, Missouri; Mr. A. Jones, Marion Normal School, Marion, Indiana; Miss Bertha L. Green, Lincoln, Nebraska; Mr. F. W. Nichols, Evanston, Illinois; Mr. F. E. Sanford, Lagrange, Illinois.

J. B. W.

Terre Haute, Ind., February 2, 1906.

The Table of Contents

The Preface v
The Introduction xi

I. THE FIRST SECTION:

Chapter I. The Subject as a Whole 1
Chapter II. The Sentence as a Whole 9

II. THE SECOND SECTION:

Chapter III. Classes of Sentences 26
Chapter IV. Classes of Sentences 35

III. THE THIRD SECTION:

Chapter V. Thought Material or Ideas 43
Chapter VI. Words 51
Chapter VII. The Phrase 69
Chapter VIII. Modifiers 76
Chapter IX. The Organic Parts of the Sentence 91
Chapter X. The Simple Sentence 95
Chapter XI. The Compound Sentence 112
Chapter XII. The Complex Sentence 141

IV. THE FOURTH SECTION:

Chapter XIII. Parts of Speech 190
Chapter XIV. The Noun 191
Chapter XV. The Pronoun 219
Chapter XVI. The Adjective 241
Chapter XVII. Verbs 263
Chapter XVIII. The Adverb 341

Chapter XIX. The Infinitive 345
Chapter XX. The Participle 356
Chapter XXI. The Preposition 366
Chapter XXII. The Conjunction 371

The Index 383

Introductory

For Teachers Only

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THE ORGANIZATION OF THE SUBJECT

1. **Both a Science and an Art.** English grammar is that language study which has for its subject-matter the sentence. It is both a science and an art. As a science, it deals with the fundamentals of sentence structure. It makes known to the student the laws and principles which underlie sentence construction. As an art, it aims to enable the student to acquire a skillful use of the sentence as an instrument in expressing his thought.

These two phases of the subject are not inseparable. One may understand the science of grammar and not be able to use good English in conversation, and one may be very skillful in the use of language and at the same time know little or nothing about the laws and principles which govern correct sentence construction. If a person has been brought up in a family where he has always heard good English, if his playmates and those with whom he has associated have always used good English, then his English will certainly be pure, though he may know nothing of the rules of grammar. On the other hand, we have all known persons who could repeat rule after rule of grammar and yet could not speak correctly.

2. **Mastery of the Art.** As a mastery of the art side of grammar is an accomplishment which comes only through long and careful practice, it is essential that the teacher devote much time to this side of the child's education in Eng-

lish. His language will need the careful supervision of his teacher in all his work, and the pupil, himself, should be made to feel that he must keep a constant watch over his language in order to become proficient in its use. Eternal vigilance on the part of both teacher and pupil, is the price of pure English. The science of grammar will help, to some extent, to give the pupil the art; it will help him to judge when his sentences are correct, and to discover his own mistakes, but the use of good English must be acquired largely by practice.

3. **Value of Purpose.** In teaching any subject, the teacher should constantly bear in mind the end to be attained. The teacher who sees clearly the end from the beginning will be able, for the most part, to select such means and devices as will accomplish this end. She will waste no time on side issues or irrelevant matter, because the purpose which she sees in the work draws her constantly toward that end and excludes everything which does not contribute to it.

4. **Contribution to Character.** If we say that the end of education is moral character, then the chief value of the study of grammar lies in that element which it contributes to moral character. Does grammar really do this? I think so.

5. **It Deals With Mind.** In the study of grammar, the pupil's attention is directed inward for the first time. It is the only subject in the common school course which requires the pupil to consider his mental acts as such. Here he stops to consider for the first time the nature of that for which the word, the phrase, the clause, the sentence stand. He deals primarily with the forms of pure thought, although in a very elementary way.

This means that he gets some knowledge of the human mind; he sees, to some extent, the delicate working, the marvelous powers of the human soul. Here he finds an op-

portunity for making distinctions and doing similar thinking to that which must be done in the study of psychology and logic. He does closer and stronger thinking than that required in arithmetic or physiology, because the subject-matter upon which he is working is more subtile.

This work gives him an element of moral character which he can not get from the study of any other subject; namely, acute intellectual judgment, without which there could be no moral judgment and hence no moral character. For if the element of moral judgment be left out of character, if the individual be unable to make fine distinctions in questions of right and wrong, strong moral character is impossible.

6. More Immediate Purpose of the Subject. But while this is the great value of the study of grammar, it is not the immediate end which the teacher keeps before her day by day. The result stated above is obtained only by keeping in mind the fact, that the sentence is the unit or subject-matter of grammar, and that all work in the subject has for its object:

(1). To give pupils a knowledge of its structure—the laws and principles which underlie its correct construction, or the science of the English sentence.

(2). To give the pupils a mastery of the sentence as an instrument in expressing thought that will enable them to use it correctly—the art of the English sentence.

7. Characteristics of the Subject. In order to accomplish these results, the teacher should bear in mind:

(1). That grammar is a subject in itself, apart from all text-books on the subject, and if all the texts were destroyed, we should still have the subject of grammar. It has a central or organizing idea which binds together the facts of the subject and indicates their relations to all other facts of knowledge.

(2). That it is a logical or thought subject. It is not arbitrary and mechanical, but reasonable.

(3). That it is analytic and inductive and not synthetic and deductive, and should be taught according to the *laboratory* method, as explained in the preface. The purpose of the discussion that follows is to make these three propositions clear to the teacher and thus enable her to get above the common plane of ordinary text-book grammar work.

GRAMMAR A SUBJECT IN ITSELF.

8. Related to Other Subjects. There is a body of facts which we call grammar. Can these facts be known scientifically, just as one would learn the facts of botany, or must the student be required to commit them to memory from a text? This group of facts is related to other groups of facts. Grammar is related to the word studies of the language group. It is also a near relative of reading, composition and rhetoric, and literature—those language studies which have discourse for their subject-matter. Grammar is the handmaid of logic. All its forms are determined by and adapted to the thought they express. The relations which are found in the subject are logical relations and the true study of these facts is the study of the logic of the English sentence. Dr. C. C. Everett, of Harvard University, in his "Science of Thought," says: "Certainly, while logic derives such help from grammar, the reverse should be done, and our grammars placed upon a direct logical footing."

9. Constructive Study of Grammar. When the student studies grammar in the light of the relations set forth above, when he sees it as based upon and growing out of logic, as a practical illustration of psychology, as conditioned by the word studies, and reading, and as preparing for and aiding in a mastery of the other discourse studies, he is studying the subject "constructively," as Dr. W. T. Harris says.

Heretofore he has learned a great many of the facts of orthography, orthoepy, grammar, reading, composition, rhetoric, and literature, but these are somewhat fused together in his mind and mixed, to some extent, with the facts of history, geography, and all other subjects which he has studied. Now he sees the language group clearly set off from all other studies, he sees the place of each study in this group, and he sees all of them in the light of the studies upon which they are based.

10. **Facts of Grammar Related.** But while the student is coming into a complete comprehension of the relations stated above, he learns that the facts of grammar have certain relations to one another and to the subject as a whole.

In the consideration of such a common object as the table, he has noticed that it is made up of parts, each one holding a certain relation to every other one and all together forming the whole. Without any one of these parts the whole would not be complete. In this case, he sees a common idea, the idea of design or purpose, embodied in every part of the table and binding all the parts together into the whole. The table is to write upon and at the same time is to be ornamental, and every part and attribute of it, legs, sides, top, color, etc., embodies the central idea of the table. Why was the table not painted red? Why are the legs all the same length? Why is this bit of carving on the side? Why is it made of hard wood? To answer any of these questions is to refer it to the central idea in the table.

It will be readily seen that the student might take another view of the table. He might see it as a number of isolated parts, existing in space—a mere heap of material. What is the difference between this view and the first one? The parts are all in the second view. The legs, top, sides, etc., every bit of carving, all the attributes of the parts, color, form, etc., all materials are present. But the view of the

table is not the same as the first, because these parts are not seen in their relations. They are not bound into a whole by a unifying idea.

11. **Two Views of Any Subject.** It will be seen from the foregoing discussion that there were two phases or sides in this first view of the table; namely, the part phase or fact phase; and the relation phase or unifying idea.

It is held that the relations existing among the facts of grammar are similar to the relations existing among the parts of the table with one exception. The relations existing among the parts of the table are mechanical relations, and the whole is a mechanical whole, while the relations existing among the facts of grammar are vital, and the subject may be shown to be a vital unity.

12. **Two Points of View.** Grammar, then, may be studied from these two points of view:

(1). The student may consider the fact side, sentences in their great variety of form and many shades of meaning, together with the words which compose these sentences in their various uses in the sentences. These form the subject-matter of grammar, upon which the mind of the student is to be exercised.

(2). The student may consider the relation phase of the subject. This is the central idea, which is found in some measure embodied in all the facts of the subject, and which binds them all together.

The two points just stated are not two different subjects. They are the same thing considered from two points of view; it takes both to form the science of grammar; and any knowledge which leaves out either phase of the subject could not be said to be a scientific knowledge of grammar.

13. **To Know a Subject Scientifically.** Science, it has often been said, is organized knowledge. To know a thing scientifically is to know it in its relations. To know any subject scientifically, is to know the relations which exist

among the facts of that subject; to see the relation of each fact to other facts and to the whole by means of the fundamental idea in the subject; and to see the relation of the subject as a whole to other subjects of study.

This view of the subject cannot be gained by committing rules and definitions from a text-book on grammar, however good the rules and definitions may be. The student's mind must come into contact with the real unit of the subject, if he is to see relations. In short, the subject of grammar must be viewed as stated above in "*(1)*" and "*(2)*": the facts and the central or relating idea. When one sees the subject in this way, one may be said to have an organized knowledge of grammar.

The sentence cannot say to the subject, "I have no need of you"; nor the adverb to the verb, "I have no need of you"; nor can grammar say to the most insignificant fact in it, "I have no need of you." For this body of facts which belong to grammar, being many, are at the same time one, by reason of a common idea which is found in all of them, and every one members one of another.

14. **The Subject-Matter.** It has been said that sentences in their manifold variety of form and many shades of meaning, together with the multitude of facts concerning them, which the student must know in order to understand how thoughts are expressed in sentences, form the subject-matter of grammar. The student is to combine this vast array of facts into an organized whole by means of what has been called the "relation phase," or "unifying idea." This unifying idea or central principle of the subject of grammar must be a general truth, because every fact in the subject must partake of its nature. It must be a primary truth, because every fact in the subject is to be built into it. It must be a determining idea or relating truth, because, by means of it, all the facts of grammar are to be logically arranged or organized.

15. **The Central Idea.** The only use of a sentence is to express a thought. How does the sentence express thought? The mowing machine expresses thought. By observing its parts and how they all cooperate to do the work of the machine, one becomes aware of the fact that all this existed in the mind of the inventor before it was put into completed form. The mower is simply the expression of the thought of the designer.

16. **The Nature of a Judgment.** The sentence does not express thought in the way indicated above. A judgment or thought is a mental act in which the mind asserts a relation between ideas. There are three elements in every such judgment:

(1). The idea about which the mind asserts another idea, which may be called the thought subject.

(2). The idea which the mind thinks with the first idea and which it affirms or denies of it. This may be called the thought predicate.

(3). The relation which the mind asserts between these ideas, which is always one of agreement or disagreement and which may be termed the thought relation.

I have in mind the idea, *the cloud,* and the idea, *fleecy,* but these do not form a judgment. I must see a relation between the two. My mind must combine the two ideas into a unity in which I see the attribute, *fleecy*, as belonging to or forming one of the attributes of *the cloud.* In this way, my mind forms the judgment or thought expressed by the sentence, *The cloud is fleecy.* It is this triple unity which the sentence expresses, and in order to express it, the sentence must take on the triple form of the thought.

17. **Three Parts of a Sentence.** A sentence is the expression of a thought or judgment in words. Why is it necessary that the sentence have the triple form of the thought?

(1). A subject, expressing the thought subject of the judgment.

(2). A predicate, expressing the thought predicate of the judgment.

(3). A copula, expressing the thought relation of the judgment.

A picture expresses thought but it does not express thought as the sentence does. There are no three parts to the picture. It expresses thought by resemblance. Its form is determined by the form of the object which it represents. But there is no resemblance between the thought and the sentence which expresses it, such as exists in the picture. The thought is spiritual, subjective; the sentence is physical, objective. The sentence is adapted to the thought for the purpose of expressing it, and is determined by the thought. Since the thought is not like the sentence and cannot be like it in any other particular, except in the number of its elements, the sentence, in order to express the thought, must take on the triple form of the thought. The thought imposes its form upon the sentence.

It might be said here, that grammarians, while recognizing the fact that the sentence has three* parts, have not usually considered it of enough importance to make the distinction, at all times, between predicate and copula. Since the thought predicate and thought relation are so frequently expressed by the same word, they have fallen into the inaccuracy of dividing sentences into two parts, a subject and a predicate.

18. Dr. Whitney on the Verb. The greatest linguist†

* See Reed and Kellogg's Higher Lessons in English, beginning of lesson 29. Whitney's Essentials of English Grammar, p. 158, par. 353. "Our Language," p. 84. Lee and Hadley's Grammar, pp. 53-55.

† The late Dr. William Dwight Whitney, Professor of Sanskrit and comparative Philology and instructor in modern languages in Yale College; author of "Language and the Study of Language," "Life and Growth of Language," etc

this country has known says: "The verb, *be,* in all its various forms, has come to stand as a mere connective of assertion between a subject and some word or words describing that subject, and so to have no meaning of its own except that of signifying the assertion." And he adds, "Indeed, every verb admits of being taken apart, or analyzed into some form of this copula, *be,* which expresses the act of assertion, and a predicate noun or adjective (especially the verbal adjective, the present participle), expressing the condition or quality or action predicated. Thus, *I stand* is nearly *I am erect,* or, still more nearly, *I am standing;* again, *They beg,* is equivalent to *They are beggars,* or, *They are begging.*

In the above examples, each sentence has three parts. For example, in *They are begging,* the word, *They,* is the subject of the sentence and expresses the thought subject of the judgment; the word, *begging,* is the predicate of the sentence and expresses the thought predicate of the judgment; and the word, *are,* is the copula of the sentence and expresses the relation which the mind sees between the thought subject and the thought predicate, or the thought relation of the judgment.

Since every sentence must cointain a verb, it follows, that, if the above statement from Dr. Whitney is correct, every sentence may not only be separated into three parts, but must contain three parts, and no group of words can be a sentence or can possibly express a thought, if it lacks subject or predicate or copula.

19. **Psychologists and Logicians.** In addition to the foregoing discussion it might be said that psychologists and logicians in all times and almost without exception, have insisted that the sentence must have three parts corresponding to the three elements of the judgment. The inaccuracy, on the part of grammarians, has come about, as Dr. C. C. Everett, of Harvard University, points out, because they

have divorced grammar from logic. This is sure to lead to error, since the sentence is only an instrument for expressing the thought, and grammar is directly dependent upon logic at every point. If one word contains two parts of the sentence, in which it occurs, that is all the more reason why the analysis of the student should be subtle enough to discover that fact and to identify each part of the sentence with the element of the thought which it expresses. To express two elements of the thought in one part of the sentence would be confusing to say the least.

20. **The Central Idea Stated.** This fundamental attribute in the nature of the sentence, as it is determined by the nature of the thought, is the universal truth in the subject of grammar. To put it in other words, the most general truth, the central idea, in the subject of grammar is: *The three elements of the thought as they are accurately expressed in the three parts of the sentence.* The student must see the sentence as the expression of the thought. It expresses thought in common with a great many other things; the picture, the piece of music, the statue, all express thought; but the sentence is arbitrary, expressing thought in a particular way, by means of its triple form. The student must see this.

This states the end and purpose of all the study of the science of grammar. Why does the student study the simple sentence or the declarative sentence? To see how the three elements of the thought are expressed in those language forms. He wants to know how the sentence form which we call complex is adapted to express the thought. Why does he study noun and verb? To see what part they play in the expression of the three elements of the thought in the three parts of the sentence; to see how these language forms are adapted to the expression of the thought and how they are determined by the thought.

21. **How Do We Know This is True?** How do we

know that the principle just stated is the most general, and, therefore, the governing truth in the subject of grammar? Because it is the truth which organizes the subject. It touches every fact in the subject and is the essential attribute of every such fact. It is the truth to which every question concerning the subject of grammar must be referred for its answer, just as every question concerning the table can be answered only by referring it to the central idea in the table. This central truth in the subject of grammar is the most general truth in the subject, because every other fact of the subject depends upon it.

22. The Value of This View to the Teacher. The value of this view of the subject to the teacher may be made clear by pointing out what the governing or central idea of any subject will indicate to the teacher concerning that subject. The organizing truth of a subject will determine the following points with regard to the subject:

(1). It will set off the subject-matter of the study from the subject-matter of all other studies.

(2). It will indicate the logical order of topics in the subject.

(3). It will determine the order in which the topics should be acquired or presented.

(4). It will indicate the important and unimportant facts of the subject.

(5). It will indicate the important and unimportant elements in each fact in the subject.

(6). It will test the definitions of the subject.

(7). It will indicate the mental steps which the student must take to master the subject, and the materials which the teacher must put before the pupil in order to induce his mind to take these steps.

23. The Central Idea Sets Off Facts of Subject. There must be some reason why mathematicians have grouped certain facts and called that group arithmetic. It

is not mere chance that scientists include just the facts they do include in the subject of physiology and exclude all other facts. There is certainly some method by which grammarians have been able to decide what facts constitute the science of grammar. It is the central idea in the subject which sets off the facts of that subject from all other facts. The central idea or organizing truth of the subject is the most universal attribute of the subject. Any fact possessing this attribute is a fact of the subject. Any fact which has to do with the accurate expression of the three elements of the thought in the sentence form is a fact in grammar.

24. It Indicates Logical Order of Topics. This organizing truth is the most general or universal truth in the subject. Every fact is related to it. Some facts in the subject are more closely related to it than others. The fact which stands most closely related to the organizing truth, is first in the subject; one equally near in its relation to the central truth is coordinate with it; one containing a less degree of the central truth is subordinate to both; and so on with all the facts of the subject.

When each fact is given its place in the subject, according to the relation which it bears to the central idea, the subject is organized. This means that the order of dependence among the facts of the subject has been discovered; the relative importance of the facts and of the elements in each fact may be seen; and the teacher sees the order in which the facts of the subject should be presented and why they should be presented in that order.

25. It Tests Definitions. The organizing truth tests the definitions of the subject. Every fact in the subject contains a certain degree of the general truth or universal attribute of the subject. To define any fact of the subject is to show its relation to the central idea of the subject. A definition of the noun which does not show its relation to the organizing truth of grammar, or which does not show

how it helps to express the three elements of the thought in the three parts of the sentence, is faulty.

26. Organized Knowledge. When the student sees the central idea of the subject of grammar and all it indicates with regard to the subject, as set forth in the preceding discussion, he may be said to have an organized or scientific knowledge of the subject.

He is free from text-books, except as he uses them as a means, and he sees the subject in the light of reason and in all its relations.

Can the teacher be satisfied, or do intelligent work in the school room, with a less comprehensive view?

27. A Criticism. The most severe criticism which could be pronounced upon grammarians and teachers of grammar is that made by Dr. C. C. Everett, of Harvard, when he says, they have divorced grammar from logic. And any one who has carefully examined our text-books in grammar, or observed thoughtfully much of the work done in our schools in this subject, must admit that there is some truth in the charge. The study of grammar has become largely a study of form; a mere classification of words; a kind of jugglery with symbols. What wonder that most boys and girls, with normal minds, hate it!

28. The True View. But if, as Dr. Harris says,* "Grammar defines and fixes speech; by its mastery man obtains the first mastery over his mind as an instrument. * * * It is the key to all that is spiritual. * * * Grammar as etymology and syntax initiates the pupil into the general forms of thought itself. Thus there branch out logic, psychology, and metaphysics, as well as the various phases of philosophy. Has it not been said, indeed, that the father of logic discovered its forms through grammar? Under a thin veil the pupil deals with pure thought when he

* See Report of Board of Public Schools, St. Louis, bound volume of 1872-73.

studies syntax"—if this be true, then there is no lack of opportunity for thinking in the study of grammar.

The sentence is only the "veil"; it is composed of mere words; but this form has a content, the thought, and to understand the sentence, the student must be able to separate, in thought, this form from its content. The student must constantly hold these two elements in mind while dealing with the sentence. When he considers the sentence, *Glass is brittle*, he views it as the expression of a thought composed of three elements:

(1). A thought subject, the idea, *glass*.

(2). A thought predicate, the idea, *brittle*.

(3). A thought relation of agreement between the two. In the expression itself, he sees parts corresponding to the elements of the thought:

(1). A subject, the word, *glass*, expressing the thought subject.

(2). A predicate, the word, *brittle*, expressing the thought predicate.

(3). A copula or relational element, the word, *is*, expressing the thought relation.

29. The Two Elements. When he considers the word, *sour*, in the sentence, *The sour apple ripened rapidly*, he sees two elements; first, the *form* or *word*, and second, its *content*. The word, *sour*, expresses an attribute which belongs to the idea expressed by the word, *apple*. So in dealing with the word, *rapidly*, he sees that it expresses an attribute of the attribute expressed by the word, *ripened*. In each case the student is required, first, to distinguish between the *form* and its *content*, and second, to combine the two again to see how the form organizes itself around the thought and is determined by it.

30. Form and Content. This seeing of *form* and *content* and the relation between the two cannot be too strongly emphasized. The failure on the part of grammarians and

teachers to keep it in mind has given to the study of grammar its formal and lifeless nature. The study of the sentence from this point of view is no simple mental activity. It requires the most careful attention and very close and accurate thinking on the part of the student.

He is first conscious of the sentence form, a group of words, and having obtained the thought which it expresses, he proceeds to analyze that thought into its elements. He finds that there are three principal elements in every thought; a thought subject, a thought predicate, and a thought relation, each of which may be composed of several elements. Finally, he associates each element of the thought with its corresponding part of the sentence, thus making the parts of the sentence, the relations existing among them, and their relations to the thought, to appear clearly. It will be seen that this is a complex activity, the student being required to hold several points in mind, while he thinks his way carefully through the sentence.

These two processes of separating form and content from each other, and each one into its elements, *analysis;* and combining form and content again into a vital unity, in order to see how the thought determines the form, *synthesis,* are the two fundamental processes in the mastery of grammar.

31. **The Student Must Deal With Sentences.** The principles already discussed would indicate, that in combining the almost infinite variety of sentences into the unity of a single principle, and in gaining the mastery over the sentence as an instrument for communicating thought, it is necessary for the student to deal not with text-books, but with this great variety of sentences. Text-books are helpful to him in proportion to the degree in which they put the subject-matter of grammar, the sentence, before him in such a way as to help him to think it through for himself. But if all texts on grammar were destroyed, we should still have

the subject-matter of grammar, the sentence, left; and the student might be led to construct the entire science of grammar from his study of sentences.

GRAMMAR A LOGICAL SUBJECT.

Now perhaps enough has been said to show that the subject of grammar is a subject in itself; that it does not depend upon text-books; that the unit of it is the sentence; and that every principle, definition, and fact of the subject is wrapped up in the sentence. The subject has an organization of its own, because it is a body of facts bound together, or unified by a central idea or truth, which runs through or inheres in all the facts of the subject.

But now I wish to discuss the second proposition. Grammar is a reasonable or logical or thought subject, not an arbitrary subject to be taken on authority. It is not to be bolted or swallowed whole.

32. **Definitions and Principles of the Subject.** The definitions and principles of the subject of grammar do not exist and they are not true, because Metcalf, or Sweet, or Whitney has them in his grammar. These men did not make or invent the principles of our language and set them forth for us to *commit* to memory and follow the remainder of our days, nor could they, or any other men, possibly do so. Grammarians have *discovered* and stated the principles of language, and these principles are true, if they are true, not because they are in the grammarians' books, but they are in the books because they are true.

33. **The Sentence an Instrument.** The sentence is merely an instrument or means; it is not an end in itself. The only legitimate use of a sentence is to express a thought. A sentence is a group of words which expresses a thought. This statement expresses the only true function of the sentence. One mind has a thought to be communicated to another mind; the sentence is the vehicle of that thought. If

there were no thoughts to be conveyed from one mind to another, we should have no need for a sentence.

Since the sentence is an instrument or a means, it is like all other instruments or means in one particular; that is, it is determined by that which it is to do. We may surely say of all instruments that they are made to suit the work which they are to perform; that which they are to do determines them in every part and attribute. It would be ridiculous to think that a man would attempt to make a mowing machine without understanding the nature of grass, or the place in which it grows. He might make it so that it would run only on a smooth floor or concrete walk.

34. **The Nature of an Instrument.** Here is an instrument called the garden hoe. Why is its handle five feet long instead of ten feet long? Why is it made of wood? Why is it round and one inch in diameter instead of square and three inches in diameter? Why is its blade four inches wide and three inches long instead of ten inches wide and nine inches long? Why is it sharp? Is it not easily seen that it is the purpose of the instrument which determines these points? How could any man who knew nothing of the nature of plants and the soil in which they grow; who did not know that weeds grow up among plants and must be cut out, and that the soil about the roots of plants must be stirred; how could a man ignorant of the nature of the work which a garden hoe is to perform, make such an instrument? And more, how could a person, ignorant of all this, understand the instrument?

You are going along the street and you find a little wheel with tiny cogs. What is the first question you ask about it? Why it is this: Where does it belong? What is its work? Is it a part of a watch or a bicycle, or what is it for?

35. **How We Study an Instrument.** If one did not understand the garden hoe, he might study it point by point. He might see that the handle is long so that one need not

stoop over too much in digging with the tool. He might see that the blade must be sharp so that it will cut the weeds and stir the hard ground easily, and so on. Each time he notices a characteristic of the hoe, he sees that there is something in the nature of the work which it is to do that requires that characteristic in the hoe. When he has mastered it, he sees the appropriateness of this instrument to do its work, and how the instrument depends upon its work for its nature.

Now there is nothing arbitrary or mechanical in the process by which the individual has mastered the garden hoe, if he has done it in the way indicated above. He takes nothing for granted and nothing on authority. He sees the correspondence between the nature of this instrument and the nature of the work which it is to do, and if forty authors had written text-books on the garden hoe, and every one of them had said the handle should be three inches in diameter and made of iron, he would not believe them.

36. The Sentence Adapted to the Thought. Now the sentence is like the garden hoe, in that it is an instrument, and has a work to perform; namely, the expression of the thought. What does this mean? It means that the sentence is adapted to the work of expressing the thought and that it is determined in every part and attribute by the nature of the thought which it expresses. It is just as necessary to understand the thought and its nature in order to understand the sentence, as it is to understand the garden in order to comprehend the garden hoe.

37. Logic and Psychology in Grammar. But one may say, then, how can you keep from teaching logic and psychology in grammar? No one who teaches grammar scientifically can keep logic and psychology out of his work, for grammar is dependent upon logic at every point, and the explanation of every grammatical form involves the examination of a mental process. The great difficulty is that grammarians have divorced grammar and logic, in a great meas-

ure, and this has given to the subject its lifeless and formal nature. It has made it a mechanical, deadening, memory grind, instead of an intelligent, healthful, life-giving, mental gymnastic.

One might turn to any part of the subject of grammar for an illustration of the fact, that the sentence is adapted to the expression of the thought and is determined in every part and attribute by the nature of the thought; that it is impossible to give any reasonable explanation of language forms without viewing them in relation to the thought which they express. And I wish now to illustrate at some length, this fundamental view of grammar.

The entire subject of grammar falls into four great sections of work:

Section I.

THE STUDY OF THE SENTENCE AS A WHOLE.

38. In the first Section of the work, only those attributes or characteristics of the sentence which are universal are noticed. The student has as many different kinds of sentences as can be obtained placed before him, and in all this variety, he is asked to see the universal attribute, which makes them all sentences. He finds that some of these individual examples are long and some short; some declarative and some interrogative; some simple and some complex; some inverted order and some natural order; but one characteristic is found in each of them. Not every sentence is imperative; not every one has a compound subject; but they all have either explicit or implicit in them, the triple form, expressing the thought.

39. **Unity.** This fact enables him to unify this great variety of sentences and to see the unity in the thought of each sentence. It is not an easy matter for the student to grasp the unity of the thought in a long and involved sentence; to see the thought subject and thought predicate,

which the mind unites by an act of thinking into the triple unity—the thought, which the sentence expresses. But this is what he must do if he ever masters the sentence, either as an instrument in expressing his own thought, or as a medium for obtaining the thoughts of others.

40. **The Close of Section I.** At the close of this phase of his study in grammar, the student should be able to take any sentence, distinguish between its form and content, analyze its content into its three essential elements, see the triple organic form of the sentence as determined by the thought, the relation of each element of the thought to its corresponding part of the sentence, and should be able to express the result of his thinking in *some* concise form such as the following:

The large book is certainly very cheap. This is a sentence, because it is the expression of a thought in words. The subject of the sentence is the words, *The large book,* because they express the thought subject. The predicate of the sentence is the words, *very cheap,* because they express the thought predicate. The copula of the sentence is the words, *is certainly,* because they express the thought relation, or unifying act of the mind.

41. **Do Not Make the Work Formal.** It is not intended that the above form shall always be used by the student in expressing the result of his thinking. The chief thing is to have his mind perform the two mental processes of analysis and synthesis as indicated above, and any set form of expressing the result is rather to be avoided, as having a tendency to make the student mechanical and formal.

42. **The Main Idea.** Throughout this entire first section of the work, the student's attention is directed to but one thing—the universal sentence form as determined by the thought. He is not permitted to say that the idea expressed by the word, *book,* in the above sentence, is the thought subject, or that the word, *book,* is the subject of

the sentence; but he must see each element of the thought and each part of the sentence as a unit. The idea expressed by the words, *The large book*, for that is one idea, though a complex one, is the thought subject, and all these words form the subject of the sentence.

When the student is able to see in any sentence, each one of the three elements of the thought, which is expressed, and see it as a unit, no matter how complex it may be; when he sees each of the essential parts of the sentence in the same way; when he has combined the whole into an organic unity, in which he sees the sentence as standing for or expressing the thought, he is ready to pass from the first section of the grammar work.

43. **Careful Work.** It will usually take considerable careful work with the student to enable him to do what is indicated above, but it is worth the effort, for the student who has this ability is forever free from mechanical or formal work in the subject, and is a long stride on his way toward the mastery of grammar as based upon logic.

Section II.

THE STUDY OF CLASSES OF SENTENCES.

44. In the second Section of the work, the pupil still deals with sentences as wholes, but he finds there are likenesses and differences among them which enable him to classify them.

45. **The Basis of Meaning.** He notices that one kind expresses a phase of thought which appeals to the intellect. It communicates some information.

Another kind also expresses a phase of thought which appeals to the intellect, but it inquires for information, asks for some element of the thought which is unknown and sought.

Still another kind expresses a phase of thought which

stirs the emotions. Some information may be communicated, but it is to the end of awakening feeling.

Lastly, he notices that some sentences express thought which is intended to produce an act of will.

So, on the basis of meaning, or phase of mental activity which is prominent, or power of mind addressed, or chief purpose, he divides sentences into the following classes: Declarative, Interrogative, Exclamatory, Imperative.

46. **The Basis of Form.** Some thoughts are simple in structure; some are complex; some are compound. The pupil will see that sentences must be of these kinds, also, since they express the thoughts. He, therefore, classifies sentences on the basis of form, as determined by the number and the relation of the thoughts expressed, into the following classes: Simple, Complex, and Compound.

47. **The Close of Section II.** When the pupil is able to view sentences, as determined by the thought, in the ways just indicated, he is ready to pass from the second section of the grammar work.

Section III.

THE STUDY OF THE ORGANIC PARTS OF THE SENTENCE.

48. **Parts of the Sentence.** In the third Section of the work, the study of the organic parts of the sentence is taken up. Subjects of sentences are not all of the same kind. Some are simple, consisting of but one word; others are long and complex. This requires a combination of words, for, however long the subject of the sentence may be, it must be a unity. This means that the pupil must deal with the words expressing the unified thought subject, just as he has dealt with the sentence, which expresses the unity called the thought. He must separate form from content; the extent and content of ideas present themselves to him; and he sees the whole subject of modifiers growing out of this

distinction. He discusses the thought material or ideas, out of which thought subjects, thought predicates, and thought relations are made, and he sees how the words composing the subjects, predicates, and copulas of sentences may be unified, because of the ideas they express. He sees, for example, that in the sentence, *The old arm-chair is broken,* he could not say that the word, *arm-chair,* is the subject of the sentence, because the mind does not assert the idea, *broken,* of the idea, *arm-chair;* but of the idea, *arm-chair,* as changed by the ideas, *the* and *old.*

49. **The Close of Section III.** Thus, all the different forms which subjects, predicates, and copulas may have, are seen to be adapted to the expression of thought subjects, thought predicates, and thought relations and determined by them. We have principal words and subordinate or modifying words in these parts of the sentence, because we have principal and subordinate ideas in the elements of the thought expressed in these parts of the sentence.

Section IV.

PARTS OF SPEECH.

50. **Classes of Words.** In the last Section of the grammar work, the student finishes the work for which he has laid the foundation in the Section immediately preceding, so that the last Section is to the third, what the second was to the first. In the third Section, he became familiar with the different kinds of ideas, expressed by words; namely, objects of thought, attributes, and ideas of relation. On that basis, he classified words into the following classes: substantive, attributive, and relational words. Two other kinds, he learned, were sometimes used without much meaning, merely to fill out the form of the sentence; namely, expletives and interjections.

51. **Close of Section IV.** Now, in the fourth Section,

by observing likenesses and differences, he subdivides these classes of words, and thus arrives at "Parts of Speech." When the pupil sees the parts of speech, with all their properties, in the same light in which he has seen all the other parts of the sentence, as indicated in the previous discussion, he has finished the fourth Section of the grammar work, and may be said to have fairly mastered the science of the subject.

52. Conditions of Mastering the Subject. This fourth Section of work can never be mastered, it will be seen, until the pupil sees clearly that there are distinctions in thought which give to the noun, gender, person, number, and case; to the verb, voice, mode, tense, and so forth. If the action of the mind in dealing with objective things did not leave with it a notion of one or more than one, the noun never would have had that property which we call number; and if it were not possible for the mind to think a relation between a thought subject and a thought predicate in past time, present time, and so forth, the verb would never have had that property which we call tense.

53. A Thought Study. This view of the subject makes grammar a thought study, not a set of rules and principles to be accepted upon authority—and committed to memory; but a thing which is logical and is to be reasoned out by the pupil. It is not a mere study of forms, but a study of forms as determined by the content which they express.

GRAMMAR IS AN INDUCTIVE SUBJECT.

54. The Laboratory Method. It will be evident, I think, that the work which follows and constitutes the subject-matter of this text, is arranged according to the principles set forth in this discussion and with this thought in mind; that grammar, when properly studied, is an inductive subject, and should be presented according to what might appropriately be called the *laboratory method*.

55. Compared With the Study of the Natural Sciences. If the scientific student wishes to make himself master of the mushroom, he goes out into the fields and gathers a specimen of every variety. He examines the specimens carefully and tries to discover the common characteristics which make them all mushrooms. By the aid of his glass and knife, he finds out how the specimens differ and on the basis of the fundamental differences, he separates them into classes. He takes advantage of the experience of other men, in working with mushrooms, as they have recorded it for him in texts. By means of this experience, he verifies his own conclusions. Often, by means of this experience, he finds that he has made mistakes in his work, and he returns to his specimens to examine them more carefully and discover his errors. When he has completed his work, he is an authority on mushrooms himself.

56. Grammar Can be Studied in this Way. Why can not the student of grammar study the clause in this way? He will not have so much difficulty in collecting his specimens as the student of mushrooms had. He will need neither microscope nor scalpel. He can see that each of his specimens has a subject, predicate, and copula, and is used as a part of a sentence just as easily, perhaps more easily, than the student of mushrooms saw the common characteristics of mushrooms. He can also see distinctions which will enable him, on different bases, to separate them into classes; as, substantive, attributive; simple, complex, compound; adjective, adverbial, and so forth. In short, the entire subject of clauses can be thought out from examples, just as the entire subject of mushrooms was thought out from the specimens, by the student.

57. The Teacher and the Text to Aid the Pupil. It is not held that the pupil in the grades can do this without the aid of the teacher and the text. The teacher will stimulate and direct his thought by proper questions and encour-

agement. The text will disclose to him the errors in his conclusions and send him back to study the examples more carefully. But when he is through with the subject, he will see all of grammar in the sentence and it will be a reasonable thing to him, not a set of dry, arbitrary rules.

58. The Difference Between Life and Death. The difference between grammar studied in this way, and technical grammar as it is too often taught, is the difference between life and death to the student; it is the difference between an intelligent, healthful, life-giving, mental gymnastic, and a mechanical, deadening, verbal memory grind. The one process leaves him with the arbitrary technic of the subject, a mere crust, which he loathes; the other makes him feel, as Dr. C. C. Everett* has said, that, "There is hardly anything more interesting than to see how the laws of grammar, which seem at first sight so hard and arbitrary, are simply the laws of the expression of logical relations in concrete form."

* See his "Science of Thought," a book which no teacher of grammar should be without, p. 82.

Suggestions for Composition

To communicate thought should be the dominant motive of all composition work. A child's imagination should be stimulated before he is asked to write, and then, when the discourse impulse is upon him, he should be given an opportunity to express his thought. After this expression he should be led to criticise his papers from the standpoint of an audience, asking himself if he has so expressed his thoughts that they could be easily comprehended by another person. The study of *form* should be brought in as a means to this end.

The work in composition in this book aims to give the pupil, while working under the impulse of definite thoughts to express, practice in the forms of discourse natural to children of the grammar school age, and at the same time, to give them some knowledge of the technique of writing.

The work begins with the study of the composition as a whole, and then, by easy stages, develops the paragraph, the sentence, and the choice of words. The work is unified, its parts forming a natural sequence, but each part is, at the same time, complete and interesting in itself.

The forms of discourse used are not those of the college rhetoric, description, exposition, narration and argumentation, which are seldom found in pure form anywhere, but those more natural to children, the review, the description as the word picture, the character sketch, and the story.

The *review* has been taken up first because, although it is the most difficult, it gives the pupil a chance to write away from the text of his book, and leads him to see that one valuable thing in a composition is an honest expression of his observation and opinions.

The work in *description* gives the pupil an opportunity to be really creative. In this work he will see that fundamental thing, the possibilities of the sentence and, further, the power and beauty which comes through the use of simple figurative language. He will enjoy painting with words as much, or even more, than he does with colors.

In the *character sketch*, some of the work started in the review and in description is carried on. It gives an excellent opportunity for that which is not strictly composition work, but which should not be lost sight of at any time, the defining of the ideals of character.

The *story* gives vent to that most natural impulse, the narration of events. In it are studied the first elements of plot and dialogue.

Unity and other things which made for clearness have been emphasized in the work in the review, beauty and vividness in the work on description and in story telling some things which make for interest. This work has perforce been very elementary.

The subject matter used as a basis for the work is such as has stood the test of the critical judgment of many children. It appeals to their interests, is varied and good and yet popular.

The method of the presentation of the subject matter and the technique has been the following:

1. The reading of a selection.
2. Questions to bring out certain kinds of thought.
3. Directions for writing.
4. A study in technique.
5. A method of criticism.

This order is important, for by placing the study of technique after the expression of thought the cramping of thought for the expression of form is avoided.

Many of the papers required of the children have been brief. Quality rather than quantity has been sought. Brevity and interest do away with the fatigue and discouragement which come to both teachers and pupils from prolonged aimless writing. The work outlined in the book should be largely supplemented from other sources: the daily experiences of the children, current events and work in other studies. The review and character sketch work in well with the study of literature; description with geography, civics, science, and history; and the story telling with all.

THE WOODS IN WINTER

(See page 188)

An English Grammar

The First Section

* Chapter I

THE SUBJECT AS A WHOLE

Introductory. Purpose of the Study of English Grammar. We think in language, and it is the most important means or tool which we use in communicating with our friends and other people. The mastery of it is, therefore, of the utmost importance to every one of us. Skill in its use enables us to think clearly, to read understandingly, and to speak and write with grace, ease, and force.

There are several subjects of study which help us directly in obtaining a command of the English language. English grammar is one of these, and it is therefore closely allied to our home life, our social life, and our school life. Do you know which of the following sentences are correct, and why?

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* Chapter One may simply be read carefully. It is preliminary The real study of the subject begins with Chapter Two.

1. I saw my friend, who I once thought would succeed in business, fail.

2. I saw my friend, whom I once thought would succeed in business, fail.

3. One of the children are going.

4. One of the children is going.

Some of you may have to ask your teacher or some older person to tell you which sentences are grammatically correct, or if you do know which are correct, perhaps you may not know why. The study of English grammar will enable you to determine right and wrong forms of language for yourself, and to know *why* they are right or wrong.

How do you distinguish an educated from an uneducated person? When you meet a stranger, do you not judge him largely by his language? If he uses good English, and seems to be fairly well-informed, you decide that he is an educated person. If he uses poor English, you think he is illiterate. This method of judging people is often unjust, for many very well-educated people use incorrect English; but people generally will judge you in this way. The use of incorrect English, then, has a tendency to injure one's chances in life and to destroy one's usefulness.

Besides, the English language is the mother tongue in this country and we should all have pride enough in it, and patriotism enough to learn to speak it, and write it well. The German people love their language. They enter into long dis-

cussions to show that the German spoken at Court, or the German used on the stage is the purer form of the language. Why should not American boys and girls be proud of their mother tongue and desire to use it well?

The subject of English grammar also forces us to think logically. There is no better subject to train the mind to make distinctions and to reach conclusions from the consideration of facts. It is, therefore, a means of education aside from its practical uses.

1. **The Literal Meaning of Words.** We are often helped to understand a subject by discovering the **literal meaning** of the word that names it. To obtain the literal meaning of a word, we must:

1. Find the language from which it is derived; as, Greek, Latin, French, or whatever it may be.

2. Obtain the parts of the word in the language from which it is derived.

3. Find the meaning of each part in the language from which the word is derived.

4. Then summarize, or put the meaning of these parts together.

This gives the **literal** or **original meaning** of the word.

To illustrate, we may take the word, *definition*. In our study of grammar, we shall be constructing and dealing with definitions of many different topics; as, *subject, predicate, noun, case,* and *voice*. It

is well that we should know what a definition is and what we must do to form one properly. The literal meaning of the word gives us some light upon this.

The word, *definition,* comes from the Latin, *de,* meaning around, about, from; *finire,* meaning to bound, to limit, to separate; and *tion,* meaning the act of. Literally, then, the word means the act of bounding about, limiting around, or separating from. Now this is just what we do when we define a thing properly. We **bound it about, separate it from** everything else, or draw a line mentally around it.

The literal meaning of words may be obtained from any modern dictionary. In "The International" it will usually be found the first thing under the word. In "The Standard" it follows the definition of the word.

2. **The Marks of a Good Definition.** To form an accurate, logical definition of a thing, we must do three things:

1. *Name* the thing to be defined.
2. Put it into the smallest known *class.*
3. Give the *marks,* characteristics, or attributes *which set it off* or distinguish it from all other members of that class.

To illustrate, we may take the definition of an island. *An island is a small body of land surrounded by water.* When we say, *an island,* we

have **named** the thing to be defined. When we say, *is a small body of land,* we have put it into the smallest known **class.** When we say, *surrounded by water,* we have given the **mark,** characteristic, or attribute which separates it from all other members of its class or all other small bodies of land, such as, the cape, promontory, and isthmus.

We must name the thing to be defined, in giving a definition, in order to get it clearly before the mind. It is better to put it into the smallest class because that gives us more information about it and also leaves us fewer individuals or members from which to distinguish it. In defining the *horse,* for example, we may put it into the class **animals** or we may put it into the class **quadrupeds.** It is much better, however, to put it into the smaller class, quadrupeds, for that gives us more information about it; for example, that it is four-footed. It also makes the third step in the definition easier, for we do not then have to distinguish it from bipeds, but only from other quadrupeds. But we must put the thing to be defined into a **known class** whether that class be large or small, because the mind immediately gives to the thing to be defined the attributes of the class into which we put it. If the class be unknown, the mind can have no attributes to give to the thing to be defined. It does not help us to put the thing to be defined into an unknown class. We should test all our definitions by these requirements.

3. **The Place of Grammar in the Language Group.** Grammar belongs to that group of subjects which we call **language studies** because it deals with or has for its subject-matter one phase of language. Any subject which deals with language, or has language for its subject-matter or unit, is a language study. Geography is not a language study because it deals with or has for its subject-matter or unit the facts and phenomena of the earth.

The other subjects of this group of language studies which we study in the public schools are: literature, rhetoric, reading, composition, orthography, orthoepy, and word analysis.

Orthography, orthoepy, and word analysis deal with or have for their subject-matter that unit of language which we call the **word.**

Composition, rhetoric, reading and literature deal with or have for their subject-matter that unit of language which we call **discourse.**

Grammar deals with or has for its subject-matter that unit of language which we call the **sentence.**

We might think, on first thought, that when we are studying "parts of speech" the unit with which we are dealing is the **word.** A little thought will show us, however, that, although we are studying words, the word is not the unit. If we ask what part of speech the word, *fine,* is, we are unable to tell until we see it in a sentence. If we say, *It is a*

fine day, the word, *fine,* is an adjective. In the sentence, *The fine was remitted,* the word, *fine,* is a noun. While in the sentence, *I fine you ten dollars,* the word, *fine,* is a verb. Thus we see that we cannot even tell what part of speech a word is **until we see it in a sentence.**

If we want to know the case of the word, *pen,* we cannot tell until we see the word used in a sentence. In the sentence, *My pen is new,* the word, *pen,* is in the nominative case, while in the sentence, *I hold my pen,* the word, *pen,* is in the objective case. Much more might be said to show that whenever we are dealing with words in the subject of grammar, the sentence is still the unit. We deal with words in grammar only as parts of sentences. In fact, the name "parts of speech," implies that there is a *whole of speech.* The whole of speech in grammar is **the sentence.**

4. **The Distinguishing Mark of Grammar.** The distinguishing mark of grammar, then, is that it has for its subject-matter or unit the sentence. No other language study deals with the sentence in this way, or has the sentence for its subject-matter or unit.

5. **Grammar Defined. Grammar is that language study which has for its subject-matter or unit the sentence.** *Test this definition and all your definitions by the marks of a true definition, as given in Section 2.*

6. Outline of the Language Studies. An outline of the language studies, showing the place of grammar among them, is as follows:

I. DEFINITION. **A language study is a study that has for its subject-matter or unit some phase of language**; as, composition.

II. CLASSES OF LANGUAGE STUDIES ON THE BASIS OF THE UNIT DEALT WITH.

Class A. Dealing with Discourse.
1. Composition and Rhetoric.
2. Reading.
3. Literature.

Class B. Dealing with the Sentence.
1. Grammar.

Class C. Dealing with the Word.
1. Orthography.
2. Orthoepy.
3. Word Analysis.

Chapter II

THE SENTENCE AS A WHOLE

7. The Sentence Defined. If a person meets you on the street and says, *"The tall green tree,"* your mind is not satisfied; you have no complete conception. You have an idea, but your mind naturally thinks, *"Well, what about 'The tall green tree'?"* Your mind is satisfied when the person says, *"The tall green tree was blown down by the storm."*

This last group of words we call a sentence because it **expresses a thought**; the first group of words is not a sentence because it does not express a thought.

A sentence is a group of words which expresses a thought; as, *A soldier must be brave.*

Exercise 1

Tell which of the following groups of words are sentences and which are not. Change the groups of words which are not sentences into sentences by adding words to them:

1. The child in the window.
2. The picture hanging on the wall.
3. The sun is hot.
4. The sun shining in at the window.
5. The girl who tries to paint.

6. The streets are icy.
7. The large star shining in the west.
8. The large star.
9. The large star shining in the west is Venus.
10. The large chair occupied by my father.

Write five sentences about objects which you can see in the room. Write five groups of words which are not sentences. Change these into sentences by adding words to them. Write statements showing how the first groups differ from your sentences.

8. The Thought and the Sentence. The definition of the sentence shows us that it is only an **instrument** to express the thought. The thought is the important thing; the sentence exists for it. If it were not for the thought, we should never need a sentence. This must be true because every instrument depends upon or is determined by the work which it is to do.

Take the garden hoe, for example. It is an instrument. It is made to suit the work which it is to do. Every part and attribute of it depends upon the work which it is to perform. Any question we may ask about it must be answered by the nature of the work which it is to do. Why is the handle five feet in length instead of two? If the handle were only two feet long, one would have to stoop too much in using it. Why is the blade made of metal instead of wood? It must stand hard knocks to

break the clods and stir the soil. Why is the blade sharp? It must cut weeds. We see that everything about this instrument is adapted to the work which it is to do.

In the same way, the sentence is adapted to the expression of the thought. A person could not understand the garden hoe unless he knew about the garden and plants, how they grow, and that they must be cultivated. Nor can a person understand the sentence—the instrument for expressing the thought—until he understands something about the thought.

9. **The Thought Defined.** If we think of that which the word, *roses,* expresses, we have an idea. That which the expression, *red roses* or *large red roses,* expresses is still an idea, though it is more complex than the idea, *roses.* The group of words, *large red roses growing by the window,* expresses only one idea, though it is much more complex than any of the other ideas just mentioned.

Any one of these ideas is a complete mental *act,* but it is **not a thought.** If we think of that which the words, *roses fragrant,* or *roses growing,* express, we still have only ideas. In this case we have two ideas, that expressed by the word, *roses,* and that expressed by the word, *fragrant,* or that expressed by the word, *roses,* and that expressed by the word, *growing.* We do not know whether the ideas, *fragrant* and *growing,* belong to

the idea, *roses,* or not. Other things are *fragrant* and other things perform the act of *growing.*

The expression, *roses growing,* does not express a thought, then, but only two ideas. In order to make a thought out of these two ideas the mind must assert a **relation between them.** It must assert that the idea, *growing,* belongs to the idea, *roses,* or else it must assert that the idea, *growing,* does not belong to the idea, *roses.* If we express this first assertion by means of words, we must have one more word than we have yet used; as, *Roses are growing.* If we express the second assertion, we must have two more words: as, *Roses are not growing.*

This shows us how the mind thinks a thought and what is necessary to the thought. If the mind wishes to think a thought, it begins with some idea about which it can assert another idea; as the idea, *stars.* Then it thinks some attribute or group of attributes; as the idea, *twinkling.* This does not form a thought. To form a thought the mind must in the third place assert a relation between the idea, *stars,* and the idea, *twinkling.* Let us say that, in this case, it asserts the relation, that the idea, *twinkling,* belongs to the idea *stars.* This gives it the thought, *Stars are twinkling.*

The mind performs all these activities so quickly that we do not realize that it has taken these three steps; but, when we analyze the thought carefully, we see that the mind must perform these three acts

or take these three steps every time it thinks a thought. No thought can be formed by the mind with fewer than these **three elements:**

1. An idea about which the mind asserts another idea.

2. An idea which the mind asserts concerning the first idea.

3. The relation between the two ideas.

What, then, is a thought or judgment? **A thought is a mental act in which the mind asserts a relation between ideas;** as, *Snow is white.* The thought is the **mental act,** *Snow is white.*

What is an idea? **An idea is a mental act which may form an element or part of a thought,** such as is expressed in the sentence, *Gold is valuable.* The idea is the **mental act,** *gold* or *valuable* or *is.*

Exercise 2

Think of eight or ten things in your school room; such as, pictures, flowers, and maps. Begin with these ideas; think other ideas which your mind can assert about these ideas; make the assertions, thus forming thoughts.

Show how the mind has constructed the thoughts expressed by the following sentences by pointing out the three steps in the thoughts:

1. Flowers are blooming.
2. Grass is growing.
3. Birds are singing.
4. Streams are flowing.

5. Coal is black.
6. Ice is cold.
7. Rain is falling.
8. Sugar is sweet.
9. Apples are ripe.
10. Pinks are fragrant.

10. The Thought and the Sentence Compared. The differences between the **thought** and the **sentence** brought out in the last two sections are very important. They may be summed up as follows:

The Thought.	The Sentence.
1. The thought is a mental act.	1. The sentence is the expression of a mental act.
2. The thought is a group of related ideas.	2. The sentence is a group of related words.
3. The thought is the end.	3. The sentence is the means or instrument, not the end.
4. The thought is subjective, inside, in the mind.	4. The sentence is objective, outside, on the board or in the book, or in the air if spoken.
5. The thought cannot be known through the senses. We cannot see it or hear it or touch it.	5. The sentence can be known through the senses. We can see it, hear it and touch it.

11. The Elements of the Thought. From what we have already learned about the thought, we can see that every thought must contain **three elements.** In the thought, *The ants are busy,* the

mind begins with the idea, *The ants.* That is the idea about which it thinks or asserts another idea. Then the mind thinks, in connection with it, the idea, *busy.* It holds the two up together, as it were, for comparison. Third, the mind sees the **agreement** between these ideas and asserts that the idea, *busy,* belongs to the idea, *The ants.* This third element is the **relation** between the first idea, *The ants,* and the second idea, *busy.*

In the thought, *Flowers bloom,* we have these same elements. The first idea is the idea, *Flowers.* The second idea, which the mind holds up with this idea for comparison, is the idea, *bloom.* The third idea or element is that this idea, *bloom,* belongs to or this act is performed by the idea, *Flowers.* The mind cannot think a thought with fewer than these **three elements,** and no thought can contain more than these three elements.

Exercise 3

In the thoughts expressed by the following sentences, point out the three elements:

1. Elephants are powerful.
2. Walking is pleasant.
3. Some books are interesting.
4. Men think.
5. Rain falls.

12. **The Elements of the Thought.** The first idea in the thought, the idea with which the mind begins, may be called the **thought subject.**

The second idea in the thought, the idea which the mind compares with the first idea, may be called the **thought predicate.** The third idea in the thought, the relation between the first and the second ideas, may be called the **thought relation.**

The thought subject is the idea about which the mind asserts another idea. In the thought, *The fog is rising,* the thought subject is the idea, *The fog.*

The thought predicate is the idea which the mind asserts of the thought subject. In the thought, *The fog is rising,* the thought predicate is the idea, *rising.*

The thought relation is the relation which the mind asserts between the thought subject and the thought predicate. In the thought, *The fog is rising,* the thought relation is that the idea, *rising,* or the thought predicate, belongs to the idea, *The fog,* or the thought subject. This thought relation is expressed by the word, *is.*

The mind does not always assert that the thought predicate belongs to the thought subject. It may assert that the thought predicate does not belong to the thought subject; as, *This paper is not clean.* In this thought, the mind asserts that the thought predicate, the idea, *clean,* does not belong to the thought subject, the idea, *This paper.*

This fact gives us two kinds of thought relations; one in which the mind asserts that the thought predicate belongs to the thought subject and one in

which the mind asserts that the thought predicate does not belong to the thought subject. We call the first a **relation of agreement.** We call the second a **relation of disagreement.**

Exercise 4

In the thoughts expressed by the following sentences, tell which has a relation of agreement and which a relation of disagreement:

1. Iron is heavy.
2. My pencil is not long.
3. My pen is not good.
4. Jonathan was faithful to David.
5. The lesson was not difficult.

Write five sentences expressing relations of agreement and five which express relations of disagreement.

The mind may see that the thought predicate is a part or an attribute of the thought subject; as, *The man is charitable. The sun shines.* Or it may see that the thought subject is an individual or a class of individuals, and that the thought predicate is an individual or a class of individuals, and that the attributes of the thought predicate belong to the thought subject; as, *Monroe was a statesman. Violets are plants. These men are natives. The Mississippi is the father of waters.* When the mind asserts any of these relations between the thought subject and the thought predicate, we call it a **relation of agreement.**

But the mind may assert just the opposite of this relation. It may assert that the thought predicate does not belong to the thought subject or that the attributes of the thought predicate do not belong to the thought subject; as, *The man is not charitable. The sun does not shine. Monroe was not a statesman. Violets are not minerals. These men are not natives. The Missouri is not the father of waters.*

When the mind asserts any of these relations between the thought subject and the thought predicate we call it a **relation of disagreement.**

13. **The Thought Analyzed.** We may then analyze a thought or judgment as follows: *Webster, the statesman, was a great lawyer.* The thought is the **mental act,** *Webster, the statesman, was a great lawyer,* because it is a mental act in which the mind asserts a relation between ideas. The thought subject is the **idea,** *Webster, the statesman,* because it is an idea about which the mind asserts another idea. The thought predicate is the **idea,** *a great lawyer,* because it is the idea which the mind asserts of the thought subject. The thought relation is one of agreement because the attributes of the thought predicate belong to the thought subject.

Exercise 5

Analyze the thoughts expressed by the following sentences:

1. The climate of California is mild.
2. The snow was melting from the mountains.
3. The flowers were springing up everywhere.
4. Chaucer was the father of English poetry.
5. Tobacco is harvested in the latter part of August.
6. We camped on Moosehead lake.
7. The boys rowed the boat down the stream.
8. The cave was very damp.

14. The Parts of the Sentence. We have now seen that the thought always consists of three elements; that the sentence is the instrument for expressing the thought; that the instrument is always adapted to the work which it is to do; and that the sentence is, therefore, adapted to the thought. The sentence must then have three parts corresponding to or expressing the three elements of the thought. If you will refer to Section 10, you will see that this is the only way in which the sentence and the thought are alike. The thought has **three elements**; the sentence has **three parts.** This is the only way they can be alike.

That part of the sentence which corresponds to or expresses the thought subject we call the **subject** of the sentence. That part of the sentence which corresponds to or expresses the thought predicate we call the **predicate** of the sentence. That part of the sentence which corresponds to or expresses the thought relation, we call the **copula** of the sentence.

In the sentence, *Dark clouds were overhead*, the

subject of the sentence is the words, *Dark clouds,* because they express the thought subject. The predicate of the sentence is the word, *overhead,* because it expresses the thought predicate. The copula of the sentence is the word, *were,* because it expresses the thought relation.

15. **The Parts of the Sentence Defined.** We may then form the following definitions:

1. **The subject of the sentence is the word or group of words which expresses the thought subject;** as, in the sentence, *Milk is white,* the subject is the word, *Milk.*

2. **The predicate is the word or group of words which expresses the thought predicate;** as, in the sentence, *Storms are frightful,* the predicate is the word, *frightful.*

3. **The copula is the word or group of words which expresses the thought relation;** as, in the sentence, *The righteous man is exalted,* the copula is the word, *is.*

16. **Why Every Sentence in the English Language Must Have These Three Parts.** Every person who wishes to master the English sentence should know, first of all, the following facts:

1. The verb, *be,* in all its forms, *be, am, is, are, art, was, wast, were, wert,* and *been,* is the only **pure verb** in the English language.

NOTE: Section 16 may simply be carefully read at first. In connection with the study of the pure verb, return to it for more careful consideration.

2. We mean by saying it is the only **pure verb** that it is the only verb in the English language which always expresses the **thought relation** and never expresses anything else. The verb, *be,* with its modifiers and auxiliaries, if it has any, is *always* the copula of the sentence, and never anything else. It and its modifiers are never a part of the predicate of the sentence. At one time in the history of the language, the verb, *be,* had the power to express an attribute. It then meant *exists.* The sentence, *God is,* at the time at which it was written, meant, *God exists.* We do not so use this verb now. It has lost all power to express an attribute, and has now come to be used as a mere connective or copula between the subject and the predicate. Whenever we find any form of this verb in the sentence, then, we may be *sure* that it, with its auxiliaries and modifiers, if it has any, is the **copula** of the sentence.

3. Sometimes other verbs, such as, *become, grow, get, turn, remain, continue, stay, seem, appear, look, sound, smell, feel, stand, sit, go,* and *move,* are used in the sentence with the **force of a pure verb**; as, *The field* **looks** *green. The child* **feels** *sick.*

In such cases these verbs are the copulas of the sentences. But these verbs are not always used in this way.

4. Every other verb in the English language may be **expanded** into some form of the verb, *be,* and another word, usually the present participle,

which expresses the attribute or thought predicate or the principal part of the thought predicate; as,

1. *They beg* is equal to *They* **are** *beggars* or *They* **are** *begging.*

2. *They may write* is equal to *They* **may be** *writing.*

3. *He must go* is equal to *He* **must be** *going.*

4. *She does study* is equal to *She* **does be** *studying.*

5. *We do insist* is equal to *We* **do be** *insisting.*

6. *The boy had gone* is equal to *The boy* **had been** *going.*

7. *They have studied* is equal to *They* **have been** *studying.*

8. *His brother will have departed* is equal to *His brother* **will have been** *departing.*

In the above sentences the part in black faced type in each case is the **copula.** It is clear, therefore, that every sentence in the English language not only may have three parts, but every sentence must have, either *actually* in it or *implied* in it, these three parts: **subject, predicate,** and **copula.**

To say that a sentence has three parts, however, is not the same as to say it has three words in it. Sometimes, as we have just seen, one word performs two offices in the sentence. In the sentence, *They beg,* the word, *beg,* expresses the thought relation and the thought predicate. Thus it performs two offices in the sentence, or stands for two parts of the sentence. These two parts of the sentence

may be shown by expanding the word, *beg,* into its equivalent expression, *are beggars,* or *are begging.* Now the sentence has three visible or audible parts, *They are begging.* A sentence may have only one visible or audible part; as, *March.* Yet this sentence contains three parts, for there is a subject understood, the word, *you.* The sentence means, *You march.* Then the word, *march,* performs two offices. It expresses the thought relation and the thought predicate and may be expanded into the expression, *be marching.* The sentence, *March,* then really means, *You be marching,* and in this we have three visible or audible parts. No matter how many or how few words a sentence may contain, it is always made up of three parts: **subject, predicate** and **copula.**

Exercise 6

Analyze the thoughts expressed by the following sentences, by giving the thought subject, the thought predicate, and the thought relation of each, with the reason in each case. Then analyze the sentences by giving the subject, predicate, and copula of each, with a reason in each case. Let your language in the analysis show clearly the distinction between the sentence and the thought.

To make this point clearer, let us analyze these sentences:

Model for the Analysis of the Thought.

I. The King was silent.

The thought is the **mental act,** *The King was*

silent, because it is a mental act in which the mind asserts a relation between ideas. The thought subject is the **idea,** *The King,* because it is the idea about which the mind asserts another idea. The thought predicate is the **idea,** *silent,* because it is the idea which the mind asserts of the thought subject. The thought relation is one of **agreement** because the thought predicate belongs to the thought subject.

MODEL FOR THE ANALYSIS OF THE SENTENCE.

II. The King was silent.

The sentence is the **group of words,** *The King was silent,* because it is a group of words which expresses a thought. The subject of the sentence is the **words,** *The King,* because they express the thought subject. The predicate is the **word,** *silent,* because it expresses the thought predicate. The copula is the **word,** *was,* because it expresses the thought relation.

III. Columbus discovered America.

The sentence is the **group of words,** *Columbus discovered America,* because it is a group of words which expresses a thought. The subject of the sentence is the **word,** *Columbus.* because it expresses the thought subject. The predicate is the **words,** *discovered America,* because they express the thought predicate. The copula is *implied* in the **word,** *discovered.* If it were expanded, it would be *was discovering.* The copula is then the **word,** *was,* because it expresses the thought relation.

Sentences To Be Analyzed.

1. The Puritans were strict.
2. Coal is a mineral.
3. My uncle's farm is fertile.

4. We enjoyed a moonlight sail.
5. Coasting is dangerous.
6. The natives enjoy climbing mountains.
7. A prairie fire is an impressive sight.
8. The village street leads past the church.
9. The Van Tassel homestead was not large.
10. A New England kitchen has a thrifty appearance.

Review

Read each sentence in the following paragraph and think the thought expressed by it. Give the three elements of the thought. Give the three parts of the sentence.

This was to be our visiting day. The next that came was Mr. Burchell, who had been at the fair. He brought my little ones a pennyworth of gingerbread each, which my wife undertook to keep for them, and give them by letters at a time. He brought my daughters also a couple of boxes, in which they might keep wafers, snuff, patches, or even money when they got it. My wife was unusually fond of a weasel-skin purse as being the most lucky; but this by the by.

—*Goldsmith.*

The Second Section

Chapter III

CLASSES OF SENTENCES

17. **On the Basis of their Meaning or Chief Purpose.** Sentences are used to awaken thoughts in the mind. Whenever you use a sentence, you wish to produce some effect upon another mind.

Examine the following sentences to see if you can state the chief purpose of each. What would you expect to accomplish with them?

1. London is the largest city in the world.
2. Is London the largest city in the world?
3. Find the population of London for your next lesson.
4. What a large city London is!

1. The chief purpose of the first sentence is to **give information** to the mind.

2. The chief purpose of the second sentence is to **obtain information** from the mind.

3. The chief purpose of the third sentence is to have the mind **act**, to cause it to **do something.**

4. The chief purpose of the fourth sentence is to **awaken emotion.** It awakens the emotion of surprise at the size of the city of London.

This difference in the chief purpose of sentences gives us **four classes** on that basis. We call the first a **Declarative sentence**; the second,

an **Interrogative sentence**; the third, an **Imperative sentence**; and the fourth, an **Exclamatory sentence**.

18. **These Classes Defined.** The four classes of sentences may be defined as follows:

1. A **Declarative sentence** is a sentence whose chief purpose is to give information; as, *The first man was Adam.*

2. An **Interrogative sentence** is a sentence whose chief purpose is to obtain information; as, *Who was the first woman?*

3. An **Imperative sentence** is a sentence whose chief purpose is to move the will; as, *Read the first stanza of the poem.*

4. An **Exclamatory sentence** is a sentence whose chief purpose is to awaken emotion; as, *Alas! That we should fail!*

Exercise 7

Classify the following sentences on the basis of their chief purpose and give your reasons:

1. Constant dropping wears away stones.
2. Tom rowed with untired vigor, and with a different speed from poor Maggie's. —*Eliot.*
3. Mercy, sir, how the folks will talk of it!
4. Men's evil manners live in brass, their virtues we write in water.
5. Come, Rollo, let us take a walk.
6. Why was the French Revolution so bloody and destructive?

7. Be clean, for the strength of the hunter is known by the gloss of his hide. —*Kipling.*

8. Honey from out the quarreled hive I'll bring.

9. Lead us to some far-off sunny isle.

10. Where are you going, my pretty maid?

11. "The Dwarf asked, "Who is my master?"

12. Toussaint wrote to Napoleon, "Sire, I am a French citizen; have I ever broken a law?"

13. Tell me what you like and I will tell you what you are. —*Ruskin.*

14. "Think you, Abel," said Paul at last, "that the storm drove thither?"

15. The way was long, the wind was cold
The minstrel was infirm and old. —*Scott.*

Write five declarative sentences about facts in history. Write five interrogative sentences asking for information in geography. Write five imperative sentences which may be used by the teacher. Write five exclamatory sentences which may be used in climbing mountains, at a circus, at a base ball game.

Exercise 8

19. Arrangement of the Sentence. *Point out the subject, predicate, and copula in each of the following sentences:*

1. I am a poor man.
2. Who will help me?
3. Every man's task is his life preserver.
4. The devil can catch a lazy man with a bare hook.
5. When did the leopard ever change his spots?
6. Can one stop the current of a river?

7. How beautiful is white-winged peace!
8. How beautiful upon the mountains are the feet of him that bringeth glad tidings!
9. Great is Diana of the Ephesians.
10. Charity begins at home.
11. Am I required to go?

20. Arrangement Defined. In which kind of sentence in the preceding list does the subject usually come first, the copula next, and the predicate last? Is this always true? Notice sentence 9. In what kind of sentence does the copula sometimes come first? Notice sentence 11. Does the predicate of the sentence ever come first? Notice sentence 8. Sum up your observations on the sentences.

The arrangement of the sentence is the order in which the parts occur in it; as, *The Romans conquered the world. Is the room warm? Whose book have you?*

21. Kinds of Arrangements. In the sentence, *Poe was the father of the short story,* what is the order of the subject, predicate, and copula? We call this **natural** or regular arrangement. In what order are the subject, predicate, and copula when a sentence is in its natural order?

In the sentence, *Great was the fall of Rome,* what is the order of the subject, predicate, and copula? Does the copula ever come first in the sentence? Illustrate. We call this arrangement of the sen-

tence **inverted** arrangement. In what order are the subject, predicate, and copula when a sentence is inverted arrangement?

Natural or **regular arrangement** is that arrangement in which the subject comes first in the sentence, the copula next, and the predicate last; as, *David was the champion of Israel.*

Inverted arrangement is any arrangement of the parts of a sentence other than the natural; as, *Holy art thou, oh, Lord of Hosts!*

Arrange the sentences in the following extract from "Evangeline" in their natural order:

Fair was she to behold, that maiden of seventeen summers,
Black were her eyes as the berry that grows on the thorn by the wayside,
Black, yet how softly they gleamed beneath the brown shade of her tresses!
Sweet was her breath as the breath of kine that feed in the meadow,
When in the harvest heat she bore to the reapers at noontide
Flagons of home-brewed ale, ah! fair in sooth was the maiden.
Fairer was she when, on Sunday morn, while the bell from its turret
Sprinkled with holy sounds the air, as the priest with his hyssop
Sprinkles the congregation, and scatters blessings among them.
But a celestial brightness, a more ethereal beauty,
Shone on her face and encircled her form, when after confession,

Homeward serenely she walked with God's benediction upon her.

When she had passed, it seemed like the ceasing of exquisite music. —*Longfellow.*

Exercise 9

Show what the arrangement of each of the following sentences is, and notice the punctuation:

1. Thou shalt not steal.
2. Who killed Cock Robin?
3. Wait until you can see the whites of their eyes.
4. O what a rapturous cry!
5. Alas! that thou shouldst die!
6. Oh, where shall rest be found!
7. Whom were you seeking?
8. Is the world round?
9. In the city, Wilfred was discontented.
10. The Puritan prostrated himself in the dust before his Maker, but he set his foot on the neck of his king.

—*Macaulay.*

22. **Punctuation and Capitalization.** By examining the sentences in the preceding lists, we may note the following:

The first word of every sentence begins with a capital letter.

The Declarative and Imperative sentences close with the period (.).

The Interrogative sentence closes with the interrogation point (?).

The Exclamatory sentence closes with the exclamation point (!).

In the exclamatory sentence, we often have a

word which expresses emotion. It is called an interjection. Point out the interjections in the preceding list of sentences. Notice the punctuation marks after the interjections.

1. When the interjection and the remainder of the sentence unite closely to express the **same emotion,** no mark of punctuation follows the interjection; as, *Oh for a lodge in some vast wilderness!*

2. When the interjection and the remainder of the sentence **do not unite** very closely to express the same emotion, the interjection is followed by the comma (,); as, *Oh, how happy I am!*

3. When the interjection expresses an emotion **different** from the thought expressed by the remainder of the sentence, the interjection should be followed by an exclamation point (!); as, *Alas! what a terrible accident!*

Exercise 10

Punctuate and capitalize the following sentences, and give your reasons:

1. fie on him
2. the natives gathered around him
3. call the guard
4. oh that those lips had language
5. is the young man safe
6. oh for a kindly touch from that pure flame
7. oh what a fall was there my countrymen
8. the spirit is willing but the flesh is weak
9. alas what mortal terror we are in

10. where was Columbus born
11. and hark how clear bold Chanticleer
warmed with the new wine of the year
tells all in his lusty crowing —*Lowell.*
12. give me of your bark O Birch-tree

Review and Work in Composition

TO THE FRINGED GENTIAN

Thou blossom bright with autumn dew,
And colored with the heaven's own blue,
That openest when the quiet light
Succeeds the keen and frosty night.

Thou comest not when violets lean
O'er wandering brooks and springs unseen,
Or columbines, in purple dressed,
Nod o'er the ground-bird's hidden nest.

Thou waitest late and com'st alone,
When woods are bare and birds are flown,
And frosts and shortening days portend
The aged year is near his end.

Then doth thy sweet and quiet eye
Look through its fringes to the sky,
Blue—blue—as if that sky let fall
A flower from its cerulean wall.

I would that thus, when I shall see
The hour of death draw near to me,
Hope blossoming within my heart,
May look to heaven as I depart. —*Bryant.*

Learn all you can about the fringed gentian from the poem. What color is it? When does it

bloom? Does it close at night and open in the morning? Note lines three and four of the first stanza. With what other flowers does the author contrast it? How? What is the "ground-bird"? With what is the year compared? Explain the fourth stanza in your own words. What is a "cerulean wall"? What wish does the author express in the last stanza?

Did you ever see a fringed gentian? Learn all you can about the flower from sources other than the poem.

Write one-page papers on one or two of the following topics:

1. Why is the fringed gentian so highly prized?
2. The Gentian and its Spring rivals; a comparison.
3. Glimpses of Spring and Autumn. (Enlarge some of the scenes suggested by the poem.)
4. The Gentian and the Poet's wish.

Chapter IV

CLASSES OF SENTENCES

23. On the Basis of Number and Relation of the Thoughts Expressed, or the Form. *Examine the following sentences carefully. Tell how many thoughts each expresses. Give the elements of each thought. Give the parts of each sentence or clause. When the sentence expresses more than one thought, try to state the relation between the thoughts. Is one thought a part of the other? Is it a part of the thought subject, or the thought predicate, or the thought relation of the other; or is neither thought a part of the other?*

1. Washington, the father of his country, was our first president.

2. Washington, who was the father of his country, was our first president.

3. Washington was the father of his country, and he was our first president.

We notice that the first of these sentences expresses only a single thought subject, a single thought predicate, and a single thought relation. In other words, it expresses only **one thought**. We call this kind of sentence a **simple sentence.**

The second sentence expresses two thought

subjects, two thought predicates, and two thought relations. In other words it expresses **two thoughts.** The first thought is expressed by the words, *Washington was our first president.* Give the elements of this thought and then the parts of the clause. The second thought is expressed by the words, *Who was the father of his country.* Give the elements of this thought and then the parts of the clause. We notice, however, that the second thought is a part of the thought subject of the first thought. Sometimes the second thought is a part of the thought predicate or the thought relation of the first thought. When a thought is a **part of** one of the elements of another thought, we call it a **subordinate thought,** or we say that the thoughts expressed by such a sentence are of **unequal rank.** The first thought expressed by this second sentence we call a **principal thought** because it does not depend upon or is not a part of any other thought. We call this kind of a sentence a **complex sentence.**

The third sentence in the list also expresses two thoughts. The first thought is expressed by the words, *Washington was the father of his country.* Give the elements of this thought and then the parts of the clause. The second thought is expressed by the words, *he was our first president.* Give the elements of this thought and then the parts of the clause. In this particular it is like the second sentence and differs from the first sentence. It

differs from the second sentence, however, in that neither one of these thoughts is *a part* of the other. We say that they are **independent thoughts** or thoughts of **equal rank** because neither one is dependent upon or forms a part of the other. We call this kind of a sentence a **compound sentence.**

24. **Simple, Complex and Compound Sentences Defined.** From what we have said in the last section, we may form the following definitions:

1. **A simple sentence is a sentence which expresses a single thought;** as, *Gold glitters.*

2. **A Complex sentence is a sentence which expresses one principal thought and one or more subordinate thoughts;** as, *Gold, which is valuable, glitters when held in the sunlight.*

3. **A Compound sentence is a sentence which expresses two or more independent thoughts of equal rank;** as, *Gold glitters in the sunlight and it is valuable.*

25. **The Clause Defined.** We may also see from the last two Sections that a clause is very much like a sentence. It expresses a thought and like the sentence it has a subject, predicate and copula. But it is *always* a part of a sentence.

A clause is a group of words, composed of a subject, predicate and copula, which is a part of a sentence; as, *The Charter Oak, which was blown down in a storm, was an historic landmark.* This sentence contains two clauses. The first clause

20635

is the words, *The Charter Oak was an historic landmark.* The second clause is the words, *which was blown down in a storm.*

Exercise 11

Take your dictionaries and find the literal meaning of the words **simple, complex** *and* **compound** *as indicated in Section 1. Do the literal meanings of these words help you to understand these kinds of sentences? Why?*

Analyze the following thoughts and sentences according to the following scheme:

CLASSIFY THE SENTENCES ON THE TWO BASES WHICH WE HAVE SO FAR DISCOVERED, THAT IS, ON THE BASIS OF CHIEF PURPOSE AND THE BASIS OF THE NUMBER AND RELATION OF THOUGHTS EXPRESSED, STATE THE BASIS IN EACH CASE AND GIVE THE REASONS FOR YOUR CLASSIFICATION.

I. IF THE SENTENCE IS A SIMPLE SENTENCE:

(a) *Give the elements of the thought expressed by it with reasons for each.*

(b) *Give the parts of the sentence with reasons for each.*

II. IF THE SENTENCE IS COMPLEX:

(a) *Give the elements of the entire thought with reasons.*

(b) *Give the parts of the entire sentence with reasons.*

(c) *Give the words which express the principal thought.*

1. *Give the elements of the principal thought.*
2. *Give the parts of the principal clause.*

(d) *Give the words which express each subordinate thought.*

1. *Give the elements of each subordinate thought.*
2. *Give the parts of each subordinate clause.*

III. If the sentence is compound:

(a) *Give the words which express each independent thought.*

1. *Give the elements of each independent thought with reasons.*
2. *Give the parts of each independent clause with reasons.*

(b) *Give the words which express each subordinate thought, if any.*

1. *Give the elements of each subordinate thought.*
2. *Give the parts of each subordinate clause.*

1. Genius can breathe freely only in the atmosphere of freedom.

2. The pitch of the musical note depends upon the rapidity of vibration.

3. We can easily prove that the earth is a sphere.

4. They who are accompanied by noble thoughts are never alone.

5. Blessed is the man who has nothing to say and who insists upon not saying it.

6. William Cullen Bryant was born at Cummington, Massachusetts, November 3, 1794.

7. *The Embargo* was published in Boston in 1809, and was written when Bryant was only thirteen years old.

8. The Catskill Mountains have always been a region full of fable. —*Irving.*

9. He was accustomed to tell his story to every stranger that arrived at Mr. Doolittle's hotel. —*Irving.*

10. Rip's story was soon told for the whole twenty years had been to him but as one night. —*Irving.*

11. Many birds have different tones for various phases of their emotions.

12. Song sometimes seems to have in it the element of rejoicing in anticipation.

13. There is a power whose care
Teaches thy way along that pathless coast.
—*Bryant.*

14. Vainly the fowler's eye
Might mark thy distant flight to do thee wrong.
—*Bryant.*

15. All that breathe will share thy destiny.
—*Bryant.*

16. I have heard that nothing gives an author so great pleasure as to have his works respectfully quoted by other learned authors. —*Franklin.*

17. Silently, one by one, in the infinite meadows of heaven, blossomed the lovely stars. —*Longfellow.*

18. This pleasure I have seldom enjoyed.

19. Example appeals not to our understanding alone, but it awakens our passions likewise.

20. If thou didst ever thy dear father love, revenge his foul and most unnatural murder. —*Shakespeare.*

21. The strength he gains is from the embrace he gives.

22. If you blow your neighbor's fire, do not complain if the sparks fly in your face.

23. Do not measure other people in your half bushel.

24. There is no flock, however watched and tended,
But one dead lamb is there!
There is no fireside, howsoe'er defended,
But has one vacant chair! —*Longfellow.*

25. Thou lingering star, with lessening ray,
That lov'st to greet the early morn.
Again thou usherest in the day
My Mary from my soul was torn. —*Burns.*

26. Lightly and brightly breaks away
The morning from her mantle gray.

27. Softly sweet in Lydian measures,
Soon he soothed his soul to pleasures;
War, he sung, is toil and trouble;

Honor but an empty bubble. —*Dryden.*

28. 'Tis an old maxim in the schools,
That flattery's the food of fools;
Yet now and then your men of wit
Will condescend to take a bit. —*Swift.*

29. 'Tis with our judgments as our watches; none
Are just alike, yet each believes his own. —*Pope.*

30. Love is the ladder on which we climb
To a likeness with God. —*Pope.*

31. Heaven from all creatures hides the book of fate,
All but the page prescribed, their present state.
. . . —*Pope.*

32. Faith builds a bridge across the gulf of death.

Exercise 11-B

Notice the simple, complex and compound sentences in the extract from Hawthorne's "My Visit to Niagara", on page 68. How many do you find of each? How are they distributed through the paragraph? What is the advantage of this variety of sentences?

Paragraph I. Simple Sentence.

Rip entered the house. It was empty, forlorn and apparently abandoned. The desolation overcame all of his connubial fears. He called loudly for his wife and children. The lonely chambers rang for a moment with his voice. Then all again was silence. He hurried forth and hastened to his old resort, the village inn. It, too, was gone. —*Irving.*

Paragraph II. Complex Sentence.

As they descended, Rip every now and then heard long rolling peals like distant thunder, that seemed to issue from

a deep ravine, or rather cleft, between lofty rocks, toward which their rugged path conducted. Supposing it to be the muttering of one of those transient thunder-showers which often take place in mountain heights, he proceeded.

—*Irving.*

PARAGRAPH III. COMPOUND SENTENCE.

They were dressed in quaint, outlandish fashion; some wore short doublets; others jerkins with long knives in their belts; and most of them had enormous breeches of similar style with those of the guide. Their visages, too, were peculiar: one had a large head, broad face, and small, piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white sugar-loaf hat, set off with a little red cock's tail.

—*Irving.*

Study the above paragraphs of simple, complex and compound sentences. What effect on the mind have the different forms of the sentence? Which is most dramatic? Which is clear, but sometimes contains many thoughts? Which smooth and graceful, but involved?

Write a paragraph relating some experience of your own. Write it first using all simple sentences. Improve the smoothness by changing some of the sentences to complex and some to compound sentences. See that all three kinds are represented.

The Third Section

Chapter V

THOUGHT MATERIAL OR IDEAS

26. What We Have Learned. From the preceding chapters we know the nature of a **thought** and the nature of a **sentence.** We know that the sentence expresses the thought and that the sentence takes different forms to make different impressions upon the mind or to express different thoughts. This gives us different kinds or classes of sentences. We know that each thought is made up of **three elements** and that each sentence contains **three parts,** subject, predicate, and copula, corresponding to or expressing the three elements of the thought.

27. The Use of Words. We now find, however, that these **organic parts** of the sentence, the subject, predicate, and copula, are made up of smaller units which we call **words.** Subjects are not all alike; predicates are not all alike; nor are copulas all alike. We cannot understand words, however, until we understand that which the word expresses, the **idea,** just as we saw that in order to understand the sentence, we must understand the **thought** which it expresses. The **word** is an instrument for expressing the idea just as the

sentence is the instrument for expressing the thought.

Examine the **ideas** expressed by the words in the following sentence to see if they are all alike. How do they differ? Notice how the mind uses the ideas in constructing thoughts: *Jefferson, the author of the Constitution, was a great statesman.*

In studying the ideas expressed by the words in this sentence, you will notice that the mind cannot use all of them in the same way in constructing a thought. Take, for example, the idea expressed by the word, *Jefferson.* You will notice that it is an idea which may be made the subject of a thought. We may think or affirm or assert another idea of it. We may think, *Jefferson is dead,* or *Jefferson was independent in his thought.*

We call such an idea an **object of thought.** The ideas, *author, Constitution* and *statesman* are also objects of thought because the mind may assert other ideas of these.

There are no other ideas expressed in the sentence about which the mind can assert another idea. The mind cannot assert another idea about the ideas *the, of, was, a,* and *great.* These are not ideas which can be made subjects of thoughts.

Now if we think carefully about the **idea** expressed by the word, *great,* we see that it is an idea which always belongs to **another idea.** We cannot find a *great* by itself. In this case, the idea, *great,* belongs to the idea *statesman.*

The ideas, *the* and *a,* are like the idea, *great.* These are ideas by means of which the mind distinguishes one idea from another. We call such ideas **attributes.** How do you distinguish a chair from a table, a knife from a pen?

If we take the idea expressed by the word, *is,* we can easily see that it is not an object of thought, because the mind cannot assert another idea of it; nor is it an attribute because it does not belong to any other idea. We cannot have an *is* pen or an *is* knife. The idea, *is,* is merely the **connection** which the mind sees to exist between the thought subject, *Jefferson, the author of the Constitution,* and the thought predicate, *a great statesman.* The idea, *of,* is also an idea of relation. It is merely the connection which the mind sees to exist between the idea, *author,* and the idea, *Constitution.* If I hold a book just above the table, the idea, *above,* is the connection which my mind sees to exist between *the book* and *the table.* If I hold it under the table, the idea, *under,* is the idea of connection which my mind sees to exist between the two. If I place it upon the table the idea, *upon,* is the connection, and so on. We call these ideas **ideas of relation.** Find ten ideas of relation expressed in the sentences in Exercise 10.

28. **Ideas Defined. An idea is any mental activity simpler than a thought.** An idea is any component element of a thought; as, *The sun is*

ninety-two million miles distant. Every word in this sentence expresses an idea. Sometimes two or more words express an idea, though in this case, the idea is complex, composed of one principal idea and other subordinate ideas belonging to it. The words, *The sun,* in this sentence express such a complex idea; so do the words, *ninety-two million miles distant.*

An object of thought is an idea about which the mind can assert another idea; as, *Snow is composed of little crystals.* The objects of thought are the ideas, *Snow* and *crystals.*

An attribute is an idea by which the mind distinguishes other ideas; as, *The Mississippi, the largest river in the United States, flows into the Gulf of Mexico.* The attributes are the ideas, *The, largest,* and *flows.*

An idea of relation is the connection which the mind sees to exist between other ideas; as, *The scenery of the Rocky Mountains is unsurpassed.* The ideas of relation are the ideas, *of* and *is.*

These are all the kinds of ideas which the mind uses in constructing thoughts.

Exercise 12

Classify the ideas expressed by the words in the following sentences, giving reasons:

Model: *Elephants are powerful animals.* The idea *Elephants* is an object of thought because it is an idea about

which the mind can assert another idea. The idea *are* is an idea of relation, because it is the connection which the mind sees to exist between other ideas. The idea *powerful* is an attribute because it is an idea by which the mind distinguishes another idea.

I. *Find all the objects of thought expressed in the following sentences, and give reasons:*

1. This plant came from Palestine.
2. The people watched them in silence.
3. He of the rueful countenance answered without delay.
4. Like the leaves of the forest when summer is green,
   That host with their banners at sunset were seen;
   Like the leaves of the forest when autumn hath blown,
   That host on the morrow lay withered and strown.
   —*Byron.*

II. *Find all the attributes expressed in the following sentences, and tell why they are attributes:*

1. Truth crushed to earth will rise again.
2. The smooth glass is transparent.
3. The running stream murmurs sweetly.
4. The morns are meeker than they were,
   The nuts are getting brown;
   The berry's cheek is plumper,
   The rose is out of town.

5. The maple wears a gayer scarf,
   The field a gayer gown.
   Lest I should be old-fashioned,
   I'll put a trinket on. —*Dickinson.*

III. *Find all the ideas of relation expressed in the following sentences, and tell why they are ideas of relation:*

1. The red sky is beautiful.
2. The rushing storm is frightful.
3. The sun is set; the swallows are asleep;
   The bats are flitting past in the gray air;
   The slow, soft toads out of damp corners creep,
   And evening's breath, wandering here and there
   Over the quivering surface of the stream,
   Wakes not one ripple from its silent dream.

—*Shelley.*

IV. *Classify the ideas expressed by the words in the following sentences, and give reasons:*

1. By fairy hands their knell is rung;
   By forms unseen their dirge is sung;
   There Honour comes, a pilgrim gray,
   To bless the turf that wraps their clay;
   And Freedom shall awhile repair
   To dwell a weeping hermit there.

—*Collins.*

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

—*Whittier.*

Review and Work in Composition

Song of the Chattahoochee.

Out of the hills of Habersham,
Down the valleys of Hall,
I hurry amain to reach the plain,

Run the rapid and leap the fall,
Split at the rock and together again,
Accept my bed, or narrow or wide,
And flee from folly on every side
With a lover's pain to attain the plain
Far from the hills of Habersham,
Far from the valleys of Hall.

All down the hills of Habersham,
All through the valleys of Hall,
The rushes cried, *Abide, abide,*
The wilful waterweeds held me thrall,
The laving laurel turned my tide,
The ferns and the fondling grass said *Stay,*
The dewberry dipped for to work delay,
And the little reeds sighed, *Abide, abide,*
Here in the hills of Habersham,
Here in the valleys of Hall.

High o'er the hills of Habersham,
Veiling the valleys of Hall,
The hickory told me manifold
Fair tales of shade, the poplars tall
Wrought me her shadowy self to hold.
The chestnuts, the oak, the walnut, the pine,
Overleaning with flickering meaning and sign,
Said, *Pass not, so cold, these manifold*
Deep shades of the hills of Habersham,
These glades in the valleys of Hall.

And oft in the hills of Habersham,
And oft in the valleys of Hall,
The white quartz shone, and the smooth brook-stone
Did bar me of passage with friendly brawl,
And many a luminous jewel lone

—Crystals clear or a-cloud with mist,
Ruby, garnet and amethyst—
Made lures with the lights of streaming stone
In the clefts of the hills of Habersham,
In the beds of the valleys of Hall.

But oh, not the hills of Habersham,
And oh, not the valleys of Hall
Avail: I am fain for to water the plain.
Downward the voices of Duty call—
Downward, to toil and be mixed with the main,
The dry fields burn and the mills are to turn,
And a myriad flowers mortally yearn,
And the lordly main from beyond the plain,
Calls o'er the hills of Habersham,
Calls through the valleys of Hall.

—*Lanier.*

Do you like the poem? Why? Explain the thought of it in your own words. With what difficulties does the stream meet in reaching "the main"? What human qualities does the stream exhibit? What is the work of the stream as expressed in the last stanza? Does this poem contain a lesson for people? Write one-page papers in answer to two or three of the above questions.

Chapter VI

WORDS

29. **The Word Defined.** We have seen in the preceding chapter that a word is the expression of an idea. This is not an accurate definition, however, for sometimes a **group of words** expresses an idea; as, *Our friends started in the morning.* The expression, *in the morning,* expresses an idea of **time.** Sometimes, too, a word expresses more than one idea; as, *The sun shines.* The word, *shines,* expresses the thought relation and the thought predicate. We can see that it expresses **two ideas,** because it is equivalent to the expression, *is shining.* Here the word, *is,* expresses one idea, and the word, *shining,* expresses another. There are some words also which do not express ideas, as we shall see later on; but for all practical purposes we may say: **A word is a symbol which expresses an idea.** This is its usual function.

30. **Classes of Words.** We have seen in the preceding chapter that there are three great classes of ideas: **objects of thought, attributes,** and **ideas of relation.** Since words are the instruments to express ideas, just as sentences are the instruments to express thoughts, we must have

three great classes of **words**; one to express objects of thought, one to express attributes, and one to express ideas of relation. In this sentence, *The stars are beautiful,* the word, *stars,* expresses an object of thought. In the sentence, *He is my friend,* the words, *he, my,* and *friend,* express objects of thought. We call such a word a **substantive word.**

A substantive word is a word which expresses an object of thought; as, **Franklin** *wrote good* **English.**

In the sentence, *The tall man walked rapidly home,* the words, *the, tall, walked,* and *rapidly,* express attributes. We call such words **attributive words.**

An attributive word is a word which expresses an attribute; as, *The* **white** *roses are* **fragrant.**

In the sentence, *The water flows through the mill by the river, and it is turning the machinery,* the words, *through, by, and,* and *is,* express ideas of relation. We call such words **relational words.**

A relational word is a word which expresses an idea of relation; as, *The mill will never grind* **with** *the water which* **is** *past.*

Exercise 13

In the following sentences, point out the substantive, attributive, and relational words, giving reasons for each:

1. The inventions of paper and the press have put an

end to all these restraints; they have made everyone a writer, and enabled every mind to pour itself into print, and diffuse itself over the whole intellectual world. The consequences are alarming. The stream of literature has swollen into torrent, augmented into a river, expanded into a sea. —*Irving.*

2. He may live without books,—what is knowledge but grieving?
   He may live without hope,—what is hope but deceiving?
   He may live without love,—what is passion but pining?
   But where is the man who can live without dining?
   —*Owen Meredith.*

31. Substantive Words: Nouns and Pronouns. *Examine the italicized substantive words in the following sentences:*

1. The *knife* is on the table.
2. The *book* is on the table.
3. The *pen* is on the table.
4. *It* is on the table.

When we use the substantive words, *knife, book,* or *pen,* we know just what object is on the table because these words **name** the objects of thought which they express. When we use the substantive word, *it,* we are not sure just what object is on the table. We know that some object is on the table, for the word, *it,* expresses an object of thought, but it might be the pen, the book, or the knife, or any other object of thought, because the word, *it,* does *not name* the object of thought which it expresses.

This difference in the way in which substantive words express objects of thought gives us two classes of them, namely, **nouns** and **pronouns.**

A noun is a substantive word which expresses an object of thought by naming it; as, **Senators** *are elected by the legislature.*

A pronoun is a substantive word which expresses an object of thought without naming it; as, **They** *are elected for two years.*

Exercise 14

Point out the nouns and pronouns in the following sentences. Give your reasons in each case:

1. Life, we've been long together;
   Through pleasant and through cloudy weather.
2. '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 "goodnight,"
   But in some brighter clime
   Bid me "good-morning!"
   —*Mrs. Barbauld.*
3. You should never despair of truth.
4. They, themselves, welcomed us gladly.
5. I talk half the time to find out my own thoughts, as a schoolboy turns his pockets inside out to see what is in them. —*Holmes.*

32. **Attribute Words: Adjectives, Attributive Verbs, and Adverbs.** In the sentence, *The scholarly man is in demand to-day,* the word, *scholarly,* is an attributive word because it **expresses an**

attribute. The attribute expressed by it belongs to the object of thought expressed by the word, *man,* hence the word, *scholarly,* expresses an attribute of an object of thought.

In the sentence, *Truth triumphs in the end,* the word, *triumphs,* is an attributive word because it expresses an attribute. The attribute expressed by it belongs to the object of thought expressed by the word, *truth,* hence the word, *triumphs,* expresses an attribute of an object of thought.

We see, then, that in this particular, the word, *scholarly,* and the word, *triumphs,* are just alike. Each expresses an attribute of an object of thought. But they differ in one feature also. The word, *triumphs,* expresses a **thought relation,** that is, the relation between thought subject and thought predicate; while the word, *scholarly,* does not. This is the distinction between the two.

We call such words as the word, *scholarly,* **adjectives.** We call such words as the word, ***triumphs,*** **attributive verbs.**

An adjective is an attributive word which expresses merely an attribute of an object of thought; as, **Grateful** *persons resemble* **fertile** *fields.*

An attributive verb is an attributive word which expresses an attribute of an object of thought and also a thought relation; as, *He* **carried** *the palm.*

In the sentence, *The clouds of adversity soon*

vanish, the word, *soon,* is an attributive word because it expresses an attribute. The attribute expressed by it does not belong to an object of thought, so it cannot be an adjective or an attributive verb. The attribute expressed by the word, *soon,* belongs to the attribute, expressed by the word, *vanishes,* hence the word, *soon,* expresses an **attribute of an attribute.**

In the sentence, *Avarice is not a jewel,* the word, *not,* is an attributive word because it expresses an attribute. It does not express an attribute of an object of thought, nor does it express an attribute of an attribute like the word, *soon.* The word, *not,* expresses an attribute which belongs to the idea of relation expressed by the word, *is,* hence the word, *not,* expresses an **attribute of an idea of relation.**

If a word expresses an attribute of an attribute, like the word, *soon,* or an attribute of an idea of relation like the word, *not,* we call it an **adverb.**

An adverb is an attributive word which expresses an attribute of an attribute, or an attribute of an idea of relation; as, *Trade, like a restive horse, is* **not easily** *managed. The pen is* **perhaps** *mightier than the sword.*

Exercise 15

Point out the adjectives, attributive verbs, and adverbs in the following sentences. Give your reasons in each case:

1. Presence of mind is greatly promoted by absence of body.

2. A great many children get on the wrong track because the switch is misplaced.

3. Blue were her eyes as the fairy flax.

4. And thrice the Saxon blade drank blood.

5. Ere long he reached the magnificent glacier of the Rhone, a frozen cataract more than two thousand feet in height, and many miles broad at its base. It fills the whole valley between two mountains, running back to their summits. At the base it is arched, like a dome, and above jagged and rough, and resembles a mass of crystals of a pale emerald tint, mingled with white. —*Longfellow.*

6. Highways and cross paths are soon traversed; and, clambering down a crag, I find myself at the extremity of a long beach. —*Hawthorne.*

Find the attributive verbs in this verse:

Three wives sat up in the lighthouse tower,
And trimmed the lamps as the sun went down;
And they looked at the squall, and they looked at the shower,
And the rack it came rolling up, ragged and brown;
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbor bar be moaning.

—*Kingsley.*

Find the adjectives in the same verse.

33. **Relational Words. Pure Verbs, Prepositions, and Conjunctions:** In the sentence, *Glass is transparent*, the word, *is*, is a **relational word,** because it expresses an idea of relation. It expresses the idea of relation between the thought subject.

Glass, and the thought predicate, *transparent,* and it expresses nothing else. The attributive verb always expresses a thought relation too, but it always expresses an attribute also. This word, *is,* and other words like it, never express anything but the thought relation. We call such words **pure verbs.**

A pure verb is a relational word which expresses only a thought relation; as, *Virtue* **is** *a jewel.* (Reread section 16 on page 20 carefully.)

Point out the pure verbs in the second paragraph of White's "The 'Lunge" on page 332.

In the sentence, *Choate was one of the greatest men of the age,* the word, *of,* in each case is a **relational word** because it expresses an idea of relation. The first word, *of,* expresses an idea of relation between the ideas, *one* and *men;* the second word, *of,* expresses the relation between the ideas, *men* and *age.* These are ideas of unequal rank, that is, the one idea belongs to the other, or is subordinate to the other. They are not of equal importance in the thought. The idea, *men,* is subordinate to the idea, *one;* and the idea, *age,* is subordinate to the idea, *men.* We call a word that expresses this **subordinate** relation between ideas a **preposition.**

A preposition is a relational word which expresses a relation between ideas of unequal rank; as, *The country was wasted* **by** *the sword.*

Find five prepositions in the first paragraph of "The 'Lunge" on page 332.

There is one other kind of relational word. In the sentence, *Bread and milk is a good food,* the **word,** *and,* is a **relational word** because it expresses an idea of relation. It expresses the relation between the ideas, *bread* and *milk.* These ideas are of **equal rank**; that is, they are of equal importance in the **structure** of the thought. This is just the opposite of the kind of relation expressed by the preposition.

In one way it is like the relation expressed by the pure verb, for the thought relation which the pure verb expresses is a relation between ideas of equal rank. The thought subject and the thought predicate are always ideas of equal rank as they are both principal elements of the thought. But the relation expressed by the pure verb, the thought relation, is always an **asserted relation**; while the relation expressed by the word, *and,* and other words like it, is always an **unasserted relation.** The mind does not assert the relation between the ideas, *bread* and *milk;* but it always asserts the thought relation or the relation between the thought subject and the thought predicate.

This **unasserted relation** may exist between thoughts as well as between ideas; as, *The hedges are white with May, but the wind carries traces of March.* Here the word, *but,* is the relational word

and it expresses an unasserted relation between two thoughts of equal rank.

Sometimes this kind of word also expresses an unasserted relation between thoughts of unequal rank; as, *Let my right hand forget her cunning* if *I forget thee.* Here the word, *if,* expresses an unasserted relation between the thought, *Let my right hand forget her cunning* and the thought, *I forget thee.*

We notice now that this kind of word expresses merely or only an unasserted relation between ideas or thoughts of equal rank, or between thoughts of unequal rank. It does not express this relation and in addition to it an object of thought, as does the relative pronoun; nor does it express this idea of relation and in addition to it an attribute, as does the conjunctive adverb, as we shall see later on. These words have simply this relational use and we call them **conjunctions.**

A conjunction is a relational word which expresses only an unasserted relation between ideas or thoughts of equal rank, or between thoughts of unequal rank; as, *The flag is red, white,* and *blue. Truth is often crushed to earth* or *falsehood could not succeed as she does. We waited* until *the train arrived.*

Find examples of these conjunctions in "Robin Hood and Allin a Dale", on page 105.

I. *Fill the following blanks with relational*

words which express asserted relation between ideas of equal rank, using a different word in each case:

1. The lion———the king of beasts.
2. The soldier———an officer.
3. The bells———clear.
4. The doctor———here.
5. Our teachers———surprised.

II. *Fill the following blanks with words which express only unasserted relation between ideas of equal rank:*

1. Ten———two are twelve.
2. The hardships of the voyage———landing were numerous.
3. Mr. Hornung sells boots ———shoes.
4. The badge was yellow———blue.
5. His sister is a gracious———talented woman.

III. *Fill the following blanks with words which express only unasserted relation between thoughts of equal rank:*

1. Then the rains descended———the floods came.
2. Such a law is needed,———this one is faulty.
3. You may sun yourself on the deck———read in the cabin.
4. Improvement comes only with effort———we must all work.
5. The horse is beautiful———he is unreliable.

IV. *Fill the following blanks with words which express only unasserted relation between thoughts of unequal rank:*

1. We shall wait———the train arrives.
2. James cannot go———the sun rises.
3. You will be successful———you persist.
4. You must rise early———you will be ready.
5. Samuel will not come———you invite him.

V. *Fill the following blanks with words which express relation between ideas of unequal rank:*

1. The snow———the mountains is beautiful.
2. The eagle's nest is built———the crag.
3. The castle———Blenheim stands———the river's brink.
4. The flag———the battleship was destroyed.

Tell what kind of relational word you have inserted in each group and why.

Exercise 16

Classify the relational words in the following sentences, giving reasons:

1. The legs of the table and of the chair were made of walnut.
2. He spoke and they listened.
3. They listened but they could not hear.
4. They went because they could not help it.
5. If any one attempts to haul down the American flag, shoot him on the spot.
6. They only knew that the earth was bright and the sky was blue.
7. He will come before you have waited long.
8. You may have the book or the knife.
9. Grace and beauty is a desirable combination.
10. He was angry, otherwise he would have stayed.
11. He is very ill, yet he may live a week.

12. He had left before I arrived.

13. We heard the poet and artist.

14. Man may err, but no one but a fool will persist in error.

15. The wind grumbled and made itself miserable all last night, and this morning it is still howling as ill-naturedly as ever, and roaring and rumbling in the chimneys.

—*Hawthorne.*

16. "The rose is fairest when 'tis budding new,
And hope is brightest when it dawns from fears,
The rose is sweetest washed with morning dew,
And love is loveliest when embalmed in tears.

O wilding rose, whom fancy thus endears,
I bid your blossoms in my bonnet wave,
Emblem of love and hope through future years!"
Thus spoke young Norman, heir of Armadave,
What time the sun arose on Vennachar's broad wave. —*Scott.*

***34. Form Words: Interjections and Expletives.** *We have now discovered all the kinds of words which are* **absolutely essential** *in expressing our thoughts. If we examine the italicized words in the following sentences, however, we shall see that they cannot be classified as* **substantive, attributive,** *or* **relational** *words:*

1. *Alas!* that thou shouldst die!
2. *Pshaw!* I do not care a fig!
3. *There* is sunshine in my soul.
4. *There* are four boys in the class.

The italicized words do not express objects of

NOTE: Pupils should not spend much time on form words.

thought, attributes, nor ideas of relation. The same thoughts or essentially the same thoughts may be expressed by the sentences, if these italicized words be omitted from them, thus:

1. That thou shouldst die!
2. I do not care a fig!
3. Sunshine is in my soul.
4. Four boys are in the class.

The words, *alas* and *pshaw,* seem to express some vague kind of idea, which we call **emotion** or **feeling.** The word, *there,* in both the sentences, expresses no idea at all. The thought expressed by the sentence is just as complete without it as it is with it. These words we call **form words.**

A form word is a word which is not essential to the expression of the thought; as,

Oh, that I had the wings of a dove!
Well, what did he say?

We do not mean to say, however, that form words are of no use in the sentence. They are not essential in the expression of the thought, but they do in some way improve the **form** of the sentence or help to make the thought clearer or more emphatic.

The form words like *oh, alas, pshaw,* in the sentences already given, express **emotion or feeling,** and we call them **interjections.**

An interjection is a form word which ex-

presses emotion or feeling; as, Oh, *that I could find him!*

Other form words do not express emotion or feeling. Some of them simply **introduce the sentence** or make it less abrupt; as, Well, *did you vote?*

Others change the arrangement of the sentence, making it **smoother**; as, There *were giants in those days.*

If we omit the form word we must change the arrangement of the sentence, thus: *Giants were in those days.* This is not so smooth a sentence as the other. It sounds awkward.

This kind of form words we call **expletives.**

An expletive is a form word which changes the arrangement of the sentence, makes it less abrupt or in some way improves its form; as,

1. *Now*, I do not believe a word of it.
2. *There* were five people present.
3. *There* is a pleasure in the pathless woods.

We can easily see, however, that these are not important words.

Notice the use of form words in "A Selection from Saul", on page 103.

35. **Infinitives and Participles.** We need to notice here two other kinds of words. They are not different in their uses, however, from nouns, adjectives, adverbs, and relational words. They are only **forms of the verb** which have lost the **asserting power** or the power of expressing a thought rela-

tion and are used in the sentence with the force of some other word; as,

1. The sun, *shining* in at the window, warmed the room.
2. We believe in the life *to come*.
3. They came *to assist* us.
4. *To wander* in the woods was his delight.

The word, *shining,* and the expressions, *to come, to assist,* and *to wander,* are forms of the verbs, *shine, come, assist,* and *wander,* but they do not express thought relations in these forms. The word, *shining,* and the expression, *to come,* are used as **adjectives**; the expression, *to assist,* is used as an **adverb**; and the expression, *to wander,* is used as a **substantive** word, and is the principal part of the subject of the sentence.

These words and expressions are called **infinitives** and **participles**, but for the present, as we are now dealing only with the *uses* of words, we may simply call them **nouns, adjectives,** or **adverbs**, according to their use. Later on we shall take up these words and study them in detail. We may here, however, easily formulate the following definitions:

An infinitive is the root form of the verb which does not express a thought relation; as, **To walk** *rapidly is tiresome.*

The *to* here is a **form word**, not a preposition, as it usually is. It is a part of the infinitive. We say the infinitive is the expression, *to walk*. The *to* is called the **sign of the infinitive.**

A participle is the derived form of the verb which does not express a thought relation; as, *The man,* wretched *in his grief, could not be comforted. The flood of time is* rolling on.

Exercise 17

Classify the words in the following sentences into their smallest known classes. Give your reason in each case:

1. Hiawatha thought that there was an old woman in the moon.
2. The little boy asked many questions.
3. Nokomis answered his questions.
4. Rippling waters sang to him.
5. What is the water singing, Nokomis?
6. In the frosty winter nights, Hiawatha lay on his bed of moss.
7. "The broad road of stars is the pathway of the Indian shadows," said Nokomis.
8. These sounds lulled Hiawatha to sleep.
9. "I will sing you a cradle song," said Nokomis.
10. In the wigwam it was dark.
11. Now, Barabbas was a robber.
12. Well, what are you going to do about it?
13. Our business is to grow.
14. In the shipwreck of the state, trifles float and are preserved; while everything valuable sinks to the bottom, and is lost forever.
15. In peace, children bury their parents; in war, parents bury their children.
16. If you wish to enrich a person, study not to increase his stores but to diminish his desires.
17. Words are the counters of wise men, and the money of fools.

18. A juggler is a wit in things, and a wit, a juggler in words.

19. Charity creates much of the misery it relieves, but does not relieve all the misery it creates.

20. Worth makes the man, the want of it the fellow.

21. And, balancing on a blackberry-briar,
The Cardinal sang with his heart on fire.

22. The poor and the rich, the weak and the strong, the young and the old have one common Father.

23. Man, like the child, accepts the proffered boon,
And clasps the bauble, where he asked the moon.
—*Pope.*

24. Know then this truth, enough for man to know,
Virtue alone is happiness below. —*Pope.*

25. O summer day beside the joyous sea!
O summer day so wonderful and white,
So full of gladness and so full of pain!
Forever and forever shalt thou be
To some the gravestone of a dead delight,
To some the landmark of a new domain.
—*Longfellow.*

26. Above and below me were the rapids, a river of impetuous snow, with here and there a dark rock amid its whiteness, resisting all the physical fury, as any cold spirit did the moral influences of the scene. On reaching Goat Island, which separates the two great segments of the falls, I chose the right-hand path, and followed it to the edge of the American cascade. There, while the falling sheet was yet invisible, I saw the vapor that never vanishes, and the Eternal Rainbow of Niagara.

—*From Hawthorne's "My Visit to Niagara."*

Chapter VII

*THE PHRASE

36. The Phrase Defined. We have now discovered all the kinds of words which we use in expressing our ideas. We are now to see that sometimes a number of words unite to express a single idea, or the **group of words** may have the use of a single word in the sentence; as, *The speaker stood on the platform.* In this sentence the group of words, *on the platform*, expresses the idea of **place.** *My brother arrived in the evening.* In this sentence, the group of words, *in the evening,* expresses the idea of **time.** These groups of words are used in the sentence with the value of an adverb. *A man of wealth may do much good.* The group of words, *of wealth*, expresses **one idea** and the expression is used in the sentence with the value of an adjective.

We call such a group of words a **phrase.**

A phrase is a group of words, not having a subject, predicate, or copula, which is used in the sentence with the value of a single word; as, **To succeed in life** *is his desire.*

* NOTE: Pupils need not dwell long upon classes of phrases on the basis of the characteristic word.

37. **Classes of Phrases.** In the sentence, *He came into the room.* The group of words, *into the room,* is a phrase. The characteristic word of the phrase or the word that gives **character** or name to the phrase is the preposition, *into;* hence we call this kind of phrase a **prepositional phrase.**

In the sentence, *William likes to visit his friends frequently,* the expression, *to visit his friends frequently,* is a phrase. The characteristic word of this phrase is the infinitive, *to visit;* hence we call this kind of phrase an **infinitive phrase.**

In the sentence, *The girl reading the book is my sister,* the expression, *reading the book,* is a phrase. The characteristic word of this phrase is the participle, *reading;* hence we call this kind of phrase a **participial phrase.**

In the sentence, *The boy should have hurried,* the expression, *should have hurried,* is a phrase. The characteristic word of this phrase is the verb; hence we call this kind of phrase a **verbal phrase.**

38. **Phrases on the Basis of the Characteristic Word Defined.** We have seen now that we have four kinds of phrases on basis of the characteristic word, as follows:

1. A prepositional phrase is a phrase whose characteristic word is a preposition; as, *The prisoner stood* before the judge.

2. An infinitive phrase is a phrase whose characteristic word is an infinitive; as, To read Emerson *requires concentration.*

3. A participial phrase is a phrase whose characteristic word is a participle; as, Reading Hawthorne *is a delightful pastime.*

4. A verbal phrase is a phrase whose characteristic word is a verb; as, *He* had watched, *with a beating heart, the departure of the troops under Dunwoodie. Harvey* had been *honest with his captors.*

In the paragraph from Lord Macaulay, on page 101, point out the phrases on the basis of the characteristic word.

39. **Classes of Phrases on the Basis of Their Use in the Sentence.** 1. In the sentence, *Throwing the hammer is good exercise,* the expression, *throwing the hammer,* is a participial phrase, on the basis of the characteristic word. It is used as the subject of the sentence, that is, with the value of a substantive word; hence we call this kind of phrase a **substantive phrase.**

2. In the sentence, *He believed himself to be the messenger of the Deity to the people of Athens,* the expression, *of the Deity,* is a prepositional phrase, on the basis of the characteristic word. It is used in the sentence as an adjective, that is, with the value of an attributive word; hence we call this kind of phrase an **attributive phrase.**

3. In the sentence, *Cromwell might have been King,* the expression, *might have been,* is a verbal

phrase, on the basis of the characteristic word. It is used as the copula of the sentence, that is, with the value of a relational word; hence we call this kind of a phrase a **relational phrase.**

40. **Phrases on the Basis of Their Use Defined.** These may be defined as follows:

1. **A substantive phrase is a phrase which is used in the sentence with the value of a substantive word;** as, *The Greeks sought* to produce perfect form.

2. **An attributive phrase is a phrase which is used in the sentence with the value of an attributive word;** as, *Suddenly a man* wading breast-high through the water *appeared.*

3. **A relational phrase is a phrase which is used in the sentence with the value of a relational word;** as, *The Spaniards* had been *outwitted.*

41. **Classes of Attributive Phrases.** 1. If we examine the phrases in the sentence, *So confident was he in the conclusion of the Council that he had volunteered in the morning to go thither alone,* we can see that attributive phrases are not all alike. The expression, *of the council,* on the basis of the characteristic word, is a prepositional phrase; and on the basis of use, it is an attributive phrase. It is used, however, with the value of an adjective; hence, on the basis of use, we can put it into a smaller class than attributive. We call such an attributive phrase an **adjective phrase.**

2. The expression, *in the morning,* is also a prepositional phrase, on the basis of the characteristic word; and on the basis of use, it is an attributive phrase. But it is used in the sentence with the value of an adverb; hence we call this kind of attributive phrase an **adverbial phrase.**

3. Again, if we notice the phrase, *had volunteered,* we can see that on the basis of the characteristic word, it is a verbal phrase; and on the basis of use, it is an attributive phrase. But it is used in the sentence with the value of an attributive verb. We call this kind of attributive phrase an **attributive verb-phrase.**

On the same basis of use in the sentence, then, we have the attributive phrase divided into the **adjective phrase,** the **adverbial phrase,** and the **attributive verb-phrase.**

42. **Classes of Attributive Phrases Defined.** These may be defined as follows:

1. **An adjective phrase is an attributive phrase which is used in the sentence with the value of an adjective;** as, *He took a house in the neighborhood* of his native town.

2. **An adverbial phrase is an attributive phrase which is used in the sentence with the value of an adverb;** as, *Athene went* to the land of the Phoenicians.

3. **An attributive verb-phrase is an attributive phrase which is used in the sentence with the**

value of an attributive verb; as, *The old bell* had rung *out joyfully on many occasions.*

Exercise 18

Study the following sentences:

1. *Read each phrase and tell why it is a phrase.*
2. *Classify it on the basis of its characteristic word and give a reason.*
3. *Classify it, on the basis of use in the sentence, into its smallest known class, and give a reason:*

1. The State University of Minnesota is located in the city of Minneapolis.
2. He has learned to love and obey his teacher.
3. The boy to be chosen must be intelligent to be useful.
4. He lives to assist his friends.
5. To lie willingly is base.
6. Walking the race was tiresome to the man wearing the blue coat.
7. We could not cross, being unable to ford the river.
8. Being a member of the regiment, he passed unchallenged.
9. The city of large dimensions sends the most goods to foreign countries.
10. Caesar might have been King.
11. The traveler had walked many miles.
12. The child sat in the window.
13. The temperature of California is mild.
14. Like a spear of flame the cardinal flower
    Burned out along the meadow.—*Eddy.*
15. Time is the warp of life.
    Oh, tell the young, the gay, the fair,
    To weave it well!—*Marsden.*

16. How sweet it was to draw near my own home after living homeless in the world so long!—*Hawthorne.*

17. Sweet are the uses of adversity,
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head.
—*Shakespeare.*

18. The sufficiency of my merit is to know that my merit is not sufficient.—*St. Augustine.*

19. There were tones in the voice that whispered then you may hear to-day in a hundred men.—*Holmes.*

20. This then my creed, to do the best I can
And grant the same to every other man;
So live that my attendant angel be
Not less the angel for his walk with me.

Review

In the extract from Hawthorne's "My Visit to Niagara", on page 68, find three phrases of each kind on each basis.

Chapter VIII

MODIFIERS.

43. The Modifier Defined. Now that we see clearly all the different kinds of words, we are able to see how these words may be united in forming **subjects, predicates,** and **copulas.**

Notice first that each italicized expression in the following sentences is a word or group of words:

1. Milton, *the poet,* was *blind.*
2. *Mary's* book is *soiled.*
3. The *white* snow hurts *my eyes.*
4. The minister had *lately* come *from the East.*

The first italicized expression is a group of words; the second, a word; the third, fourth, and fifth are words; the sixth and last are groups of words; and the seventh is a word.

Notice next that each italicized expression **changes the meaning** of some other part of the sentence. The first changes the meaning, or emphasizes the meaning of the word, *Milton;* the second changes the meaning of the same word, *Milton;* the third changes the meaning of the word, *book,* so does the fourth; the fifth changes the meaning of the word, *snow;* the sixth changes the meaning of the word, *hurts,* the seventh and eighth change the meaning of the expression, *had come*

THE DAY'S WORK DONE
(See page 187)

So far the italicized expressions are all alike. Now notice one fundamental difference. The italicized expressions, *blind* and *soiled,* express **asserted** ideas. They are the predicates of the two sentences in which they occur. All the other italicized expressions express **unasserted** ideas. This is the distinguishing mark of a **modifier.** The predicate is a principal part of the sentence, hence it can never be *a modifier or a subordinate part* of the sentence any more than the copula or subject can.

A modifier is a word or group of words which changes the meaning of some other part of the sentence, by expressing an unasserted idea; as, *It is a* **long** *lane that has* **no turning.**

44. **Kinds of Modifiers.** If you will notice the modifiers in the sentences under Section 43, you will see that they do not all express the same kind of idea. The first expresses an object of thought; the second, *Mary's,* expresses an object of thought; the third, *white,* expresses an attribute; the fourth, *my eyes,* expresses an object of thought; and the last two express attributes. We may conclude from this that all modifiers will express either **objects of thought** or **attributes.**

The word which expresses an object of thought, we have called a substantive word, and the modifier which expresses an object of thought, we may call a **substantive modifier.** For the same reason, we may call a modifier which expresses an attribute an

attributive modifier. Thus, on the basis of the kind of idea which they express, we may divide all modifiers into two classes, **substantive** and **attributive**.

A substantive modifier is a modifier which expresses an object of thought; as, *Arnold,* the traitor, *was driven from his native country.*

An attributive modifier is a modifier which expresses an attribute; as, *The* tall *grass swayed* in the wind.

Exercise 19

In the following sentences point out all the modifiers and tell whether they are substantive or attributive. Give your reason in each case.

1. The great plains are good grazing districts.
2. The girl gave her mother a knowing look.
3. The squirrel chattered from the bough of the oak tree.
4. The rabbit came forth from the thicket and listened.
5. I have killed the famous roebuck.
6. He comes because he is entertained.
7. The man is charitable in his way.
8. The apple is very sweet.
9. The girl is often tardy.
10. The stranger is charitable that he may receive praise.
11. The teacher is strict with her pupils.
12. The woman sells apples.
13. Conscience, our monitor, tells us when we are wrong.
14. The boy's story was pitiful.
15. Were I Midas, I would make nothing else but just such golden days as these, over and over again, all the year throughout. My best thoughts always come a little too

late. Why did I not tell you how old King Midas came to America and changed the dusky autumn, such as it is in other countries, into the burnished beauty which it here puts on? He gilded the leaves of the great volume of Nature.

—*Hawthorne.*

16. Nobody knew how the fisherman brown,
With a look of despair that was half a frown,
Faced his fate on that furious night,
Faced the mad billows with hunger white,
Just within hail of a beacon light
That shone on a woman fair and trim,
Waiting for him. —*Larcom.*

45. **The Substantive Modifier.** Notice the modifier in the sentence, *Cicero,* **the orator,** *arraigned Catiline.* The modifier, *the orator,* is **substantive,** we notice first. In the second place it **changes the meaning** of the substantive word, *Cicero.* In the third place we notice that it expresses the **same object of thought** as is expressed by the word, *Cicero,* which it modifies, only it expresses it in a different way.

We call such a substantive modifier an **appositive modifier.**

An appositive modifier is a substantive modifier which changes the meaning of a substantive word by expressing the same object of thought in a different way; as,

This Monument was Erected
In Memory of
PHILIP NOLAND,
Lieutenant in the Army of the United States.

46. **The Possessive Modifier.** Now notice the first modifier in the sentence, **Wallace's** *book was exceedingly popular.*

We notice first that it is a **substantive modifier.** Second, it **changes the meaning** of the substantive word, *book.* So far it is just like the appositive modifier. But we notice now that it **does not** express the same object of thought as is expressed by the word which it modifies. It changes the meaning of the substantive word which it modifies by expressing the idea of **possession.** It shows who wrote the book.

We call such a substantive modifier a **possessive modifier.**

A possessive modifier is a substantive modifier which changes the meaning of a substantive word by expressing an idea of possession; as, *The* **man's** *mind was undeveloped.*

47. **Direct Objective Modifier.** In the sentence, *The boy struck* **the ball,** we see that the modifier, *the ball,* is also **substantive.** Here, however, its resemblance to the appositive and the possessive modifiers ceases, for it changes the meaning of the **attributive word,** *struck.*

We can see also that the **object of thought** expressed by the modifier, *the ball,* is directly affected by the attribute expressed by the word,

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NOTE: The word, *possession,* is here used in a sense broad enough to include ownership, authorship, origin, or kind.

struck, which it modifies. In other words, that object of thought is the direct receiver of the attribute or the attribute goes out directly to that object of thought. The object of thought expressed by the modifier is *the thing* struck.

We call such a substantive modifier a **direct objective modifier.** It always expresses the **object** of thought which is *struck, bought, written, given,* and so forth; as, *The boy shot* **the bird.** The direct objective modifier, *the bird,* expresses the object which was *shot,* or it expresses the direct receiver of the attribute, *shooting.*

A direct objective modifier is a substantive modifier which changes the meaning of an attributive word by expressing the direct receiver of the attribute; as, *The girl brought* **the water.**

Write five sentences containing direct objective modifiers.

48. Indirect Objective Modifier. In the sentence, *Mary brought her mother a drink of water,* the direct objective modifier is the expression, *a drink of water.* It expresses the object of thought which was brought. The modifier, *her mother,* is also **substantive.** It changes the meaning of the attributive word, *brought.* In both these points it is like the direct objective modifier; but it does not express the **object** of thought which

Mary brought. The object of thought expressed by the modifier, *her mother,* is not directly affected by the attribute expressed by the word, *brought.* Herein it differs from the direct objective modifier.

But the object of thought expressed by this modifier, *her mother,* is affected by the attribute expressed by the word, *brought,* which it modifies. The attribute goes out directly to the object of thought, *a drink of water,* but the result of that comes to the other object of thought, *her mother.* This object of thought receives the result of the attribute. So that we may say that the object of thought expressed by the modifier, *her mother,* is **indirectly affected** by the attribute expressed by the word, *brought,* which it modifies. The effect of the attribute passes through the object of thought, *a drink of water,* to the other object of thought, *her mother.* That is the reason why we say it is **indirectly** affected.

We call such a substantive modifier an **indirect objective modifier.** It always expresses the **object** of thought which receives the result of the *buying, selling, reading, writing,* and so forth; as, *He sold his horse to* **William.** The indirect objective modifier, *William,* expresses the object which receives the result of the *selling,* or it expresses the indirect receiver of the attribute of *selling.*

An indirect objective modifier is a substantive modifier which changes the meaning of an attributive word by expressing the indirect receiver of

the attribute; as, *The teacher gave* **the boy** *good advice.*

Write five sentences containing indirect objective modifiers.

49. **Adverbial Objective Modifiers.** In the sentence, *The party walked* **home,** the word, *home,* is a **substantive modifier.** It changes the meaning of the attributive word, *walked.* So far it is just like the direct and indirect objective modifier. But the object of thought expressed by it is not in any way **affected** by the attribute expressed by the word, *walked.* Besides, this modifier, *home,* expresses the idea of **place.** In the case of other modifiers of this kind, we might find that they express **time, distance, extent,** and so on. We call these **adverbial ideas** because they are most frequently expressed by the adverb or adverbial modifier.

In the sentence, *Harrison was president* **four years,** it is easy to see that this modifier, *four years,* is just like the word, *home,* in the sentence before, in that it is substantive and expresses an adverbial idea. It expresses the adverbial idea of **time.** We note that it is not like the word, *home,* however, in that it changes the meaning of the **relational** word, *was,* instead of changing the meaning of an **attributive** word, as the modifier, *home,* does.

We have here, then, a substantive modifier which changes the meaning of an **attributive** word or a relational word and always expresses

an adverbial idea. We call it an **adverbial objective modifier** because it is somewhat like a direct objective modifier and somewhat like an adverbial modifier.

An adverbial objective modifier is a substantive modifier which changes the meaning of an attributive word or of a relational word by expressing an adverbial idea; as,

1. A laugh is worth *a hundred groans* in any market.
2. The bird built her nest *six inches* above the door.

Bring to class five sentences containing adverbial objective modifiers.

Exercise 20

In the following sentences point out all the substantive modifiers, tell what kind each is, and give a reason:

1. The teacher gave the brightest pupil a reward.
2. The boy was tardy yesterday.
3. The river is a mile broad.
4. You should have come an hour sooner.
5. Mooween, the bear, is shy.
6. The wind blew the apples from the tree.
7. Orville's hand trembled as he held the cup.
8. His friend gave assistance to * Walter.
9. The man sought health.
10. Sunshine gives a plant strength.
11. Henry, the King, was absent.

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* NOTE: The preposition is frequently used with the indirect objective modifier; but it is not a part of the modifier. The indirect objective modifier here is the word, "Walter," not the expression, "to Walter."

12. Love thine enemies.

13. Wellington's victory was decisive.

14. Everything came to him marked by Nature, *Right side up with care,* and he kept it so. The world to him, as to all of us, was like a medal, on the obverse of which is stamped the image of Joy, and on the reverse that of Care. He never took the foolish pains to look at the other side, even if he knew of its existence. —*Lowell.*

15. And the cares that infest the day
Shall fold their tents like the Arabs,
And as silently steal away. —*Longfellow.*

50. **Attributive Modifiers.** We have now to notice that **attributive** modifiers are not all alike. In the sentence, **Quiet** *waters run deep,* the modifier, *quiet,* is an **attributive modifier** because it expresses an attribute. The attribute expressed by it belongs to the object of thought, *waters.* It, therefore, changes the meaning of the substantive word, *waters.* The attribute expressed by it is not an asserted attribute. We call such an attributive modifier an **adjective modifier.**

An adjective modifier is an attributive modifier which changes the meaning of a substantive word by expressing an * unasserted attribute of an object of thought; as, *It is a* **long** *lane that has no turning.*

Give five examples of adjective modifiers.

* NOTE: The word, *unasserted,* is necessary in this definition to distinguish the adjective modifier from the predicate adjective, which is not a modifier and always expresses an asserted attribute; as *Snow is* **white.**

51. **Classes of Adjective Modifiers.** Nor are all adjective modifiers alike. In the sentence, *The* **cold** *ice hurts my teeth*, the adjective modifier, *cold,* does not narrow the meaning of the word, *ice,* which it modifies, because there is no *ice* that is not *cold.* The chief purpose of this adjective modifier is to **emphasize** the attribute which it expresses. It simply makes prominent the attribute of the object of thought, *ice*, which does the *hurting*.

Sometimes the adjective modifier does narrow the meaning of the word it modifies to some extent, but its **chief purpose** is still to emphasize the attribute which it expresses; as, *These are* **beautiful** *days.* Now, whenever the chief purpose of the adjective modifier is to **emphasize** or call attention to the attribute which it expresses, that is, when that is the object for which the author of the sentence has used it, we call it a *descriptive adjective* modifier.

A descriptive adjective modifier is an adjective modifier whose chief purpose is to emphasize the attribute which it expresses; as, *His father is an* **honest** *man.*

52. **Limiting Adjective Modifier.** On the other hand, many adjective modifiers are used in some sentences to emphasize the attributes which they express; as, *My father is a* **large** *man;* and in

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NOTE: Pupils need not dwell long upon descriptive and limiting adjective modifiers.

other sentences to narrow the meaning of the words which they modify; as, **Large** *men are wanted on the police force.*

Whenever the chief purpose of an adjective modifier is to narrow the meaning of the word which it modifies, we call it a **limiting adjective modifier.**

A limiting adjective modifier is an adjective modifier whose chief purpose is to narrow the meaning of the word which it modifies; as, **These** *men are natives.* **Brave** *men do not run away in battle.*

Give five examples of limiting adjective modifiers and five of descriptive. Point out two descriptive and two limiting adjective modifiers in the extract from Hawthorne's "My Visit to Niagara", on page 68.

53. **The Adverbial Modifier.** In the sentence, *The colonies grew* **rapidly,** the word, *rapidly,* is an **attributive modifier.** It differs from the adjective modifier, however, in that it changes the meaning of the **attributive** word, *grew.* The attribute expressed by the modifier, *rapidly,* belongs to the attribute expressed by the word, *grew.* So that this modifier expresses an **attribute of an attribute.** Such an attributive modifier we call an **adverbial modifier.**

This is not the only kind of a word to which an **adverbial modifier** can belong, however, as we shall

see if we examine the sentence, *The story is certainly a novel.* Here the word, *certainly,* changes the meaning of the relational word, *is.* The attribute expressed by it belongs to the idea of relation expressed by the word, *is.* So that this word, *certainly,* expresses an attribute of an **idea of relation.** We call this an **adverbial modifier** also.

An adverbial modifier is an attributive modifier which changes the meaning of an attributive word or of a relational word by expressing an attribute of an attribute or an attribute of an idea of relation; as,

The boy **soon** *returned.*
The story is **perhaps** *a work of art.*

Write three examples of adverbial modifiers which belong to relational words and five which belong to attributive words. Find five examples of the adverbial modifier in White's "The 'Lunge," on page 332.

54. Adverbial Ideas. We do not divide the adverbial modifier into classes, but we may easily see that they do not all express the same kind of idea.

The most **important** adverbial ideas expressed by the adverbial modifier are as follows:

1. **Time;** as, *My father came* in the morning.
2. **Place;** as, *His sister lives* in the country.
3. **Frequency;** as, *The boy is* often *tardy.*
4. **Purpose;** as, *They came* to help *us.*
5. **Degree;** as, *The horse is* very *black.*

6. **Negation**; as, *The story is* not *true.*
7. **Doubt**; as, *The picture is* perhaps *fine art.*
8. **Necessity**; as, *The answer is* necessarily *correct.*
9. **Certainty**; as, *He is* surely *right about it.*
10. **Condition**; as, *The boy will come* if you wish it.
11. **Cause**; as, *The flowers are withered* because the sun is hot.
12. **Reason**; as, *The flowers are withered* for I saw them.
13. **Manner**; as, *My friend walks* rapidly.
14. **Concession**; as, Though you try, *you will fail.*
15. **Extent**; as, *The horse ran* to the end of the lane.
16. **Direction**; as, *The doves flew* eastward.
17. **Accompaniment**; as, *The prisoner escaped* with his companions.
18. **Instrumentality**; as, *The farmer cultivated his corn* with a hoe.
19. **Exclusion**; as, *The man is kind* except to his horse.
20. **Source**; as, *The stream flows* from the mountain.
21. **Agency**; as, *The people were represented* by these men.
22. **Means**; as, *The bridge was built* with the people's money.
23. **Duration**; as, *Some must watch* while others weep.

Exercise 21

Point out all the attributive modifiers in the following sentences. Tell what kind of attributive modifiers they are and give your reasons. Give the adverbial idea expressed by each adverbial modifier:

1. Meanwhile the firing continued on both sides, though the Spaniards were evidently weakening.
2. The child was good in school.
3. He comes, because he is entertained.

4. Still Gil stood by the port rail.
5. The apple is very sweet.
6. The shots frequently rattled above his head.
7. The boy seldom winced.
8. The stranger is charitable that he may receive praise.
9. The teacher is strict with his pupils.
10. The boy went with his mother.
11. Gil went with the officers to headquarters.
12. The cistern has been filled from the spout.
13. He would not give up his secret even if they tortured him.
14. The guard house was unlocked with the big key.
15. It is probably true.
16. The story is certainly interesting and perhaps true.
17. He traded with an Indian.
18. He built the house with his own money.
19. The demonstration is necessarily true.
20. The ground is not wet.
21. Roosevelt is at this time president.
22. When the shadows of evening fall, the sunbeams fly away.
23. Make hay while the sun shines.
24. The buttercup comes early in the spring.
25. The party walked home.
26. The bird built her nest six inches above the door.
27. We stood upon the ragged rocks
    When the long day was nearly done.

Chapter IX

THE ORGANIC PARTS OF THE SENTENCE

55. How They are Made Up. We have already learned that the **organic parts** of the sentence are the subject, the predicate, and the copula. Since we now know different kinds of words and modifiers, we may understand how these organic parts are made up.

In the sentence, *Horses are animals,* each part consists of a **single word.** In the sentence, *The interesting story was certainly told in a pleasing way,* each part consists of **more than one word.** We can see, however, that there is one principal word in each part and that the other words belong to or modify this principal word or some word belonging to it. For example, in this sentence, the word, *story,* is the principal part of the **subject.** It is modified by the word, *the,* a limiting adjective modifier; and by the word, *interesting,* a descriptive adjective modifier.

The principal part of the **predicate** is the word, *told.* It is modified by the expression, *in a pleasing way,* an adverbial modifier, expressing the adverbial idea of manner. The principal part of this modifier is the word, *way.* It is modified

by the word, *a,* a limiting adjective modifier, and by the word, *pleasing,* a descriptive adjective modifier.

The principal part of the **copula** is the word, *was.* It is modified by the word, *certainly,* an adverbial modifier expressing the adverbial idea of certainty.

Thus we see that each organic part of the sentence consists of a principal part and its subordinate parts which are modifiers. The principal part of the **subject** is always a noun or a pronoun or some expression used substantively; as, *Interesting* **books** *were furnished.* **He,** *himself, spoke to me.*

The principal part of the **predicate** may be substantive; as, *This man is an excellent* **lawyer;** or it may be attributive; as, *Birds* **sing** *sweetly. The woman was very* **kind.**

The principal part of the **copula** is always a relational word; as, *The child* **is** *not well.*

Exercise 22

In the following sentences point out the principal word in each organic part and explain the uses of the other words:

1. Tabby, the house cat, lay on a soft rug by the open door.

2. There was a robin's nest in that tree.

3. The tail feathers of these birds were a dark brown.

4. Presently they would come flying back to their leafy home, bearing in their yellow bills some choice tidbit for the little ones in the nest.

5. Suddenly she made a spring to seize the helpless baby bird with her sharp claws.

56. **Compound Subjects.** Sometimes instead of having one principal part or word in the subject, we have **two or more;** as, **Bread** *and* **milk** *is a good food.*

We call this a **compound subject.** We must be careful, however, to distinguish this kind of sentence from a **compound sentence;** as, *James and Harry study.*

This sentence does not contain a compound subject, but it is an **abridged** compound sentence. It expresses two thoughts of equal rank for it means, *James studies and Harry studies;* while the sentence with the compound subject cannot be expanded. It does not mean, *Bread is a good food and milk is a good food.*

57. **Compound Predicates.** We often have two or more principal words in the predicate; as, *The flag is red, white, and blue.*

The expression, *red, white, and blue,* is a **compound predicate.** It does not mean, *The flag is red* and *the flag is white* and *the flag is blue.* It means that *red, white,* and *blue* are the colors of the flag.

This is entirely different from the sentence, *The violet is blue, beautiful, and fragrant.*

This sentence means, *The violet is blue and the*

violet is beautiful and the violet is fragrant. It is an **abridged** compound sentence.

Exercise 23

Tell which of the following sentences contain compound subjects or predicates and which are abridged compound sentences. Expand the abridged compound sentences and show that the others cannot be expanded:

1. Justice and Mercy are desirable qualities.
2. Health and wealth are desired by all.
3. Five and four are nine.
4. The Puritan and the Indian are fast passing.
5. Yellow and blue makes a pretty badge.
6. A desirable combination is elegance and ease.
7. The first sure symptom is love of ease and pleasure felt at home.
8. His principle is justice and fairdealing.
9. The parrot talks and sings.
10. Mercy and truth have met in the way.
11. Pinks and roses are fragrant.
12. The sign is red and white.
13. Birds chirp and sing.
14. The moon and stars are shining.
15. The scholar and poet was also a Christian and patriot.

Chapter X

THE SIMPLE SENTENCE

58. Uses of Words in Simple Sentence. We are now prepared to examine a number of simple sentences in order to discover the following points:

1. The **kind** of words used in forming the simple sentence.

2. The exact **use** of each kind of word in the simple sentence.

3. The **modifiers** which may belong to each kind of word in the simple sentence.

We have seen in the last two Sections that there are two kinds of simple sentence, the regular simple sentence and the simple sentence with a compound part.

A regular simple sentence is a simple sentence which has only one principal word in each of its principal parts; as, *His son is now entering college.*

A simple sentence with a compound part is a simple sentence some principal part of which contains two or more principal words; as, *A combination much to be desired is health of body and beauty of soul.*

59. To find the kind of words in a simple sentence. In working out the kinds of words found in the simple sentence, their uses and modifiers let us take the following steps:

1. **Classify the word** in the smallest known class; as, noun, adjective, pure verb, etc.

2. **Give its exact use** in the sentence; as, subject, principal part of the subject, appositive modifier, principal part of an appositive modifier, limiting adjective modifier, etc.

3. Draw a conclusion with regard to the **class of words** to which it belongs.

MODEL.

To make this clearer, let us take the sentence, *The big Indian rose from his seat.*

The word, *the*, is an adjective. It is used as a limiting adjective modifier of the word, *Indian*. Therefore, an adjective may be used as a **limiting adjective modifier** in the simple sentence.

The word, *big*, is an adjective. It is used as a descriptive adjective modifier of the word, *Indian*. Therefore, an adjective may be used as a **descriptive adjective modifier** in the simple sentence.

The word, *Indian*, is a noun. It is used as the principal part of the subject of the sentence. Therefore, a noun may be used as the principal part of the **subject** of a simple sentence.

The word, *rose*, is an attributive verb. It is used as the principal part of the predicate of the sentence. It also expresses the thought relation. Therefore, an attributive verb may be used as the principal part of the **predicate** of a simple sentence. It also expresses the thought relation.

The word, *from*, is a preposition. It is used as the relational word of the prepositional phrase, *from his seat*. Therefore, a preposition may be used as the relational word of a **prepositional phrase** in the simple sentence.

The word, *his*, is a pronoun. It is used as a possessive

modifier of the word, *seat*. Therefore, a pronoun may be used as a **possessive modifier** in the simple sentence.

The word, *seat*, is a noun. It is used as the principal word of the prepositional phrase, *from his seat*. Therefore, a noun may be used as the principal part of a **prepositional phrase** in the simple sentence.

Exercise 24

In the following sentences will be found examples of every kind of substantive word which may be used in the simple sentence, every use which each may have, and every kind of modifier which each may take. The last section makes clear to us how we may work these points out. Take each substantive word in each sentence and give the following points concerning it:

1. *Classify the word in the smallest known class.*
2. *Give its exact use in the sentence.*
3. *Draw a conclusion with regard to the class of words to which it belongs.* (*See Section 50.*)
4. *Give all the modifiers of these substantive words.*

1. Flowers are plants.
2. Good students are usually the best scholars.
3. Samuel's message was not appreciated.
4. The old man's head dropped upon his breast.
5. The Lord loveth a cheerful giver.
6. Boys like apples.
7. The man gave books to the children.
8. Esther had given him a beautiful cup.
9. My brother was absent years.
10. She remained three days.

11. James, close the door.
12. Winifred, what does she know about it?
13. Lee, a good man and great general, was fond of children.
14. They started early.
15. He, himself, told me so.
16. This is he.
17. This is he of the rueful countenance.
18. They gave him full authority.
19. I told him, himself, of his mistake.
20. The children saw her.
21. We watched him, himself.
22. Their recommendations are strong.
23. Without me ye can do nothing.
24. The distance being a mile, we walked it.
25. You, I mean you.
26. He, what does he know about it?
27. I alone am left to tell the story.
28. They could always locate the ships in the densest masses of smoke by these flashes.
29. A thousand gallant tars were waiting anxiously for that signal.
30. The heavy masses of metal tore away corners of the fort.

State clearly all the uses and modifiers of substantive words in the simple sentence. Write one original example of each. Find examples of each use, if you can, in "The Beggar Maid", on page 115.

Exercise 25

In the following sentences will be found examples of every kind of attributive word which may be used in the simple sentence, every use which they

may have, and every kind of modifier which they may take. Give the following points concerning each attributive word in the sentences below:

1. *Classify the word in the smallest known class.*
2. *Tell its exact use in the sentence.*
3. *Draw a conclusion with regard to the class of words to which it belongs. (See Section 59.)*
4. *Name all the modifiers of these attributive words.*

1. The large horse is doubtless exceedingly useful to his owner.
2. The house stands just across the river.
3. The river is a mile broad.
4. The honest boy very promptly gave the man his money.
5. The lesson should have been prepared an hour sooner.
6. The river fell six inches.
7. The garden is beautiful.
8. Very weak things sometimes confound the mighty.
9. Horace Mann was kind to children.

State clearly all the uses and modifiers of attributive words in the simple sentence. Write one original example of each. Find an example of each use in the extract from Hawthorne's "My Visit to Niagara," on page 68.

Exercise 26

In the following sentences will be found examples of every kind of relational word which may be used in the simple sentence, every use which each

may have, and every kind of modifier which each may take. Give the following points concerning each relational word in the sentences below:

1. *Classify the word in the smallest known class.*
2. *Tell its exact use in the sentence.*
3. *Draw a conclusion with regard to the class of words to which it belongs.* (*See Section 59.*)
4. *Name all the modifiers of these relational words.*

1. You are doubtless right.
2. The boy is devoted to his mother.
3. The tree stands just below the falls.
4. Harrison was president four years.
5. The boy lives two miles below the mill.
6. The teacher gave the book to Sarah.
7. Two and one are three.
8. The flower is red and white.
9. The arrow struck two inches below the center.

State clearly all the uses and modifiers of relational words in the simple sentence. Write one original example of each. Find an example of each use in the extract from Hawthorne's "My Visit to Niagara," on page 68.

Exercise 27

In the following sentences will be found examples of every kind of form word which can be used in the simple sentence, and every use which it may have. Give the following points concerning each form word in the sentences below:

1. *Classify the word in the smallest known class.*
2. *Give its exact use in the sentence.*
3. *Draw a conclusion with regard to the class of words to which it belongs.* (*See Section 59.*)

1. Pooh! I do not believe a word of it.
2. Alas! what mortal terror we are in!
3. Well, did you vote?
4. Now, I am sure he must be joking.
5. There is a pleasure in the pathless woods.
6. There have always been people longing to tell bad news.
7. There were three of us in the party.
8. There are ten boys in the class.

Review

Notice the effect of the use of the short, simple sentence in the following paragraph from Macaulay's "Lord Clive". How many simple sentences are found in the paragraph? With what kind does it begin? With what kind does it close? Why? Which kind is more dignified? Which is clearer?

During fifty days the siege went on. During fifty days the young captain maintained the defence, with a firmness, vigilance, and ability which would have done honor to the oldest marshal in Europe. The breach, however, increased day by day. The garrison began to feel the pressure of hunger. Under such circumstances, any troops so scantily provided with officers might have been expected to show signs of insubordination; and the danger was peculiarly great in the force composed of men differing widely from each other in extraction, color, language, manners, and religion.

Exercise 28

We should now be able to give a complete explanation of a simple sentence. Study the following simple sentences and be able to give the following points concerning them:

1. *Give the sentence.*
2. *The thought expressed by it.*
3. *The elements of the thought.*
4. *The parts of the sentence.*
5. *Classify the sentence upon two bases.*
6. *Classify the ideas expressed by the words.*
7. *Classify the words, into their smallest known classes.*
8. *Name the principal word in the subject, predicate, and copula. Give all the modifiers.*
9. *Point out all the phrases, and classify them upon each basis.*

1. What kind of people first inhabited England?
2. The ship left at sunrise.
3. Forbid it, Almighty God!
4. Sweet is the breath of morn.
5. There can be no natural desire of artificial good.
6. Why do you weave around you this thread of occupation?
7. How oft the sight of means to do ill deeds makes ill deeds done!
8. After to-morrow is the bane of many a life.
9. Old John of Gaunt is grievous sick, my lord.
10. Give each of us his share.
11. To Thee we bow, Friend, Father, King of Kings!

12. Oh soul! be changed into small water drops.
13. Pride goeth before destruction.
14. Break, break, break,
    On thy cold, gray stones, O Sea!—*Tennyson.*
15. The meeting points the sacred hairs dissever
    From her fair head forever and forever.—*Pope.*
16. Night, sable goddess, from her ebon throne,
    In rayless majesty, now stretches forth
    Her leaden scepter, o'er a slumbering world.
    —*Young.*
17. Every man has within himself a continent of undiscovered character.—*Stephen.*
18. From peak to peak, the rattling crags among,
    Leaps the live thunder.—*Byron.*
19. And like the wings of sea-birds
    Flash the white-caps of the sea.—*Longfellow.*
20. Marbles forget their message to mankind.—*Holmes.*

Work in Composition

The Review

A SELECTION FROM "SAUL"

"Oh, our manhood's prime vigor! No spirit feels waste,
Not a muscle is stopped in its playing nor sinew unbraced.
Oh, the wild joys of living! the leaping from rock up to rock,
The strong rending of boughs from the fir-tree, the cool silver shock
Of the plunge in a pool's living water, the hunt of the bear,
And the sultriness showing the lion is couched in his lair.
And the meal, the rich dates yellowed over with gold dust, divine,

And the locust-flesh steeped in the pitcher, the full draught
of wine,
And the sleep in the dried river-channel where bulrushes
tell
That the water was wont to go warbling so softly and
well.
How good is man's life, the mere living! how fit to employ
All the heart and the soul and the senses forever in joy!
—*Robert Browning.*

This song from "Saul" was sung by a shepherd boy to a great king who, because of his wrong doing, had lost all interest in life. He had fallen into a stupor from which no one could rouse him.

Read the poem and determine why the young musician chose this song to sing before the king.

What is the subject of the song? What joys of "mere living" are named?

Choose an appropriate title for the selection. Write a review one paragraph long which will so characterize the poem that a person who had never read it would get a clear idea of its spirit, its subject, and the other means which the author has used to show his purpose.

A Title should suggest the topic of a selection in a few words. A Review aims to so describe a poem, article or book that a clear idea of its character and content is given.

Read your paper. Does your title express the topic briefly? Have you made your meaning clear? Does your paragraph deal with one topic only?

Have you found your sentence endings? Have you chosen the best possible words to express your meaning?

All the words of a title should begin with capital letters except prepositions, articles and conjunctions which should not begin with capitals, unless used as the first word of the title.

The titles of books, poems, stories or pictures should be inclosed with quotation marks when used within a sentence.

ROBIN HOOD AND ALLIN A DALE.

Come listen to me, you gallants so free,
All you that love mirth for to hear,
And I will tell you of a bold outlaw,
That lived in Nottinghamshire.

As Robin Hood in the forest stood,
All under the green-wood tree,
There he was aware of a brave young man,
As fine as fine might be.

The youngster was cloathed in scarlet red,
In scarlet fine and gay;
And he did frisk it over the plain,
And chanted a roundelay.

As Robin Hood next morning stood,
Amongst the leaves so gay,
There did he espy the same young man
Come drooping along the way.

The scarlet he wore the day before,
It was clean cast away;
And at every step he fetcht a sigh,
"Alack and a well a day!"

Then stepped forth brave Little John,
And Midge the miller's son,
Which made the young man bend his bow,
When as he see them come.

"Stand off, stand off," the young man said,
"What is your will with me?"
"You must come before our master straight,
Under yon green-wood tree."

And when he came bold Robin before,
Robin askt him courteously,
"O hast thou any money to spare
For my merry men and me?"

"I have no money," the young man said,
"But five shillings and a ring:
And that I have kept this seven long years,
To have it at my wedding.

"Yesterday I should have married a maid,
But she is now from me tane,
And chosen to be an old knight's delight,
Whereby my poor heart is slain."

"What is thy name?" then said Robin Hood,
"Come tell me, without any fail:"
"By the faith of my body," then said the young man,
"My name it is Allin a Dale."

"What wilt thou give me," said Robin Hood,
"In ready gold or fee,
To help thee to thy true love again,
And deliver her unto thee?"

"I have no money," then quoth the young man,
"No ready gold nor fee,
But I will swear upon a book
Thy true servant for to be."

"How many miles is it to thy true love?
Come tell me without any guile:"
"By the faith of my body," then said the young man,
"It is but five little mile."

Then Robin he hasted over the plain,
He did neither stint nor lin,
Until he came unto the church,
Where Allin should keep his wedding.

"What has thou here?" the bishop he said,
"I prithee now tell unto me:"
"I am a bold harper," quoth Robin Hood,
"And the best in the north country."

"O welcome, O welcome," the bishop he said,
"That musick best pleaseth me;"
"You shall have no musick," quoth Robin Hood,
"Till the bride and the bridegroom I see."

With that came in a wealthy knight,
Which was both grave and old,
And after him a finikin lass,
Did shine like the glistering gold.

"This is not a fit match," quoth bold Robin Hood,
"That you do seem to make here;
For since we are come into the church,
The bride shall chuse her own dear."

Then Robin Hood put his horn to his mouth,
And blew blasts two or three;
When four and twenty bowmen bold
Came leaping over the lee.

And when they came into the church-yard,
Marching all on a row,
The first man was Allin a Dale,
To give bold Robin his bow.

"This is thy true love," Robin he said,
"Young Allin, as I hear say;
And you shall be married at this same time,
Before we depart away."

"That shall not be," the bishop he said,
"For thy word shall not stand;
They shall be three times askt in the church,
As the law is of our land."

Robin Hood pulld off the bishop's coat,
And put it upon Little John;
"By the faith of my body," then Robin said,
"This cloath does make thee a man."

When Little John went into the quire,
The people began for to laugh;
He askt then seven times in the church,
Lest three times should not be enough.

"Who gives me this maid?" then said Little John:
Quoth Robin Hood, "That do I,
And he that takes her from Allin a Dale
Full dearly he shall her buy."

And thus having ende of this merry wedding,
The bride lookt like a queen,
And so they returned to the merry green-wood,
Amongst the leaves so green.

Read "Robin Hood and Allin a Dale."

Whom is the story about? Where is the scene? What is the time? What happens in the story? If you like Robin Hood's character, tell why. If you like the way the story ends, tell why. What then would you say is the purpose or point of this poem? What means, that is, what characters, scenes and incidents, has the author employed to show his purpose? Describe the characters. Tell the story briefly. Give your criticism of the poem.

Write a review of "Robin Hood and Allin a Dale." Let your introductory paragraph introduce the story by telling the purpose of the story, and the means employed to show this purpose. The paragraphs which follow should each take one topic introduced in the first paragraph and enlarge upon it. One paragraph should describe the setting, another the characters, another tell the story briefly and another give your appreciative criticism of the poem.

Study the following review of "Brer Wolf Says Grace." Find the topic of each paragraph. Which

paragraphs include the thought of the others? Which are merely explanatory of some topic already suggested?

A REVIEW OF "BRER WOLF SAYS GRACE."

"Brer Wolf Says Grace" is one of the "Uncle Remus" stories written in negro dialect by Joel Chandler Harris. It tells about the ancient feud between Brer Wolf and Brer Rabbit, and shows how a small creature with brains can sometimes get ahead of a larger one who is not so clever.

Brer Wolf and Brer Rabbit are both very entertaining, but neither is to be wholly admired. Brer Rabbit is lazy and mischievous, and sometimes cowardly and quite unreliable. He is so foolhardy that he is often in trouble, but one's sympathy is nevertheless with him. Although he is smaller than the other creatures, he is so quick-witted and clever that he gets ahead of them. Brer Wolf is always very sure of himself; in fact, he has such a good opinion of himself that his downfalls seem amusing.

The way Brer Rabbit gets ahead of Brer Wolf in this story is this. On his way home from a party, one day, Brer Rabbit finds a basket full of greens in the middle of the big road. He looks up the road and down the road and sees no one coming, so creeps up to the basket and takes a nibble and then a bite and then jumps into the basket "kerblam," landing on old Brer Wolf hid in the bottom. Brer Rabbit makes excuses and tries to escape, but Brer Wolf has his prey and does not intend to let him go. Brer Rabbit resolves, if possible, to prevent his own "sacrifice" and so begins to "blubber" and to beg Brer Wolf to sacrifice him, if he has to do it at all, in the right way. Brer Wolf asks how that is, and Brer Rabbit tells him to shut his eyes and fold his hands and say grace. This Brer

Wolf finally consents to do, and the minute Brer Wolf's hands are off from him, Brer Rabbit loses no time, but makes good his escape.

The story is full of odd expressions and clever incidents. It is very entertaining.

The Relation of Paragraphs. Each paragraph of a composition should deal with one topic of the central theme or purpose and should be so related to every other paragraph that the point to the composition is made clear. The introductory paragraph of a review should prepare the reader's mind for what is coming by giving a general idea. The paragraphs immediately following should enlarge and explain the same. The final paragraph should emphasize the general point of view by summing up the thought of the other paragraphs or by giving a general comment.

Indent the first line of each paragraph and start a new paragraph with each change of topic.

Chapter XI

THE COMPOUND SENTENCE

60. Classes of Compound Sentence. Just as we have found that there are different kinds of simple sentences, so we may see, by examining the following, that there are different classes of compound sentences:

1. All flesh is grass and all its glory fades.
2. My roof shall always shelter and protect you.
3. Pitt was the pilot who guided the ship of state through a stormy sea and she weathered the storm.

1. We notice that in the first sentence there are **two thoughts** expressed and that each element, (thought subject, thought predicate, and thought relation) of each thought is expressed **separately** or by separate words. We call this kind of compound sentence a **regular compound sentence.**

2. In the second sentence, we have two **co-ordinate,** independent thoughts expressed also; thus, *My roof shall always shelter you. My roof shall always protect you.*

In these two thoughts, however, there are some common elements or some ideas which are the same in both. The ideas, *my, roof, shall, always,* and *you,* are common to the thoughts.

In the sentence, *My roof shall always shelter and protect you,* these common elements of the thoughts are expressed but **once.** We call this kind of sentence an **abridged compound sentence.**

3. The third sentence does not differ from the other two except in the fact, that it expresses a **subordinate thought,** *who guided the ship of state through a stormy sea.*

We call this kind of compound sentence a **compound-complex sentence** because, while it is compound, in that it expresses co-ordinate, independent thoughts, it is also like a complex sentence, in that it expresses a subordinate thought. The compound-complex sentence may express more than one subordinate thought.

61. **The Regular Compound Sentence.** This would be defined as follows: **A regular compound sentence is a compound sentence in which all the elements of all the thoughts are expressed separately;** as, *William Penn was friendly to the Indians and Pennsylvania was not molested by them.*

62. **The Abridged Compound Sentence.** This may be defined as follows: **An abridged compound sentence is a compound sentence in which the common element or elements of the thoughts are expressed but once;** as, *Harrison was a lawyer and a statesman.*

63. **The Compound-Complex Sentence.** This

may be defined as follows: **A compound-complex sentence is a compound sentence which expresses one or more subordinate thoughts;** as, *When we were ready we began the work and we did not rest until it was completed.*

Exercise 29

Tell what kind of compound sentence each of the following is, and why:

1. Beautiful things ennoble and refine the character.

2. Science awakens man's perceptions and language quickens his judgment.

3. A soft answer turneth away wrath, but foolish words stir up strife.

4. Hawthorne, who was a very sensitive man, shunned a crowd, but he was fond of friends.

5. This way is easy, but the other is steep.

6. The windows of the soul admit light and resist harmful influences.

7. He who would be served in his youth and loves himself most knows no other king; he is thoroughly selfish.

8. He worked hard to keep the wolf from the door but he succeeded only partially.

9. I gained an insulated rock, and beheld a broad sheet of brilliant and unbroken foam, not shooting in a curved line from the top of the precipice, but falling headlong down from height to depth. —*Hawthorne.*

10. The bridge was tremulous beneath me, and marked the tremor of the solid earth. —*Hawthorne.*

11. The south wind searches for the flowers
Whose fragrance late he bore;
And sighs to find them in the wood
And by the stream no more.—*Bryant.*

13. Tread softly and speak low:
For the old year lies a-dying.—*Tennyson.*

Work in Composition

The Review (Continued)

THE BEGGAR MAID

Her arms across her breast she laid:
She was more fair than words can say:
Barefooted came the beggar maid
Before the king Cophetua.
In robe and crown the king stept down,
To meet and greet her on her way:
"It is no wonder," said the lords,
"She is more beautiful than day."

As swims the moon in clouded skies,
She in her poor attire was seen:
One praised her ankles, one her eyes,
One her dark hair and lovesome mien.
So sweet a face, such angel grace,
In all the land had never been:
Cophetua sware a royal oath:
"This beggar maid shall be my queen!"

—*Alfred Tennyson.*

Read "The Beggar Maid."

What was Tennyson's purpose in writing this poem? What persons, places, time and occasion has he used to show this purpose? Describe the chief character. Tell the story of the poem. If you like the poem, tell why.

Outline a review of the poem. What will you

tell in your introductory paragraph? What will be the topics of some of the other paragraphs? What will you tell in the final paragraph? Write a review of the poem.

In outlining a paper, decide what you want in your introduction, and then see that the topics of your other paragraphs are in some way explanatory of what has been suggested there.

Read your paper. Is it interesting? Are its parts so related that they are smooth and easily understood?

THE HEIGHT OF THE RIDICULOUS

I wrote some lines once on a time
In wondrous merry mood,
And thought, as usual, men would say
They were exceeding good.

They were so queer, so very queer,
I laughed as I would die;
Albeit, in the general way,
A sober man am I.

I called my servant, and he came:
How kind it was of him
To mind a slender man like me,
He of the mighty limb!

"These to the printer," I exclaimed,
And, in my humorous way,
I added (as a trifling jest),
"There'll be the devil to pay."

He took the paper, and I watched,
And saw him peep within;
At the first line he read, his face
Was all upon the grin.

He read the next; the grin grew broad,
And shot from ear to ear.
He read the third; a chuckling noise
I now began to hear.

The fourth; he broke into a roar;
The fifth; his waistband split;
The sixth; he burst five buttons off,
And tumbled in a fit.

Ten days and nights, with sleepless eye,
I watched that wretched man,
And since, I never dare to write
As funny as I can.

—*Oliver Wendell Holmes.*

Read "The Height of the Ridiculous."

What kind of a poem is it? What is the purpose or point to the story? How is this shown? If you like the poem, tell why.

Write a review one paragraph long of "The Height of the Ridiculous." Let the first sentence characterize the poem by telling what kind of a poem it is, and its purpose. Let the others tell how Holmes accomplished his purpose, and made the poem the kind of one it is.

Read the following paragraph called "Caleb Plummer and His Blind Daughter," and notice how

one sentence gives the topic of the paragraph and the others are explanatory of it.

CALEB PLUMMER AND HIS BLIND DAUGHTER.

"Caleb and his blind daughter were held together by a close bond of love, and yet how different they were! He was old and bent and careworn, living in a real world of poverty and shabbiness. She was young and happy, living in a dream world, a world created by her father that he might spare her, in her blindness, all the hard facts of her life. He was sad at heart, affecting a light step and merry ways to prevent her knowing the real state of things. She, with a heart grateful to kind Providence, worked busily with her delicate fingers, happy in her thoughts, never dreaming of her father's sacrifices for her."

Read the verses from "Saul" on page 103. Which is the topic sentence? Which are explanatory of the topic? Which are used for emphasis?

The Relation of Sentences in a Paragraph. The sentences in a paragraph should be related in the same manner as the paragraphs are related to each other. Each paragraph should have its topic sentence either expressed or understood, and the other sentences should be used either to explain or emphasize the thought contained in it.

Re-read your paper. Have you a topic sentence which relates the other sentences in your paragraph?

64. Words Used in Forming the Compound Sentence. We may easily see that all the kinds of words used in forming the simple sentence are

also used in the compound sentence; that they have all the uses in the compound sentence which we found them to have in the simple sentence; and that they have the same kinds of modifiers here as in the simple sentence.

One question remains to be asked about these words. Do any of these kinds of words have uses in the compound sentence which they do not have in the simple sentence? This is answered in the following sections.

65. **Groups of Words Used in Forming the Compound Sentence.** In the simple sentence, we found the **phrase** and in the compound sentence we shall find all the classes of phrases, used in all the different ways which we discovered in the simple sentence.

In addition to the phrase, we have in the compound sentence the **clause.** (See Section 25.) We now wish to know what **kinds of clauses** we have and how they are used in the compound sentence.

*66. **The Clause.**

The sentence, *The river is deep since the heavy rains fell but we can ford it,* expresses **three thoughts,** namely:

1. The river is deep.
2. Since the heavy rains fell.
3. We can ford it.

NOTE: Do not dwell upon the classes of clauses except on the basis of use.

This sentence, therefore, contains three clauses. A group of words containing a subject, predicate, and copula, which is used as a part of a sentence, is a clause.

We also notice that the clauses, *The river is deep* and *we can ford it,* are of **equal rank** in the sentence; while the clause, *since the heavy rains fell,* has no other clause of equal rank with it in the sentence. We are looking at these clauses, then, in relation to the other clauses in the sentence. On the basis of relation of one clause to the other clauses in the sentence, we have two kinds, **co-ordinate** and **individual.**

67. **Clauses on the Basis of the Relation of One Clause to the Other Clauses in the Sentence Defined.** There are two kinds of clauses on this basis:

1. A co-ordinate clause is a clause which is used in a sentence containing another clause of equal rank with it; as, The sun is bright *but* the wind is cold.

2. An individual clause is a clause which is used in a sentence containing no other clause of equal rank with it; as, If we remain here, *we shall be out of danger but we cannot see the battle.*

68. **Clauses on the Basis of Use.** The sentence, *I see that you are in earnest but I cannot assist you,* contains three clauses; namely, 1. *I*

see. 2. *that you are in earnest.* 3. *I cannot assist you.*

The clause, *that you are in earnest,* is used in the sentence with the value of a single word. It is a direct objective modifier of the word, *see.* We call such a clause a **subordinate** or **dependent clause.**

The clauses, *I see* and *I cannot assist you,* are not used in the sentence with the value of a single word. No word can be used in a sentence as these clauses are used in this sentence. We call such clauses **independent** or **principal clauses.** When such a clause is found in a compound sentence, as in the above, we call it an independent clause; but when it is found in a complex sentence; as, **We knew not** *what we should do,* we call it a **principal clause.**

69. **Clauses on the Basis of Use Defined.** There are two kinds of clauses on this basis:

1. A subordinate or dependent clause is a clause which is used in the sentence with the value of a single word; as *We are not sure* when we shall start, *but we shall go early.*

2. An independent or principal clause is a clause which is not used in the sentence with the value of a single word; as, Harry went quickly, *but he was too late.* The law, *which had never been enforced,* was repealed.

70. **Classes of Subordinate or Dependent Clauses.** The sentence, *We know that you will come and when you arrive we shall be glad to see you,* contains two subordinate or dependent clauses. The first, *that you will come,* is used in the sentence with the value of a substantive word. It is a direct objective modifier of the word, *know.* Since it is used in the sentence with the value of a substantive word, we call it a **substantive clause.**

A substantive clause is a subordinate or dependent clause which is used in the sentence with the value of a substantive word; as, *He hopes* **that you will succeed** *but he is skeptical.*

The second clause, *when you arrive,* is used in the sentence with the value of an attributive word. It is an adverbial modifier of the word, *glad,* expressing the adverbial idea of **time.** Since it is used in the sentence with the value of an attributive word, we call it an **attributive clause.**

An attributive clause is a subordinate or dependent clause which is used in the sentence with the value of an attributive word; as, *The book,* **which was soiled,** *lay on the table, but it was not fit for use.*

71. **Classes of the Attributive Clause.** The sentence, *The boy who was wanted was in the orchard but he came when his father called him,* contains two attributive clauses. 1. The first, *who was wanted,* is used in the sentence with the value

of an adjective. It modifies the word, *boy*. Since it is used with the value of an adjective, we call it an **adjective clause.**

An adjective clause is an attributive clause which is used in the sentence with the value of an adjective; as, *The house* **which was destroyed by fire,** *was a total loss but it will be rebuilt.*

2. The second clause, *when his father called him,* is used in the sentence with the value of an adverb. It is an adverbial modifier of the word, *came,* expressing the adverbial idea of time. Since it is used in the sentence with the value of an adverb, we call it an **adverbial clause.**

An adverbial clause is an attributive clause which is used in the sentence with the value of an adverb; as, *The night is dark* **because there is no moon** *but the stars give some light.*

Exercise 30

Point out all the clauses in each of the following sentences and classify them on the basis of relation of one clause to the others in the sentence and on the basis of use, giving your reasons:

1. The river is deep but we can ford it.

2. The person who knows when he should not speak is wise, but few have learned this art.

3. The person who has access to good books is fortunate and he should take advantage of the opportunity to use them.

4. The boy who is diligent and who obeys his superiors will be respected; he need not fear failure.

5. When spring returns, the flowers bloom and the birds sing.

6. Galileo believed that the earth was round and he was right.

7. I know whom I have believed and I am persuaded that he is able to save me.

8. The hand that rocks the cradle rules the world and this is not strange.

9. The storm had subsided but the sea was still furious.

10. The subject must serve his prince and the prince must serve his subject, because God commands it and human laws require it.

11. Mortals that would follow me
Love Virtue; she alone is free:

12. Or if Virtue feeble were,
Heav'n itself would stoop to her.—*Milton.*

72. **The Members of a Compound Sentence.** In the sentence, *I am anxious to accommodate you but I cannot grant your request,* we have two independent clauses of equal rank. The first clause is the expression, *I am anxious to accommodate you.* The second clause is the expression, *I cannot grant your request.* The sentence is, therefore, compound and these coordinate independent clauses are called the **members** of the compound sentence. This sentence has two members but a compound sentence may have more than two members. If there is a **subordinate clause** in a compound sentence, making it compound-complex, the subordinate clause is a part of the member to which it belongs.

The members of a compound sentence are the

coordinate, independent clauses which compose it; as, The historian gives us facts *but* the writer of literature presents truth.

73. **Relations Existing between the Thoughts Expressed by the Members of Compound Sentences.** If we examine the following sentences carefully, we shall see that coordinate relations or the relations between the thoughts expressed by coordinate clauses are not all alike:

1. I awoke and I got up at once.
2. The bird was shot, or someone had struck it.
3. The sun was up, but it was hidden behind the clouds.
4. It is my duty, therefore I must do it.

74. **Relation of Addition.** In the first sentence the thoughts expressed are in the same line or of the same kind, and one is added to the other. The thought, *I awoke,* is in harmony with the thought, *I got up at once,* and one is simply joined to the other. We call this kind of a coordinate relation a **relation of addition.**

A relation of addition is that coordinate relation which exists between thoughts, which are in the same line, when one is added to the other; as, *Night dropped her sable curtain down and pinned it with a star.*

75. **Conjunctions which Express the Relation of Addition.** The typical conjunction to express this relation of addition or the conjunction which

is used most frequently to express it is the word, *and*. Other conjunctions frequently used to express this relation are as follows: *also, besides, likewise, moreover, furthermore, both—and, not only—but also, so—also.* These are called **copulative conjunctions.**

76. **Relation of Opposition.** In the third sentence in Section 73, we have a relation expressed by the word *but,* which is just the opposite of the relation of addition. The thoughts are not in the same line, that is, they are not alike or in harmony. The thought, *it was hidden behind the clouds,* is adverse to the thought, *the sun was up.* This kind of relation is called a relation of **opposition.**

A relation of opposition is that coordinate relation which exists between thoughts when one is in some way adverse to the other; as, *A fool speaks all his mind,* **but** *a wise man reserves something until hereafter.*

77. **Conjunctions which Express the Relation of Opposition.** The typical conjunction to express the relation of opposition is the word, *but.* Other conjunctions frequently used to express this relation are as follows: *yet, nevertheless, however, still, only, whereas, notwithstanding, but—yet, while, albeit.* These are called **adversative conjunctions.**

78. **Relation of Alternation.** Sometimes the mind is required to choose between the thoughts

expressed by the members of the compound sentence, as in the second sentence in Section 73. Here the mind has presented to it the thought, *the bird was shot*, and the thought, *someone had struck it*. The mind cannot accept both thoughts; it considers them; accepts one; and rejects the other. Sometimes it rejects both; as, *It is not raining, nor is it snowing*.

We call this kind of relation a relation of alternation.

A relation of alternation is that coordinate relation which exists between thoughts when the mind accepts one and rejects the other, or rejects both of them; as, *A king must win* or *he must forfeit his crown forever. He is* neither *dishonest* nor *untrustworthy*.

79. **Conjunctions which Express the Relation of Alternation.** The typical conjunction to express the relation of alternation is the word, *or*. Other conjunctions frequently used to express this relation are as follows: *either—or, neither—nor, nor, else, otherwise*. These are called **alternative conjunctions.**

80. **Relation of Conclusion.** In the fourth sentence in Section 73, we can see that one of the thoughts expressed is an inference from the other. The thought, *I must do it,* is an inference from the thought, *it is my duty*. We call this kind of relation the **relation of conclusion.**

A relation of conclusion is that coordinate relation which exists between thoughts when one is an inference from the other; as, *The man pays his debts promptly,* therefore, *he is honest.*

81. **Conjunctions which Express the Relation of Conclusion.** The typical conjunction to express this relation is the word, *therefore.* Other conjunctions frequently used to express this relation are as follows: *hence, for, since, then, thus, consequently, accordingly, so.* These are called causal conjunctions.

Exercise 31

Write compound sentences, using each of the conjunctions in the preceding lists to express the different kinds of relations which may exist between the thoughts expressed by the members of compound sentences.

Exercise 32

Study the sentences in this exercise and state the following points:

1. *Give the members.*

2. *Give the relation existing between the thoughts.*

3. *Name the conjunctions which express these relations.*

1. The man dies but his memory lives.

2. Be temperate in youth, or you will have to be abstinent in old age.

3. The swallows are flying low, and we shall have rain.

4. The truth has been made known, therefore you may as well confess.

5. It is not necessary nor is it advisable.

6. Some are born great, some achieve greatness, and others have greatness thrust upon them.

7. Of thy unspoken word thou art master; thy spoken word is master of thee.

8. A soft answer turneth away wrath, but grievous words stir up anger.

9. A blind man is a poor man, and blind a poor man is; for the former seeth no man, and the latter no man sees.

10. There was a fair maiden lived down by a mill—
Ferry me over the ferry,—
Her hair was as bright as the waves of a rill,
When the sun on the brink of his setting stands still,
Her lips were as full as a cherry.

11. The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
—*Tennyson.*

12. And now there came both mist and snow,
And it grew wondrous cold,
And ice mast-high came floating by,
As green as emerald.
—*Coleridge.*

13. The day is done; and slowly from the scene
The stooping sun upgathers his spent shafts,
And puts them back into his golden quiver.
—*Longfellow.*

82. Uses of Words in the Compound Sentence. We have already seen that the conjunc-

tion can have one use in the compound sentence in addition to that which it has in the simple sentence. In the simple sentence its only use is to express relation between ideas of equal rank. In the compound sentence it can express, (1) relation between thoughts of equal rank; as, *The street was muddy,* but *the men willingly marched through it.*

The conjunction may also express (2) relation between thoughts of unequal rank in the compound sentence; as, *The facts were published* because *it was impossible longer to suppress them, but they did not arouse the public.*

The pronoun, in addition to the uses found for it in the simple sentence, may in the compound sentence express relation between thoughts of unequal rank; as, *The Czar,* who *was ignorant of the wishes of his people, finally had to be told the truth; but he did not have the moral courage to grant them justice.*

The adverb, in addition to the uses found for it in the simple sentence, expresses in the compound sentence also a relation between thoughts of unequal rank; as, *They were ready* when *the time came, but their assistance was not needed.*

Aside from these additional uses words are used in the compound sentence just as they are in the simple sentence, and they take the same kinds of modifiers.

Work in Composition

The Review (Continued)

Read the extract from "Evangeline", page 30.

What was the author's purpose in writing this? What has he told in order to accomplish this purpose?

Write a review one paragraph long on the extract from "Evangeline."

Read the following paragraph from "The Biography of a Grizzly" and try to discover why it does not sound well.

"The Biography of a Grizzly" was written by Ernest Thompson Seton. It is the story of a bear cub. His mother was shot when he was a cub. He was left friendless and homeless. It shows how full of tragedy the life of a wild creature may be. It shows how ill treatment will make a bear morose and savage. It shows how even the most ill-treated creature may respond to fair treatment and become gentle and tame.

Try different ways of combining the sentences and notice the effect.

Variety in Sentence Form. A sentence form should suit the mood of the writing. In describing a fire it is natural to use short, exclamatory sentences. In describing a peaceful twilight scene, the sentence form is likely to be long and musical. The ear, however, grows tired of one sentence form. A variety is desirable for most purposes, therefore a

paper may sometimes be improved by combining the short sentences. Read Exercise 11-B, page 41.

Read your paper, asking yourself if there are any sentences in it which could be improved by being combined.

Exercise 33

Study the sentences in this exercise and state the following points:

1. *Give the members.*

2. *State the kind of relation existing between the thoughts expressed by the members.*

3. *Point out the conjunction which expresses this relation.*

4. *When the conjunction is not present, supply an appropriate one.*

5. *Notice the punctuation between the members and try to give reasons for it.*

1. Places near the sea are not extremely cold in winter, nor are they extremely hot in summer.

2. The man takes plenty of exercise; he is well.

3. We must conquer our passions or they will conquer us.

4. People in the streets are carrying umbrellas; hence it must be raining.

5. Neither James nor John had his lesson.

6. Solomon was both learned and wise.

7. Though it is deep, yet it is clear.

8. I care not whether it rains or snows.

9. Clark's men waded through many swamps and reached the settlement at Vincennes.

10. The house was built upon a rock; it did not fall.

11. The prodigal robs his heirs; the miser robs himself.

12. Mirth should be the embroidery of conversation, but it should not be the web.

13. I was told to go, else I should remain.

14. Be industrious, otherwise you will come to grief.

15. Margaret Fuller, whom the waves buried, accomplished much good; but she was taken away in the midst of her usefulness.

16. Ignorance is the curse of God, knowledge the wings with which we fly to heaven.

17. The conscious water saw its Lord and blushed.

18. The aspen heard them and she trembled.

19. There is much that is deciduous in books, but all that gives them a title to rank as literature in the highest sense is perennial.

20. I do not like to say it, but he has sometimes smothered the child-like simplicity of Chaucer under feather-beds of verbiage.

21. In peace thou art the gale of spring; in war the mountain storm.

22. O dark and cruel deep, reveal
The secret that thy waves conceal!
And ye wild sea-birds hither wheel
And tell it me!

23. He cast off his friends as a huntsman his pack,
For he knew when he pleased he could whistle them back. —*Goldsmith.*

24. Zeal and duty are not slow,
But an occasion's forelock watchful wait.
—*Shakespeare.*

25. Earth felt the wound, and Nature from her seat,
Sighing, through all her works gave signs of woe.
—*Milton.*

83. **Punctuation of the Compound Sentence.** The members of a compound sentence may be separated by the comma; as, *Crafty men contemn studies, simple men admire them, and wise men use them.*

They may be separated by the semi-colon; as, *A wise man seeks to shine in himself; a fool to outshine others.*

They may be separated by the colon; as, *When a man has nothing good to say of his neighbor, he does well to be silent: few follow this precept.*

They may not need any punctuation between them; as, *I was told to go or I should remain.*

Punctuation is to **make the meaning of the sentence clear,** and the tendency in modern English is to use as little of it as is absolutely necessary to accomplish this result.

If we examine the four examples above, we can see that punctuation is sometimes made necessary in the compound sentence: (1) by the **length** of the members, as in the third example; (2) by the **absence** of the conjunction, as in the second; (3) by **interpunctuation,** punctuation within the members, as in the third; or (4) by the **remoteness** of the relation between the thoughts expressed by the members, as in the second. Every time we punctuate a compound sentence, we should think of these four points:

1. The length of the members.
2. The presence or absence of the conjunction.

3. The closeness or remoteness of the relation between the thoughts.

4. Interpunctuation.

Exercise 34

Study the following sentences and state:

1. *The members.*

2. *The kind of relation existing between the thoughts expressed by the members.*

3. *Give the reasons for the punctuation.*

1. No one ought to wound the feelings of another, nor should one insult him.

2. Men are not judged by their looks, habits, and appearances; but they are judged by their lives.

3. A true friend will give counsel, but an evil-minded person will deceive.

4. Stones grow; plants grow; animals grow, feel, and live.

5. Avoid affectation; it is a contemptible weakness.

6. Harbour no malice in thy heart; it will be a viper in thy bosom.

7. The wise man considers what he wants; the fool what he abounds in.

8. The noblest prophets have been children; they practice no deception.

9. The mountains rise and circling oceans flow.

10. Themistocles was cautious, and he was also valiant; but the wisdom of the serpent and the courage of the lion could not prevail against destiny.

11. The hermit sat at the door of his cave and thought upon the deep things of life.

12. He suffered, but his pangs are o'er;
Enjoyed, but his delights are fled;

Had friends, his friends are now no more;
And foes, his foes are dead.

13. Swift to the breach his comrades fly;
"Make way for liberty," they cry;
And through the Austrian phalanx dart
As rushed the spears through Arnold's heart.

14. Leaves have their time to fall,
And flowers to wither at the north wind's breath,
And stars to set; but all,
Thou hast all seasons for thine own, O Death!
—*Hemans.*

15. Turn, gentle Hermit of the Dale,
And guide my lonely way
To where your taper cheers the vale
With hospitable ray. —*Goldsmith.*

Exercise 35

Review and Work in Composition

In giving a complete analysis of a compound sentence, or telling all that we have learned about it, notice the following points:

1. *Classify the sentence.*
   a. *On the basis of chief purpose.*
   b. *On the basis of the number and relation of the thoughts expressed.*
2. *Read the members.*
3. *State the kind of relation existing between the thoughts expressed by the members.*
4. *Give the conjunctions.*
5. *Give the reasons for the punctuation.*

6. *Analyze each member.*
   - *a. Give the entire subject.*
   - *b. Give the entire predicate.*
   - *c. Give the entire copula.*
   - *d. Give the principal part of the subject and all the modifiers.*
   - *e. Give same of predicate and copula.*

Analyze the sentences below, following the above outline:

1. Apply yourselves to study; it will redound to your honour.

2. Every man desires to live long, but no man would be old.

3. So Heaven decrees: with Heaven who can contend?

4. Faithful are the wounds of a friend, but the kisses of an enemy are deceitful.

5. A professed Catholic, he imprisoned the Pope; a pretended patriot, he impoverished the country.

6. There are but few voices in the land but many echoes.

7. Any nobleness begins at once to refine a man's features, any meanness or sensuality to imbrute them.

8. Few and short were the prayers we said,
   And we spake not a word of sorrow;
   But we silently gazed on the face of the dead
   And we bitterly thought of the morrow.

9. May I govern my passions with absolute sway,
   And grow wiser and better as life wears away.
   —*Pope.*

10. Full many a flower is born to blush unseen,
    And waste its sweetness on the desert air. —*Gray.*

11. Upon her breast a sparkling cross she wore,
    Which Jews might kiss and infidels adore;

Her lively looks a sprightly mind disclose,
Quick as her eyes and as unfixed as those:
Favors to none, to all she smiles extends;
Oft she rejects, but never once offends. —*Pope.*

12. The vine still clings to the mouldering wall,
But at every gust the dead leaves fall.
—*Longfellow.*

13. And as a hare, whom hounds and horns pursue,
Pants to the place from whence at first he flew,
I still had hopes, my long vexations past,
Here to return, and die at home at last.
—*Goldsmith.*

14. Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young, and so fair. —*Hood.*

15. Come as the winds come, when
Forests are rended;
Come as the winds come, when
Navies are stranded. —*Scott.*

16. Alas, 'tis true I have gone here and there,
And made myself a motley to the view,
Gored mine own thoughts, sold cheap what is most dear. —*Shakespeare.*

17. Fond fool! six feet of earth is all thy store,
And he that seeks for all shall have no more.
—*Pope.*

18. This is the state of man: today he puts forth
The tender leaves of hope; tomorrow blossoms,
And bears his blushing honours thick upon him;
The third day comes a frost, a killing frost.
—*Shakespeare.*

19. He is a freeman whom the truth makes free,
And all are slaves beside.

20. And neither the angels in heaven above,

Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee. —*Poe.*

21. Night's candles are burnt out, and jocund Day
Stands tiptoe on the misty mountain-tops.
—*Shakespeare.*

22. This should have been a noble creature; he
Hath all the energy which would have made
A goodly frame of glorious elements,
Had they been wisely mingled. —*Shakespeare.*

23. But look, the morn in russet mantle clad
Walks o'er the dew of yon high eastern hill.
—*Shakespeare.*

24. See how the morning opes her golden gates
And takes her farewell of the glorious sun!
—*Shakespeare.*

25. I saw from the beach where the morn was shining,
A bark o'er the waters move gloriously on;
I came when the sun o'er that beach was declining,
The bark was still there, but the waters were gone.
—*Moore.*

Work in Composition

The Review (Continued)

Read the extract about "The Forest Primeval", page 183.

What is portrayed here? What makes the poem beautiful? Discuss its thought, the feeling that comes over you in reading it and the pictures suggested by it.

Outline a review of "The Forest Primeval" by paragraphs. Write a review of the poem.

Word Study. One way of securing a pleas-

ing effect in an English paper is through a wise choice and a correct use of words. Avoid slang, commonplace words and affectations. For most purposes *many* is better than *lots, angry* than *mad, several* than *quite a few*, and *attractive, interesting* or *enjoyable* than *perfectly lovely*.

For the correction of common errors, master exercises 67, 81, 92, 106, 117, 119.

Notice the effect of unnecessarily repeating the same word or words that are nearly alike.

The *day* will soon be here when we shall spend a pleasant *day* together. This *writer writes* interestingly.

Read your paper. Have you made a wise choice of words?

Chapter XII

THE COMPLEX SENTENCE

84. **The Complex Sentence Defined.** A complex sentence is a sentence which expresses one principal thought and one or more subordinate thoughts; as, *Gold, which is mined in Colorado, is the most precious of metals.*

85. **Classes of the Complex Sentence.** The complex sentence, like the compound sentence, may have all the elements of each thought expressed separately; as, *The book which was torn was thrown aside.*

We call this kind of sentence a **regular complex sentence.**

A regular complex sentence is a complex sentence in which all the elements of each thought are expressed separately; as, *Joseph, who heard the call, ran to the rescue.*

We often have a complex sentence in which some of the elements of some of the thoughts are common and are expressed but once; as, *His brother is taller than he,* which means, *His brother is taller than he* [*is tall*].

This kind of complex sentence we call an **abridged complex sentence.**

An abridged complex sentence is a complex sentence in which the common elements of the thoughts are expressed but once; as, *The rock is higher than I,* which means, *The rock is higher than I [am high].*

86. Words Used in the Complex Sentence. The same kinds of words are used in the complex sentence as we found in the compound, and they have the same uses and modifiers. Phrases are also the same as in the simple sentence and have the same uses. We have now to learn the uses of clauses in the complex sentence.

87. The Substantive Clause, Usual Form. In the sentence, *Weakness is your excuse.*

The word, *weakness,* is the subject of the sentence. We may substitute for it the following clause: *That you are weak.* The sentence then reads, *That you are weak is your excuse.*

The clause, *That you are weak,* is used as the subject of the sentence.

Exercise 36

Now study the sentences in this exercise in this same way, noting the following points about each:

1. *Read the italicized expression.*
2. *Give its exact use in the sentence.*
3. *Substitute a clause for the italicized expression, making the sentence complex.*

4. State the exact use of the clause which you have substituted.

1. The result was *the signing of the treaty.*
2. They asked *his presence.*
3. This fact, *the rotundity of the earth,* is believed by all.
4. There is some dispute about *the real discoverer* of America.
5. We are desirous *of your success.*
6. They insisted *on your remaining.*
7. We are not sure *of his success.*

88. The Uses of the Substantive Clause, Usual Form, in the Complex Sentence. From a careful study of the sentences above we should see that the substantive clause, usual form, may be used in the following ways in the complex sentence:

1. As the subject of the sentence; as, **That the earth is round** *is not doubted.*

2. As the predicate of the sentence; as, *Their demand was* **that we surrender.**

3. As an appositive modifier; as, *The truth,* **that all men are created equal,** *is often expressed.*

4. Principal part of a prepositional phrase; as, *Have birds any sense of* **why they sing?**

5. Direct objective modifier; as, *We hoped* **that you could come.**

6. Indirect objective modifier; as, *He is not sure* **that he will pass in his work.**

7. Adverbial objective modifier; as, *We are very sorry* **that you have failed.**

Exercise 37

Study the sentences in this exercise carefully and note the following concerning them:

1. *Read the principal clause.*
2. *Read the subordinate clause.*
3. *Give the use of the subordinate clause.*
4. *Note and explain the punctuation.*

*1. What you say is of little consequence.

2. My home is wherever I am happy.

3. I know not where they have laid him.

4. The fact, that it was done by him, is apparent.

5. He traded with what capital he had.

6. When letters were first used is not certainly known.

7. A peculiarity of English is that it has so many borrowed words.

8. The fact, that mold is a plant, is interesting.

9. That stars are suns is the belief of astronomers.

10. Astronomers believe that stars are suns.

11. The belief of astronomers is that stars are suns.

12. The belief, that stars are suns, is held by astronomers.

13. That the caterpillar turns to a butterfly is a curious fact.

14. The thought, that we are spinning around the sun some twenty miles a second, almost makes one dizzy.

15. We are quite sorry that it is so.

16. He was afraid that he should fall.

17. We are not certain that an open sea surrounds the pole.

18. That we were unsuccessful was not our fault.

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*Note: When the substantive clause is used as the subject of the sentence, as in 1 and 18, or as the predicate of the sentence, as in 2 and 20, the principal clause is the entire sentence. In all other cases the principal clause may be separated from the substantive clause.

19. The cry, that the world is growing worse, comes from a pessimist.

20. His request was that we should be present.

Exercise 38.

State all the uses of the substantive clause, usual form. Write one original example of each use.

Notice the punctuation of the following sentences:

1. The fact, that eternal vigilance is the price of good English, cannot be too strongly impressed upon pupils in grammar.

2. It was evident that the boy had failed.

3. Why me the stern usurper spared, I know not.

4. The story of Washington's hatchet, it is now believed, is untrue.

5. That money easily earned easily goes, goes without saying.

89. Punctuation of the Substantive Clause, Usual Form. By noticing the punctuation of the sentences in the preceding exercises, the following principles for punctuating the substantive clause, usual form, will be clear:

1. **The substantive clause, usual form, used as an appositive modifier is usually separated from the rest of the sentence by the comma;** as, *The fact, that he was honest, was doubted by no one.*

The clause which is explanatory of the word, *it*, however, is seldom set off by the comma; as, *It is true that the mistake could not have been avoided.*

2. **When the substantive clause, usual form,**

is out of its natural order, it should be separated from the rest of the sentence by the comma; as, *That the stream could be forded, the general did not doubt.*

3. When the principal clause breaks up the substantive clause, usual form, it should be separated from the rest of the sentence by the comma; as, *The subject of grammar, it is now thought, should be taught inductively.*

4. When a clause ends in a verb and is followed by the same verb the two should be separated by the comma; as, *Whatever is, is right.*

90. Substantive Clause, Usual Form, Defined. A substantive clause, usual form, is a substantive clause in which the author of the sentence expresses his own thought in his own words; as, *I can see* that you are in earnest.

91. The Direct Quotation. *In the sentences which follow, work out carefully each of the following points:*

1. *State the principal clause.*
2. *State the subordinate clause.*
3. *State the use of the subordinate clause.*
4. *Note and explain the punctuation.*
5. *How do these clauses differ from those in the preceding lists?*

1. "Mental power can never be gained from senseless fiction," says a certain writer.

2. The peacock struts about saying, "What a fine tail I have!"

3. Socrates's greatest saying was, "Know thyself."

4. Shakespeare's metaphor, "Night's candles are burned out," is one of the finest in literature.

5. The essence of all Webster's great speeches is this: "Liberty and union, now and forever, one and inseparable!"

6. "What have I done?" is asked by the knave and the thief.

7. Hamlet's exclamation was, "What a piece of work is man!"

8. Cries of, "Long live the King!" rent the air.

9. "You will," he said, "be well satisfied with the change."

10. A writer says, "I have heard more than one person say, 'I am thankful.'"

11. I will ask of you, "What can you do?"

12. The message ran thus: "England expects every man to do his duty."

92. **Uses of the Direct Quotation in the Complex Sentence.** We have seen in our study of the preceding list of sentences that a direct quotation may be used in the complex sentence in the following ways:

1. Subject of the sentence; as, *"Love thy neighbor as thyself," is a precept not easily practiced.*

2. Predicate of the sentence; as, *The declaration is, "All men are created free and equal."*

3. Appositive modifier; as, *We do well to keep in mind the adage, "Procrastination is the thief of time."*

4. Direct objective modifier; as, *Lincoln said,*

"The people are not always right but they usually wobble right."

5. Principal part of a prepositional phrase; as, *The whole duty of man is expressed in, "Do unto others as you would have them do unto you."*

Exercise 39

Rewrite the following story in the form of a conversation, using direct quotations:

A wolf once swallowed a bone which stuck fast in his throat. He begged his neighbor, the crane, to remove it for him, promising her a great reward. This she willingly undertook, and because her beak was long, she removed the bone with ease. She asked for her reward, but the wolf only laughed and said that having had her head within the jaws of a wolf and safely out again was reward enough.

Write one original example of each use of the direct quotation in the complex sentence.

Imagine yourself to be purchasing some article and invent the conversation that might take place between yourself and the salesman, using the direct quotation in its various forms.

Find all the direct quotations in "The Beggar Maid", on page 115. Give the exact use of each. Account for the punctuation.

93. **Punctuation of the Direct Quotation.** By observing the punctuation in the list of sentences in Section 91, we may state the following principles:

1. **A direct quotation should begin with a cap-**

ital and should be inclosed in quotation marks; as, *"Hitch your wagon to a star," said Emerson.*

2. A direct quotation, when not formally introduced, should be separated from the rest of the sentence by the comma; as, *Franklin said, "A man often pays too much for his whistle."*

3. A direct quotation, formally introduced, should be separated from the rest of the sentence by the colon; as, *Holmes once used the following language: "Put not your trust in money, but put your money in trust."*

4. A direct quotation which is interrogative or exclamatory should be followed by its appropriate mark; as, *Charles Lamb, reading the epitaphs in a churchyard, inquired, "Where be all the bad people buried?" "Give me liberty or give me death!" exclaimed Patrick Henry.*

5. A direct quotation within a direct quotation should be inclosed in single quotation marks; as, *The speaker said, "An old adage says, 'Experience is a hard teacher.'"*

6. When a direct quotation is broken up by another part of the sentence, each part of the direct quotation should be inclosed in quotation marks; as, *"The Scotch," said Burns, "are a stubborn people."*

Exercise 40

Study the following sentences carefully and note the following points:

1. *Read the principal clause.*
2. *Read the subordinate clause.*
3. *Tell what kind of clause the subordinate clause is.*
4. *Give the exact use of the subordinate clause.*
5. *Give reasons for the capital letters and punctuation.*

1. This we know, that our future depends upon our past.

2. The project, it is certain, will succeed.

3. He said, "The maxim, 'A fool and his money are soon parted,' is many times exemplified."

4. In Wallace's novel, "Ben Hur," may be found the following words: "The Hindoo here drew a long sigh, as he said, 'The enemy of man is man, my brother.'"

5. "The English," said Voltaire, "gain two hours a day by clipping words."

6. "Gallop," gasped Joris, "for Aix is in sight!"

7. The queen said repeatedly with a firm voice, "Into thy hands, O Lord, I commend my spirit."

8. "You lazy fellow!" cried Hercules, "how dare you send for me till you have tried to do without me!"

9. "Fly, Rebecca, for no human aid can avail you," said Ivanhoe.

10. Said the schoolmaster, "When asked about Esau, the pupil said, 'Esau wrote a famous book of fables and sold the copyright for a bottle of potash.'"

11. What teacher of rhetoric has not sympathized with the delightful Portia in "The Merchant of Venice" when she says with a sigh, "If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces!"

12. "Truth gets well," says a certain writer, "even if she be run over by a locomotive."

13. The Mohammedans say, "God gave two-thirds of all the beauty to Eve."

14. We daily verify the saying, "Man's extremity is God's opportunity."

15. The principle involved in, "Resistance to tyrants is obedience to God," was the seminal principle of the American Revolution.

16. The Ram's Horn says, "A self-made man likes to boast of his job."

17. One historian says, "If we track Queen Elizabeth through her tortuous mazes of lying and intrigue, the sense of her greatness is almost lost in a sense of contempt."

94. **Direct Quotation Defined. A direct quotation is a substantive clause in which the author of the sentence expresses the exact thought of some other person in the exact words of that other person;** as, *Some one has truly said, "He that would govern others must first be master of himself."*

95. **The Indirect Quotation.** The indirect quotation is also a kind of substantive clause. What difference do you notice between the following:

Direct quotation, "I," *said the little man,* "am the King of the Golden River."

Indirect quotation, *The little man said* that he was the King of the Golden River.

Study the following sentences carefully and note the following points:

1. *The principal clause.*
2. *The subordinate clause.*
3. *The exact use of the subordinate clause.*
4. *The difference between the subordinate clauses and the other substantive clauses already studied.*

1. That we should be ready to march at dawn was the command of the general.

2. The general's command was that we be ready to march at dawn.

3. The command, that we be ready to march at dawn, was given by the general.

4. The general commanded that we be ready to march at dawn.

96. **The Uses of the Indirect Quotation.** From the study of the preceding sentences we may see that the indirect quotation can have the following uses:

1. Subject of the sentence; as, **That we should be prepared on all our lessons** *was the thought of the teacher.*

2. Predicate of the sentence; as, *The teacher's thought was* **that we should be prepared on all our lessons.**

3. Appositive modifier; as, *The thought,* **that we should be prepared on all our lessons,** *was expressed by the teacher.*

4. Direct objective modifier; as, *The teacher said* **that we should be prepared on all our lessons.**

97. **The Indirect Quotation Defined.** An in-

direct quotation is a substantive clause in which the author of the sentence expresses in his own words the thought of some other person; as, *Grant said* that he would fight it out on that line if it took all summer.

The punctuation of the indirect quotation is the same as that of the substantive clause, usual form.

Exercise 41

Study the following sentences carefully and note the following points:

1. *Read the principal clause.*
2. *Read the subordinate clause.*
3. *Tell what kind of clause the subordinate clause is.*
4. *Give the exact use of the subordinate clause.*
5. *Verify the punctuation.*

1. The traveler said that he was weary.
2. The speaker said that protection was a failure.
3. Nathan Hale's only regret was that he had but one life to give to his country.
4. That the greatest vice of American writing and speaking is a studied want of simplicity, was the thought of Lowell.
5. Byron, seeing Moore eating an under-done beefsteak, asked if he were not afraid of committing murder after such a meal.
6. That England expected every man to do his duty was the word which was passed along the line.
7. Socrates said that men should know themselves.

98. **The Adjective Clause.** We have now discovered all the kinds of **substantive** clauses used in the complex sentence and we have seen all the uses of such clauses. Other kinds of clauses are found in the complex sentences, as we may see by studying the following sentence: *Mahomet, the founder of the faith of Islam, was born in Mecca.*

This is a simple sentence. The expression, *the founder of the faith of Islam,* is an appositive modifier of the word, *Mahomet.* It does not narrow or restrict the meaning of the word, *Mahomet.* It simply emphasizes an attribute of the object of thought expressed by the word. We can change the sentence into a complex sentence by making a clause out of this appositive modifier. *Mahomet, who was the founder of the faith of Islam, was born in Mecca.*

The principal clause is the expression, *Mahomet was born in Mecca.* The subordinate clause is the expression, *who was the founder of the faith of Islam.* It is used as a descriptive adjective modifier of the word, *Mahomet.* Hence we call this clause a **descriptive adjective clause.**

The word, *who,* has two uses in the sentence.

1. It is the subject of the subordinate clause.

2. It expresses the relation between the thought expressed by the principal clause and the thought expressed by the subordinate clause. We call this word, *who,* the **connective.**

Sometimes the adjective clause is used as a lim-

iting adjective modifier and then we call it a **limiting adjective clause**: as, *The boys* who are tall *may pass into the next room.*

Exercise 42

Study the following simple sentences carefully:

1. *Give the exact use of each italicized expression.*
2. *State whether the italicized expression narrows the meaning of the word which it modifies or simply makes prominent an attribute of the object of thought expressed by it.*
3. *Expand each sentence into a complex sentence.*
4. *State the principal clause.*
5. *State the subordinate clause.*
6. *Give the exact use of the subordinate clause.*
7. *Is it limiting or descriptive?*
8. *Point out the connective and give all its uses.*

1. *Sunderland's* crime was never forgiven by James.
2. A man *of good character* will win respect.
3. The prisoner, *stupefied with terror,* could not respond.
4. The army, *conquered at Waterloo,* was commanded by Napoleon.
6. Solomon, *the builder of the Temple,* was the son of David.
7. It was a sight *to gladden the heart.*

8. Rice, *largely consumed by the natives of Eastern Asia,* requires a damp soil.

9. Procrastination, *the thief of time,* is our worst enemy.

10. A selfish man, *the ugliest thing upon which the angels have to look,* is a disgrace to humanity.

Exercise 43

Study the following sentences and state clearly:

1. The principal clause.

2. The subordinate clause.

3. The exact use of the subordinate clause.

4. Is it limiting or descriptive?

5. The connective and all its uses.

1. God rules the world, which he created.

2. A city that is set on a hill cannot be hid.

3. The man who conquers selfishness gains in breadth of character.

4. The evil that men do lives after them.

5. I thrice presented him a kingly crown, which he did thrice refuse.

6. My father, whom all loved, was fond of flowers.

7. The girl and the cat, that were in the room, were having a frolic.

8. He purchased such books as were wanted.

9. To live in hearts we leave behind is not to die.

10. There is not a man here but knows it.

11. There is no fireside but has one vacant chair.

12. As many as received him to them gave he power.

13. Such as I have, give I unto thee.

14. To him who in the love of nature holds communion with her visible forms, she speaks a various language.

15. The lever which moves the world's mind is the printing press.

16. The Knights of the Round Table, who flourished in the reign of King Arthur, were chivalrous and brave.

17. Margaret Fuller, whom the waves buried, was a philanthropist.

18. The author whose poem was read was present.

19. The teacher whose example is good will be respected by his pupils.

99. The Adjective Clause Defined. An adjective clause is an attributive clause which is used in the sentence with the value of an adjective; as, *The horse*, which was valuable, *was lost in the woods.*

100. The Descriptive Adjective Clause Defined. A descriptive adjective clause is an adjective clause which is used as a descriptive adjective modifier; as, *Penn*, who was straightforward in his dealings with men, *never lost a friend.*

101. The Limiting Adjective Clause Defined. A limiting adjective clause is an adjective clause which is used as a limiting adjective modifier; as, *Those pupils* who have an average of eighty in the work of the term *may be excused from the final examination.*

102. The Relative Pronoun in the Adjective Clause. In the adjective clauses so far studied, the relative pronoun or connective has had one substantive use and a relational use; but in the sen-

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NOTE: Pupils need not dwell upon *descriptive* and *limiting adjective clauses.*

tences which follow, we shall notice that it has also another substantive use.

103. **Simple and Compound Relative Pronouns.** In the sentence, *He who wins may laugh,* the word, *He,* is the subject of the principal clause, *He may laugh.* The word, *who,* is the subject of the subordinate clause, *who wins,* and it is also the connective, expressing the relation between the thought expressed by the principal clause and the thought expressed by the subordinate clause. We see, then, that the expression, *He who,* has **three uses** in the sentence. Two of them are substantive uses and one is a relational use. Now if we substitute the word, *whoever,* for the expression, *He who,* making the sentence read, *Whoever wins may laugh,* the word, *Whoever,* will have these same three uses. The word, *Whoever,* is now the subject of the principal clause, *Whoever may laugh.* It is also the subject of the subordinate clause, *Whoever wins.* It also expresses the **relation** between the thought expressed by the principal clause and the thought expressed by the subordinate clause.

When the relative pronoun has only one substantive use and one relational use, we call it a **simple relative pronoun**; but when it has two substantive uses and one relational use, as in this sentence, we call it a **compound relative pronoun.**

Exercise 44

Study the following sentences carefully and state:

1. *The principal clause.*
2. *The subordinate clause.*
3. *The exact use of the subordinate clause.*
4. *The exact use of the italicized expression as illustrated in Section 103.*
5. *Substitute one word for the italicized expression.*
6. *The exact uses of the word which you substitute.*

1. *He who* runs may read.
2. *The thing which* is right is safe.
3. He wants *anything that* he sees.
4. *The person whom* falsehood pleases, truth offends.
5. Do *the thing that* is right.
6. The Lord chasteneth *any person whom* he loveth.
7. *Any person whose* property is injured may recover damages.
8. *The person who* keepeth the law is a wise son.
9. Judge ye *the thing which* I say.
10. *The person who* enters here should have a pure heart.

Exercise 45

Study the following sentences carefully and give:

1. *The principal clause.*
2. *The subordinate clause.*
3. *The connective and all its uses.*

4. The expanded expression for the connective to show more clearly its uses.

1. Whoever sees not the sun is blind.
2. He knows whomever he has once seen.
3. Whoso keepeth the law is a wise son.
4. Whatever he doeth shall prosper.
5. Whosoever liveth in this land must obey the laws.
6. Whosever child you have wronged shall be avenged.
7. Whosesoever faults ye forget will be happy.
8. I will be satisfied with whomsoever you may appoint.
9. You may have whichever you want.
10. Whatsoever ye shall ask I will do.
11. The child does whatever he pleases.
12. He will do what is right.
13. You may select whichsoever you desire.
14. What he says is true.
15. Turn to whosoever shall ask alms a sympathetic ear.
16. Into whatsoever ye shall enter, inquire who is worthy.
17. Whoever studies will learn.
18. Whoever does no good does harm.
19. Whoever brings the treasure shall receive the reward.

104. **The Relative Pronoun Defined.** **A relative pronoun is a pronoun which has a relational use in the sentence;** as, *Hawthorne,* **who** *was a timid man, shunned the public gaze.*

105. **Classes of Relative Pronouns.** We have seen from our study of the preceding sentences that on the basis of use, we have two classes of relative pronouns, **simple** and **compound.**

106. The Simple Relative Pronoun Defined. A simple relative pronoun is a relative pronoun which has only one substantive use; as, *Burdette,* who *was fond of a good story, had a fund of anecdotes.*

107. List of Simple Relative Pronouns. The following words are used as simple relative pronouns: *Who* (with its other forms, *whose* and *whom*), *which, that, as,* and *but.* These words are not *always* relative pronouns. They are relative pronouns only when they have a relational use in the sentence.

The use of the words, *but,* and *as,* as relative pronouns is not very common. The word, *but,* is a relative pronoun only when it expresses the relation between thoughts of unequal rank and is equivalent in meaning to the words, *that not;* as, *There is not a man here* but *knows it,* is equal to, *There is not a man here* that *does* not *know it.*

The word, *as,* is a relative pronoun only when some such word as, *such, many,* or *same* is its antecedent or a part of its antecedent; as, *He bought such books* as *were needed. These are the same* as *we have.*

108. Kinds of Objects Expressed by Relative Pronouns. 1. The word, *who,* expresses persons or personified things; as, *The father,* who *was away from home, was quickly summoned. The lion,* who *had taken his seat on the throne, addressed his subjects in diplomatic language.*

2. The word, *which*, expresses inanimate objects, lower animals, persons taken collectively, and sometimes small children; as, *The house*, which *was large, was burned. The horse* which *was sold is black. The crowd*, which *was large, became noisy. The child*, which *was in its cradle, was awake.*

3. The word, *that*, may express inanimate objects, lower animals, persons, or any two or all of these taken together; as, *The guns* that *were near were seized by the soldiers. The dogs* that *we saw were well trained. The men* that *we met were polite. The men, dogs, and guns* that *we saw at the station were on their way West.*

4. The words, *as* and *but*, may express the same kinds of objects as the word, *that.*

109. **The Compound Relative Pronoun Defined.** A compound relative pronoun is a relative pronoun which has two substantive uses in the sentence; as, Whoever *works will succeed.*

110. **How the Compound Relative Pronouns are Formed.** The compound relative pronouns are formed by adding the words, *ever, so*, or *soever*, to the following forms of the simple relative pronouns: *who, whose, whom* and *which.*

111. **List of Compound Relative Pronouns.** This would give us the following list: *whoever, whoso, whosoever, whosever, whosesoever, whomever, whomsoever, whichever, whichsoever.*

Of these forms, only the following are much used in modern English. *whoever*, *whosever*, *whomever*, and *whichever*.

112. **The Word, *What.*** The word, *what*, when a relative pronoun, is always **compound**; as, **What** *ye seek ye shall find.*

To it may be added the words, *ever*, *so*, and *so-ever*, to form other compound relative pronouns. Of these, only the form, *whatever*, is much used in modern English.

113. **The Proper Use of the Forms of the Word, *Whoever.*** Whether we use *whoever*, *whosever*, or *whomever* in expressing a thought, depends upon the use of the word in the subordinate clause. The form of the word must agree with its use in the subordinate clause; as, *You may invite* **whomever** *you choose. You may invite* **whoever** *will come.*

Exercise 46

Fill the following blanks with the proper form of the compound relative pronoun, whoever:

1. ——— comes will be welcome.
2. ——— you suggest will be selected.
3. He knows ——— he has met.
4. The boy takes ——— pencil he can.
5. The old lady asked ——— she met.
6. The man put the question to ——— appeared.
7. We like ——— flatters us.
8. We welcomed ——— came.

9. ——— reads much will be well informed.
10. I congratulate ——— succeeds.

114. **The Simple Conjunctive Adverb in the Adjective Clause.** We have found so far that the connective in the adjective clause may be a simple or a compound relative pronoun. We are now to find that it may also have another kind of connective.

In the sentence, *Youth is the time at which the seeds of character are sown,* the expression, *at which,* in the adjective clause, *at which the seeds of character are sown,* has two uses. It is an adverbial modifier of the word, *sown,* expressing the adverbial idea of **time.** Then, the word, *which,* is a relative pronoun, which expresses the **relation** between the thought expressed by the principal clause and the thought expressed by the subordinate clause. The expression, *at which,* then, has one **adverbial** use and one **connective** use.

We may substitute the word, *when,* for the expression, *at which,* making the sentence read, *Youth is the time when the seeds of character are sown.* The word, *when,* will then have the same two uses as the expression, *at which.* It is an adverbial modifier of the word, *sown,* in the subordinate clause, expressing the adverbial idea of **time.** It also expresses the **relation** between the thought expressed by the principal clause and the thought expressed by the subordinate clause.

We call such a word a **simple conjunctive adverb.**

Exercise 47

Study the following sentences and give:

1. *The principal clause.*
2. *The subordinate clause.*
3. *The exact use of the subordinate clause.*
4. *The exact uses of the italicized expression.*
5. *A word which may be substituted for the italicized expression.*
6. *The exact uses of the word substituted.*

1. This is the place *at which* the oranges are sold.
2. I saw the city *in which* Longfellow lived.
3. The place *to which* she fled is unknown.
4. I know a bank *on which* the wild thyme grows.
5. You take the means *by which* I live.
6. This is the arrow *with which* he killed Cock Robin.
7. This is the house *from which* Arnold fled.
8. I know the place *of which* you speak.
9. I do not like the platform *on which* they stand.
10. The principle *on which* he acts is unjust.

Exercise 48

Study the following sentences and give:

1. *The principal clause.*
2. *The subordinate clause.*
3. *The use of the subordinate clause.*
4. *The connective word and all its uses.*

1. We came unto the land whither thou sentest us.

2. I have shaken off the regal thoughts wherewith I reigned.

3. The play's the thing wherein I'll catch the conscience of the king.

4. It was a time when men's hearts were tried.

5. The place where he fell is unknown.

6. He would give the duke no reason why he followed a losing suit.

7. Mark those laws whereby the universe is conducted.

8. A depot is a place where stores are kept.

9. A verb is a word whereby the chief action of the mind is expressed.

10. The valley of Chamouni is a place where the traveler loves to linger for days and even for weeks.

A conjunctive adverb is an adverb which has a relational use; as, *We came to a place* where *the roads crossed.*

115. The Simple Conjunctive Adverb Defined. A simple conjunctive adverb is a conjunctive adverb which has only one adverbial use; as, *This is the place* where *we were to meet.*

116. Connectives of the Adjective Clause. We have now found that the adjective clause may have three kinds of connectives: the simple relative pronoun, the compound relative pronoun, and the simple conjunctive adverb. It can have no others. These connectives can never be used in any other kind of clause.

117. List of Simple Conjunctive Adverbs. The following words may be used as simple conjunctive adverbs but they are not always so used: *where, when, wherewith, whereon, whence, whereby, whither, wherein, why, while, wherefrom.*

Exercise 49

Use each of the words in the preceding list as simple conjunctive adverbs. Write your sentences.

118. **Punctuation of Adjective Clause.** The descriptive adjective clause should be separated from the rest of the sentence by the comma; as, *Harry, who threw the stone, did not know that it had struck the window.*

Work in Composition

Description

THE EAGLE

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

—*Alfred, Lord Tennyson.*

1.

What has Tennyson pictured here? Upon what does your interest centre? What are the surroundings? What is the general impression left upon you?

Purpose of Description. A description aims to present a picture to the mind.

Write a description of the scene suggested by

the poem. Notice the tense of the verb in the poem. Use the same.

Read your paper, asking yourself whether or not you have given a clear and definite picture, such a one as an artist could paint. Study your sentences and words in order to improve them.

Cattle fed.

A shepherd watched his sheep.

Children played.

The car rattled.

The engine whistled.

A robin sang.

What settings do you think of for the above actions?

Write a description one sentence long of any of the above actions. Let your description show the time, place and occasion of the actions.

If the sentences in the poem called "The Eagle" were stripped of their modifiers, they would read like this: "He clasps the crag. He stands. The sea crawls. He watches. He falls." If this sentence, "Near the little waterfall, darting hither and thither among the trees, birds were flying," were stripped of its modifiers, we would have this sentence: "Birds were flying." Notice how much can be added to a sentence by its modifiers.

Read Chapter VIII, Sections 43 to 47, noting how many ideas may be expressed by the modifiers in a sentence.

Use of Modifiers in a Sentence. The mod-

ifiers in a sentence help largely to give the sentence its picture quality.

Read your descriptions. Have you made clear and interesting pictures? Have you kept them one sentence long and not loosely joined independent thoughts by and?

II.

A Lonely Lighthouse.
A Gathering Storm.
A Flower Garden.
A Street Musician.
Crossing the Prairie.
A Ball Game.

What pictures are suggested by these topics?

Write a description one sentence long on any one of the above topics. See that you have but one main thought in the description and that is kept until the end of the sentence. See page 145 for punctuation.

Variety in Sentence Arrangement. Variety in the arrangement of the parts of a sentence is desirable. One way of securing variety is sometimes to hold the main thought of a sentence until the end. Example, "High in the Alps in a little cottage near which were singing pines, *little Heide lived with her grandfather.*"

119. **The Adverbial Clause.** Besides the substantive and the adjective clauses, we have yet another kind of clause which is used in the complex

sentence, as we may notice by studying the sentences which follow. In the sentence, *Concentrate your attention at the time at which you study,* the expression, *at the time,* is an adverbial modifier of the word, *concentrate,* expressing the adverbial idea of **time.** The expression, *at which,* is an adverbial modifier of the word, *study,* expressing the adverbial idea of **time.** The word, *which,* is a simple relative pronoun, which expresses the relation between the thought expressed by the principal clause and the thought expressed by the subordinate clause. This expression, *at the time at which,* then, has three uses. Two of them are adverbial and one is a relational use.

We may substitute for this expression, the one word, *when,* making the sentence read, *Concentrate your attention when you study.*

The principal clause is now the expression, *Concentrate your attention.* The subordinate clause is the expression, *when you study.* It is an adverbial modifier of the word, *concentrate,* expressing the adverbial idea of **time.** This, then, is an **adverbial clause.**

The connective is the word, *when,* and since it takes the place of the expression, *at the time at which,* in the other sentence, it must have the same uses. It is an adverbial modifier of the word, *concentrate,* in the principal clause, expressing the adverbial idea of **time.** It is also an adverbial modifier of the word, *study,* in the subordinate clause, ex-

pressing the adverbial idea of **time.** It also expresses the **relation** between the thought expressed by the principal clause and the thought expressed by the subordinate clause.

Exercise 50

Study the following sentences and give:

1. *The exact uses of the italicized expressions.*
2. *A word which may be substituted for the italicized expression.*
3. *The principal clause after the word is substituted.*
4. *The subordinate clause.*
5. *The kind of subordinate clause.*
6. *Its use.*
7. *The connective or the word substituted and all its uses.*

1. Improve your moments *during the time in which* you are in school.

2. Swiftly glide the hours *at the time at which* the heart is young.

3. Smooth runs the water *at the place at which* the brook is deep.

4. *At the time at which* he slept, she over him would spread his mantle.

5. He sleeps *at the place at which* night overtakes him.

6. The boy does *in the manner in which* he pleases.

7. He became humbler *in the degree in which* he grew wiser.

8. Truth is strange *in a degree in which* fiction is not strange.

9. *In the manner in which* the twig is bent the tree is inclined.

10. *At the time at which* Raleigh was launching paper navies, Shakespeare was stretching his baby hands for the moon.

*120. **The Compound Conjunctive Adverb Defined.** This kind of connective which we have been substituting in the preceding sentences is called a **compound conjunctive adverb.**

A compound conjunctive adverb is a conjunctive adverb which has two adverbial uses; as, *The people stood* **when** *the king entered.*

Exercise 51

Study the following sentences and give:

1. *The principal clause.*
2. *The subordinate clause.*
3. *The kind of subordinate clause.*
4. *Its exact use.*
5. *The connective and all its uses.*

1. Gather dewdrops while they sparkle.
2. Peace rules the day when reason rules the hour.
3. Master, I will follow thee whithersoever thou goest.
4. When Greeks joined Greeks, then began the tug of war.

NOTE: The expressions most frequently used as compound conjunctive adverbs are the following: *when, where, while, as, whither, whence, then—when, where—there, whenever, wherever, whereso-ever, whithersoever, and whensoever.*

5. Whither I go, ye cannot come.
6. When the heart beats no more, then the life ends.
7. In Britain the conquered race became as barbarous as the conquerors were.
8. Death itself is not so painful as is this sudden horror and surprise.
9. He walked among us as an upright man.
10. The train started as we got aboard.
11. As heroes think, so thought the Bruce.
12. The earlier you rise the better your nerves will bear study.
13. Pride may be pampered while the flesh grows lean.
14. They are better than we had expected.
15. Success will come when it is earnestly sought.
16. As the President passed, the children waved flags.
17. When the sun shines, the mist clears away.
18. As the soldiers marched by, the people waved flags.
19. When the time comes, people will be surprised.
20. This man hoped when others despaired.
21. The people shouted when they saw the flag.
22. The heart is brave when life is young.
23. Joy makes sunshine wherever he goes.

From your study of these sentences, make a complete list of compound conjunctive adverbs.

121. **The Pure Subordinate Conjunction.** In the sentence, *I left before the sun rose*, the principal clause is the expression, *I left*. The subordinate clause is the expression, *before the sun rose*. It is an adverbial modifier of the word, *left*, hence it is an adverbial clause.

The connective is the word, *before;* but this word has no adverbial use. No expanded expres-

sion can be substituted for it. It has just the one use; namely, it expresses the **relation** between the thought expressed by the principal clause and the thought expressed by the subordinate clause. We call such a connective a pure **subordinate conjunction.**

Exercise 52

We must be careful to distinguish between the pure subordinate conjunction, which always expresses relation between thoughts of unequal rank, and the preposition, which always expresses relation between ideas of unequal rank.

Study the following sentences and give:

1. *The class of the sentence on basis of number and relation of thoughts expressed.*
2. *The principal clause.*
3. *The subordinate clause.*
4. *The connective, and state its exact use.*

1. I came before your recess time.
2. I came before you had recess.
3. George Washington died after the accomplishment of his great work.
4. George Washington died after his great work was accomplished.
5. You should drink from the fountain of knowledge ere your departure.
6. You should drink from the fountain of knowledge ere you depart.
7. You may wait until the arrival of the train.
8. You may wait until the train arrives.

122. **The Pure Subordinate Conjunction Defined. A pure subordinate conjunction is a conjunction which expresses the relation between thoughts of unequal rank**; as, If *you wish it, I will retire.*

Exercise 53

Study the following sentences and give:

1. *The principal clause.*
2. *The subordinate clause.*
3. *The kind of subordinate clause.*
4. *The exact use of the subordinate clause.*
5. *The connective and all its uses.*

1. He rushes to battle as if he were summoned to a banquet.

EXPLANATION: If the sentence were expanded, it would read, *He rushes to battle as he would rush if he were summoned to a banquet.* The principal clause is the expression, *he rushes to battle.* The subordinate clause is the expression, *as he would rush if he were summoned to a banquet.* It is an adverbial clause, expressing the adverbial idea of manner. The connective is the word, *as,* and it is a compound conjunctive adverb. It is an adverbial modifier of the word *rushes,* in the principal clause and an adverbial modifier of the expression, *would rush,* in the subordinate clause, expressing the adverbial idea of manner. It also expresses the relation between the thought expressed by the principal clause and the thought expressed by the subordinate clause. There is also a subordinate clause in the subordinate clause; namely, *if he were summoned to a banquet.* It is an adverbial clause expressing the adverbial idea of condition. The connective is the word, *if,* and it is a pure subordinate conjunction; that is, it has no other use except to express the relation between the thought expressed by the principal clause, and the thought expressed by the subordinate clause.

2. Our friends visited us as frequently as they could.
3. I will run as far as God has any ground.
4. Oft as the morning dawns should gratitude arise.

5. Since you insist upon it, I consent.

6. His head ached so that he could hardly study.

7. The lesson was interesting for the children were attentive.

8. Our fathers sought these shores in order that they might escape from persecution.

9. In case that we are beaten, we shall retreat.

10. Cursed be I that I did so.

11. Though you pay him, he will not serve you.

12. If the War of the Roses did not utterly destroy England's freedom, it arrested its progress for a hundred years.

13. Obey the law of nature lest thou become unnatural.

14. Whereas the Embargo Act injured the commerce of America, it was repealed.

15. Except you travel by night, you will find the journey unpleasant.

17. Unless you are competent seek no promotion.

18. Ye know the heart of a stranger, seeing ye were strangers in a strange land.

19. That is strange, notwithstanding he is your neighbor.

20. I must go whether the train goes or not.

21. Although the wound soon healed again, yet, as he ran, he yelled for pain.

22. Milton almost requires a service to be played before you enter upon him.

23. The waves of sound do not move so rapidly as the waves of light.

24. The more we know of ancient literature, the more we are struck with its modernness.

NOTE: The following expressions are those which are most frequently used as pure subordinate conjunctions: *before, after, since, ere, till, that, for, if, whereas, so, save, except, unless, provided, seeing, whether, although—yet, even—though, in order that, in case that,* etc.

Exercise 54

A review of the complex and compound sentences.

Analyze the sentences below according to the following form:

1. *Classify the sentence on two bases, stating the basis in each case.*
2. *Give the principal parts of it.*
3. *Give the principal word in each part and all its modifiers.*
4. *Give the modifiers in the modifiers.*

1. He who knows only his own side of the case knows little of that.

2. When we go forth in the morning, we lay a moulding hand upon our destiny.

3. Knowledge and timber should not be used much until they are seasoned.

4. Whoever seeks the good of others will himself be blessed.

5. That man has been from time immemorial a right-handed animal is beyond dispute.

6. If the conditions should be favorable, we may see the comet.

7. A man who grumbles much prays little.

8. The smallest dewdrop that lies on the meadow at night has a star sleeping in its bosom.

9. Too many who have not learned to follow want to lead.

10. Some people seem to think that whining is religion.

11. When an honest man stays away from the polls, the devil votes.

12. It generally takes a blockhead a good while to find out what ails him.

13. One of the first signs of spring which one sees is a crowd of boys playing marbles.

14. If our thoughts were written on our faces, how quickly we would all hang our heads.

15. As the genuineness of a coin is made apparent by the touch of an acid, so are the qualities of manhood manifested by the test of trial.

16. The man who lives only for himself will not have many mourners at his funeral.

17. Worth makes the man and want of it the fellow.

18. In one rude crash he struck the lyre, and swept with hurried hand the strings.

19. Ulysses listened to the song of the Sirens, yet he glided by without being seduced to their shore.

20. Still the wonder grew
That one small head could carry all he knew.
—*Goldsmith.*

21. Not a soldier discharged his farewell shot,
O'er the grave where our hero was buried.

22. All seems infected that the infected spy,
As all looks yellow to the jaundiced eye. —*Pope.*

23. All are but parts of one stupendous whole
Whose body nature is, and God the soul. —*Pope.*

24. Much pleased was he to find,
That, though on pleasure she was bent,
She had a frugal mind. —*Wordsworth*

25. Read from some humbler poet
Whose songs gushed from his heart,
As showers from the clouds of summer
Or tears from the eyelids start. —*Longfellow.*

26. A man he was to all the country dear,
And passing rich on forty pounds a year.
—*Goldsmith.*

27. O, well for the fisherman's boy
That he shouts with his sister at play!
O, well for the sailor lad
That he sings in his boat on the bay!
—*Tennyson.*

28. You must wake and call me early, call me early, mother dear:
To-morrow'll be the happiest time of all the glad New Year;
Of all the glad New Year, mother, the maddest, merriest day;
For I'm to be Queen o' the May, mother, I'm to be Queen o' the May. —*Tennyson.*

29. Joy comes, grief goes, we know not how;
Everything is happy now,
Everything is upward striving;
'Tis as easy now for the heart to be true
As for grass to be green or skies to be blue,
'Tis the natural way of living. —*Lowell*

30. Where beams of warm imagination play
The memory's soft figures melt away.

31. He loved his art and freely spent himself,
Counting no cost, nor measuring his days;
Not turned aside by misinterpreters
Nor halted for the sweet incense of praise.
—*Jenkins.*

123. **Punctuation.** We have now discovered most of the following principles of punctuation and capitalization:

1. **A declarative or imperative sentence should begin with a capital and close with a period**; as, *The sun shines brightly. Please bring me a book.*

2. An interrogative sentence should begin with a capital and close with a question mark; as, *What did you say?*

3. An exclamatory sentence should begin with a capital and close with an exclamation point; as, *O that my father would come!*

4. Parenthetical expressions are usually separated from the rest of the sentence by the comma; as, *It is mind, after all, which does the work of the world.*

5. Strongly contrasted expressions should be set off by the comma; as, *Here, all is peace and quietness; there, all is turmoil and strife.*

6. The punctuation of the interjection (See Section 22).

7. The adverbial clause which expresses the adverbial idea of condition is frequently set off by the comma; as, *If you would succeed in business, be honest and industrious.*

8. A phrase or clause out of its natural order is usually set off by the comma; as, *When we wish to enjoy ourselves, we go down by the lake.*

9. The punctuation of the compound sentence. (See Section 83.)

10. A series of expressions in the same construction should be separated by the comma; as, *Aristotle, Hamilton, Wheatley, and McCosh are high authorities in logic.*

11. When a series of expressions is arranged in pairs, the pairs should be separated by the comma; as, *The poor and the rich, the weak and the strong, the young and the old, have one common Father.*

12. The adjective clause. (See Section 118.)

13. The appositive modifier is usually separated from the rest of the sentence by the comma; as, *Longfellow, the poet, lived in Cambridge.*

The appositive modifier of the pronoun, *it*, is not usually so separated; as, *It is not strange that we should have missed you.*

14. The substantive clause. (See Sections 89, 93 and 97.)

15. Words used by way of direct address should be separated from the rest of the sentence by the comma; as, *Show pity, Lord, O Lord, forgive!*

16. Initials and abbreviations should be followed by the period; as, *At the request of the Rt. Rev. W. H. Hooker, D. D., the vote was taken.*

17. Such words as, *namely, to-wit,* and so forth, should be preceded by the semicolon or the comma, and followed by the comma; as, *Greece has given us three great historians; namely, Herodotus, Xenophon, and Thucydides.*

18. A series of expressions in the same con-

struction, formally introduced, should be preceded by the colon; as, *Pronominal adjectives are divided into three classes: distributive, demonstrative, and indefinite.*

19. A clause which modifies each of a series of expressions should be separated from the series by the comma; as, *The horse and his rider, that were so much admired, disappeared suddenly.*

20. Ellipses may be indicated by the comma; as, *Arithmetic makes an accurate student; grammar, a thoughtful student; history, a student with a strong memory.*

21. All proper names should begin with capitals; as, *Indianapolis is the capital of Indiana.*

22. The first word in each line of poetry should begin with a capital; as,

He does confess he feels himself distracted;
But from what cause, he will by no means
speak.

23. The words, I and O, should always be capitals; as, *It is I. O Harry, you are a poke!*

* Exercise 55

Which capitals in the following quotation denote the beginning of new sentences? Which mark only the beginning of a new line of poetry?

* Note: The teacher should use her judgment in drilling pupils. Some classes need more exercises than others.

This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of old, with voices sad and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms.
Loud from its rocky caverns, the deep-voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.
This is the forest primeval: but where are the hearts that beneath it
Leaped like the roe, when he hears in the woodland the voice of the huntsman? —*Longfellow.*

Capitalize and punctuate the following sentences, giving reasons. Write your work.

1. it is true after all that we do not think much
2. his passion however prevented his seeing the danger
3. the affair passed off to your satisfaction no doubt
4. nelson has at last got into the senate
5. he promised however to set about reform at once
6. however much he promised it was but little that he performed
7. on the left were waving fields of grain on the right was the river
8. why this is all wrong
9. joseph who happened to be in the field at the time saw the carriage approach and in an ecstasy of delight hastened to meet it
10. if you are honest with yourself you will see that you are wrong
11. the tree will not bear fruit in autumn unless it blossoms in the spring

12. plant in a man an earnest purpose and you awaken in him a new power

13. give time to the study of nature whose laws are all deeply interesting

14. those friends who in the native vigor of his powers perceived the dawn of robertson's future eminence were at length amply rewarded

15. he preaches most eloquently who leads the most pious life

16. no thought can be just of which good sense is not the ground work

17. there are men and women whose desire for knowledge is never satisfied

18. modern engineering spans whole continents tunnels alike mountains and rivers and dikes out-old ocean himself

19. did god create for the poor a coarser earth a thinner air a paler sky

20. whitney carpenter and sweet are high authorities in grammar

21. the good and the bad the high and the low the honest and the dishonest were huddled together

22. himself the greatest of agitators napoleon became the most oppressive of tyrants

23. macaulay the historian was a master of style

24. the word poet meaning a maker a creator is derived from the greek

25. the greatest poet among the ancients homer like the greatest among the moderns milton was blind

26. the request was made by the rt rev j e walker dd

27. i beg leave sir to present my friend lord hargrave

28. henry please close the door

29. then came the guests the table being spread and sat down to the feast

30. to obtain an education he was willing to make sacrifices

31. awkward in person he was ill adapted to gain respect

32. reading maketh a full man, conference a ready man writing an exact man

33. semiramis built babylon dido carthage and romulus rome

34. someone justly remarks it is a great loss to lose an affliction

35. patrick henry began his great speech by saying it is natural to man to indulge in the illusions of hope

36. as we perceived the shadow to have moved but did not perceive its moving so our advances in learning consisting of such minute steps are perceivable only by the distance

37. so, sad and dark a history is scarcely to be found in any work of fiction and we are little disposed to envy the moralist who can read it without being softened

38. if we think of glory in the field of wisdom in the cabinet of the purest patriotism of the highest integrity public and private of morals without a stain of religious feeling without intolerance and without extravagance the august figure of washington presents itself as the personation of all these

39. the temple is profaned the soldiers oath resounds in the house of god the marble pavement is trampled by iron hoofs horses neigh beside the altar

40. we have had three great speakers phillips webster and hoar

41. attributive words are divided into three classes adjectives adverbs attributive verbs

42. speaking of party pope makes this remark there never was any party faction sect or cabal whatsoever in which the most ignorant were not the most violent

43. can these words add vigor to your hearts yes they can do it they have often done it

44. yes my lords I am amazed at his lordship's speech

45. shall a man obtain the favor of heaven by impiety by murder by falsehood by theft

46. o what a fair and ministering angel

47. ho trumpets sound a war note

48. socrates said that he believed the soul to be immortal

49. someone has said what an argument for prayer is contained in the words our father which art in heaven

50. trench says what a lesson the word diligence contains

51. there is but one object says augustine greater than the soul and that is its creator

52. let me make the ballads of the nation said fletcher and i care not who makes the laws

53. what do you think i will shave you for nothing and give you a drink

54. to greece we are indebted for the three principal orders of architecture the dorian the ionian and the corinthian

55. he who is his own lawyer is said to have a fool for his client

56. 'tis not the whole of life to live
nor all of death to die

57. to honour god to benefit mankind
to serve with lofty gifts the lowly needs
of the poor race for which the god-man died
and do it all for love oh this is great

58. a still small voice spake unto me
thou art so full of misery
were it not better not to be

59. the lilies behold how we preach without words of purity

60. and i will trust that he who heeds
the life that hides in mead and wold
who hangs yon alders crimson beads

and stains these mosses green and gold
will still as he hath done incline
his gracious ear to me and mine

After the sentences in the preceding list are punctuated, use them in reviewing any of the work of the preceding chapters.

In about what proportion do these kinds of sentences occur? Could the thought of either of these selections be expressed *exclusively* in simple sentences or in compound sentences, or in complex sentences? What is the advantage in using all three kinds?

Work in Composition

Description (continued).

I.

What feeling do you get from looking at the picture called "The Day's Work Done," facing page 76. What is pictured? What season of the year is suggested by it? What time of day?

Write a description of the picture.

The Four W's. Notice how in "The Eagle" Mr. Tennyson has presented a picture by making clear *what* he is talking about, *the eagle*; by naming the *occasion, the eagle first watching and then plunging;* the *place, the crag close to the sun in lonely lands;* the *time*, suggested *by the position of the sun.* We see that four elements have been named or suggested: the what, the where, the when

and the why (the occasion). These are called the four W's.

Read your paper. Have you either expressed or suggested the four W's?

II.

Study the picture called "In the Pasture," facing page 188.

What impression does the picture make upon you? Name the four W's.

Write a description of the picture a paragraph long. Let the first sentence characterize the picture by giving the general impression which you received from it, and the others name the four W's. Decide whether you want to describe the picture as if you were now looking upon it, or as if you had looked upon it in the past and then keep your verbs all in the same tense. For knowledge of tense see section 266, page 208.

III.

Study the picture called "The Woods in Winter", facing page 1.

The Four W's Suggested. The season of the year, the time of day, the place, the people and the occasion may be suggested in a description. Gaily colored leaves fluttering to the ground suggest fall; burning sand and glaring sun suggest a desert; a person riding a broomstick suggests a

IN THE PASTURE

witch, and some one running excitedly down a street suggests that there is trouble somewhere.

Write a description of the picture. Try to suggest some of the four W's.

Chapter 13

Parts of Speech

We have been studying sentences as **wholes** and we have discovered the different classes of sentences on the basis of their chief purpose and on the basis of the number and relation of thoughts expressed. In studying the organic parts of sentences, the subject, predicate and copula, we have learned how all the different kinds of words which we have in our language are used in these different kinds of sentences and all the modifiers which belong to them.

We are now to study these **classes of words** more in detail. We have in the English language more than two hundred thousand words; but, as we have seen, we can arrange them all in a few classes according to their uses in expressing thought.

These classes of words which we have already discussed and defined are called **parts of speech.**

Chapter 14

The Noun

124. **The Noun Defined.** A noun is a substantive word which expresses an object of thought by naming it; as, *The gallant* crew *rowed against a heavy* sea.

125. **Classes of Nouns.** In the sentence, *The Wabash flows south along the western boundary of the state of Indiana,* the nouns, *state* and *Indiana,* express the same object of thought, but in different ways. The noun, *state,* expresses the object of thought by calling attention to or emphasizing the attributes which it has in common with other objects of thought in that class; while the noun, *Indiana,* expresses the object of thought by calling attention to or emphasizing the attributes peculiar to it. We call the first a **common noun** and the second a **proper noun.**

126. **Proper Noun Defined.** A proper noun is a noun which expresses an object of thought by emphasizing the attributes peculiar to it; as, Minneapolis *is a beautiful city.*

127. **Common Noun Defined.** A common noun is a noun which expresses an object of

thought by emphasizing the attributes which it has in common with the members of its class; as, *The* city *is beautiful.*

Exercise 56

Write seven proper nouns which are suggested by the following common nouns: river, book, girl, tree, building, man, woman.

Write common nouns which are suggested by the following proper nouns: Chicago, Iowa, Harry, France, Monday, Mary, June.

Write ten sentences containing proper nouns and ten containing common nouns.

128. **Classes of Common Nouns.** In the sentences, *The horse is a useful animal. The school was dismissed for a holiday. Iron is heavy.* The nouns, *horse, school,* and *iron,* are all common nouns. The word, *horse,* however, expresses an object of thought which is composed of individuals thought together on the basis of their **common attributes**; the noun, *school,* expresses an object of thought made up of a number of individuals thought together in **space**; while the noun, *iron,* expresses an object of thought which is the **material** or substance out of which other things are made. This difference in common nouns gives us **three classes**: **class** nouns, **collective** nouns, and **substance** nouns.

129. **Class Noun Defined.** A class noun is a

common noun which expresses an object of thought made up of individuals that are thought together on the basis of their common attributes; or it may express one or more than one of these individuals; as, *The* horse *is a useful animal. The* horse *is tied to the post. The* horses *are in the field.*

130. The Collective Noun Defined. A collective noun is a common noun which expresses an object of thought made up of a number of individuals thought together in space; as, *The* jury *was dismissed.*

131. The Substance Noun Defined. A substance noun is a noun which expresses an object of thought that is the material out of which other things are made; as, *The spoon was made of* pewter.

132. Other Classes of Nouns. The division of nouns into common and proper is on the basis of the kind of attributes emphasized. Nouns may be divided on another basis. In the sentence, *The city was destroyed by fire*, the noun, *city*, expresses an object of thought which was first known by its attributes. We call this a **concrete noun.**

In the sentence, *Truth will triumph in the end*, the noun, *truth*, expresses an object of thought which was first known as an attribute. We call this an abstract noun.

133. **Concrete Noun Defined.** A concrete noun is a noun which expresses an object of thought that was first known by its attributes; as, *The* money *was stolen.* New York *is the metropolis of the United States.*

134. **Abstract Noun Defined.** An abstract noun is a noun which expresses an object of thought that was first known as an attribute; as, Justice *is a virtue which includes many others.* Christian *was on his way to the* Holy City *when he met with* Patience.

Exercise 57

In the following sentences point out the nouns and classify them into the smallest known classes on each basis, stating the basis in each case.

1. The house is made of brick.
2. The cup and spoon were presents.
3. Iron is a useful metal.
4. The girl's cheeks were rosy.
5. The man placed his hand on the boy's head.
6. The boat turned on her side.
7. Such a banner was long since waving over the portal of the Province House.
8. Silver and gold have l none.
9. The odor of the flower was pleasant.
10. The articles were made of wood and iron.
11. Do you like the flavor of the fruit?
12. Thunder and lightning are frightful.
13. "Another trump for the Lady Eleanore!" he cried.
14. The man is six feet in height.
15. Truth is stranger than fiction.

16. The lad's goodness of heart atoned for his ugliness of feature.
17. His absence is more to be desired than his presence.
18. Caesar's anger knew no bounds.
19. Which is greater, Martin Luther or Mohammed?
20. Oliver was on his way from Ludgate to Cornhill when he met a group of bootblacks.
21. A troop of children gamboled on the green.
22. The family became uneasy.
23. The school consisted of a dozen children.
24. Jupiter is larger than Venus.
25. The fleet was overtaken in the Red Sea.
26. Friendship is not to be despised.
27. The herd came up to the house.
28. Strength may be substituted for weakness.
29. But, even amid the darkness, his fair face
Ever turned eager toward the eternal light,
He saw the bright beams of the coming day
Far through the blackness of th'enshrouding night.
—*Jenkins.*
30. Wounded and fallen, still he struggled on,
Brave-hearted, valiant to his latest breath:
With cypress mourners came; but, laurel-crowned,
They found him smiling in the arms of Death.
—*Jenkins.*

135. **Properties of the Noun.** Most words change their form by **inflection, derivation, or composition** to express different shades of meaning; as, *man, man's, men.*

These changes in the **forms** of words or in their relations to their context to denote different shades of meaning, we call **properties.**

136. **Gender.** *Study the following sentences:*

1. Boys play ball.
2. The girls are interested in their work.
3. The child is asleep.
4. The tree is blighted.

The noun, *boys,* expresses an object of thought of the male sex. The noun, *girls,* expresses an object of thought of the female sex. The noun, *child,* expresses an object of thought that has sex but does not show which sex it is. The noun, *tree,* expresses an object of thought that has no sex. Thus we see that each word shows the relation between the object of thought expressed by it and the idea of sex. This property of nouns we call **gender.**

137. **Gender Defined.** **Gender is that property of the substantive word which shows the relation which the object of thought expressed by it bears to sex;** as, *man, woman, student, house.*

138. **Classes of Gender.** We may see from Section 136 that the object of thought expressed by the noun may have four different relations to sex; hence we have four classes of gender: **masculine, feminine, common,** and **neuter.**

139. **Masculine Gender Defined.** **Masculine gender is that gender which shows that the object of thought expressed by the substantive word is of the male sex;** as, *His* **uncle** *was present.*

140. **Feminine Gender Defined.** **Feminine gender is that gender which shows that the object of thought expressed by the substantive word**

is of the female sex; as, *The boy's* mother *was worried.*

141. Common Gender Defined. Common gender is that gender which shows that the object of thought expressed by the substantive word has sex, but does not show which sex it is; as, *The* pupil *was prompt.*

142. Neuter Gender Defined. Neuter gender is that gender which shows that the object of thought expressed by the substantive word has no sex; as, *The* problem *was difficult.*

143. Methods of Denoting Gender. Notice the following words and give the gender of each: *Nephew, niece, he-bear, she-bear, host, hostess.*

You will notice that sometimes we use **different words** to express masculine and feminine gender; sometimes we merely **change the ending** of the word, and sometimes we **prefix** a gender word. This gives us **three ways** of distinguishing gender:

1. By the use of the suffix.

Learn to spell the following gender words:

Masculine	*Feminine*	*Masculine*	*Feminine*
abbot	abbess	host	hostess
actor	actress	hunter	huntress
administrator	administratrix	idolater	idolatress
adventurer	adventuress	Jew	Jewess
baron	baroness	lad	lass
benefactor	benefactress	lion	lioness

Masculine	*Feminine*	*Masculine*	*Feminine*
count	countess	marquis	marchioness
czar	czarina	master	mistress
deacon	deaconess	patron	patroness
duke	duchess	preceptor	preceptress
emperor	empress	prince	princess
enchanter	enchantress	prophet	prophetess
executor	executrix	shepherd	shepherdess
giant	giantess	sorcerer	sorceress
god	goddess	sultan	sultana
heir	heiress	tiger	tigress
hero	heroine	waiter	waitress

2. By prefixing a gender word.

Learn to spell the words in the following list:

Masculine	*Feminine*	*Masculine*	*Feminine*
bull-elephant	cow-elephant	he-goat	she-goat
cock-sparrow	hen-sparrow	man-servant	maid-servant
he-bear	she-bear	pea-cock	pea-hen

3. By the use of separate words.

Learn to spell the words in the following list:

Masculine	*Feminine*	*Masculine*	*Feminine*
bachelor	spinster, *maid*	monk	nun
buck	doe	ram	ewe
bullock	heifer	stag	hind
drake	duck	wizard	witch
gander	goose	husband	wife

Exercise 58

Write the following words in two columns. In the first column write the masculine form and in the second the feminine:

Sister, niece, uncle, son, Mr., Charles, actor, executor, sorcerer, witch, duke, queen, husband, mother, widow, goose, nun, patron, prophet.

144. **Irregularities in Gender.** 1. A noun which is usually neuter gender may become masculine or feminine by **personification**, that is, when the mind gives to the object expressed by it the attributes of a person; as, *The* **ship** *has lost her rudder. The meek-eyed* **morn** *appears mother of dews. The* **sun** *in his glory appears. The* **moon** *in her wane hides* **her** *face.*

2. A noun usually common gender may become masculine or feminine gender when the context, that is, the **meaning of the sentence**, indicates the sex of the object of thought; as, *The* **fox** *made her escape. The* **nightingale** *sings her song. The* **deer** *ran until he dropped.*

3. Nouns which are usually masculine gender may become common gender when the context, or the meaning of the sentence, shows that the object of thought expressed thereby is made up of **individuals of both sexes**; as, **Heirs** *are often disappointed. The* **poets** *of America should be honored.*

4. A noun which is usually common gender may become neuter gender when the context shows that the mind is **not emphasizing** the attribute of sex in the object of thought expressed by it; as, *The* **child** *in its weakness is master of all.*

145. **Person.** Study the nouns in the following sentences:

1. I, John, saw it in a dream.
2. I hope, Mary, that you will study diligently.
3. Friends should trust one another.

We can see that the noun, *John,* expresses a person who is **speaking**; the noun, *Mary*, a person who is **spoken to**; and the noun, *friends*, expresses the persons or object of thought which is **spoken of.** Each noun thus indicates or has indicated for it by the context, the **relation** between the object of thought and the speaker. This property of nouns we call **person.**

146. **Person Defined.** **Person is that property of the substantive word which shows the relation between the object of thought expressed by it and the speaker**; as, *I*, **William,** *swear it on my honor. You*, **Arthur,** *may become a farmer.* **Samuel** *is my cousin.*

147. **Classes of Person.** We have seen in Section 145 that the object of thought expressed by the substantive word may bear three relations to the speaker; namely, **identity,** person **spoken to,** and person or object **spoken of.** We thus have **three classes of person,** and we call them **first, second,** and **third.**

148. **First Person Defined.** **The first person** is that person which shows that the object of

thought expressed by the substantive word is the speaker; as, *I,* Walter, *take thee at thy word.*

149. Second Person Defined. The second person is that person which shows that the object of thought expressed by the substantive word is the object of thought addressed by the speaker; as, *You,* Thomas, *look guilty.*

150. Third Person Defined. The third person is that person which shows that the object of thought expressed by the substantive word is the object of thought that is spoken of; as, Harold *came early in the morning.*

Exercise 59

Point out the nouns in the following sentences and give the person of each. Notice that the noun does not change form to denote person but that the relation between the object of thought expressed by it and the speaker must be determined by the context:

1. The lion is the king of beasts.
2. The heroine of the play appears only once.
3. You, Mr. Williams, may meet me in my office.
4. I, W. R. Merriam, declare it to be true.
5. I hope, Edward, that you will remember that character is more precious than gold.
6. Tears fall sometimes when hearts are least willing to show grief.
7. You are the gentleman who so kindly assisted me.

151. Number. Study the nouns in the fol-

lowing sentences: *We start for California in the morning. These states seceded from the Union.*

Notice that the noun, *California,* expresses a **single** individual; while the noun, *states,* expresses a **number** of individuals. This property of the noun which indicates the number of individuals expressed by it, we call **number.**

152. **Number Defined.** **Number is that property of the substantive word which shows whether the object of thought expressed by it is one or more than one individual;** as, *The* **thief** *escaped.* **Thieves** *quarrel among themselves.*

153. **Classes of Number.** As we have seen in Section 151, nouns always express one or more than one individual, hence we can have but **two classes** of number. We call them **singular** and **plural.**

154. **Singular Number Defined.** **Singular number is that number which shows that the object of thought expressed by the substantive word is one individual;** as, *The* **horse** *was sold at auction.*

155. **Plural Number Defined.** **Plural number is that number which shows that the object of thought expressed by the substantive word is more than one individual;** as, *The* **trees** *were blown down by the storm.*

156. **Rules for the Formation of the Plural.**

Most nouns form the plural by adding *s* to the singular; as, *tree, trees.*

To this general rule, however, there are many exceptions. The most important of these may be indicated under the following special rules:

a. LAST SOUND OF SINGULAR. When the last sound of the singular form does not unite well with the sound of *s*, *es* is added to the singular to form the plural. . This forms an additional syllable, which is pronounced; as, *box, boxes.*

b. PLURAL OF NOUNS ENDING IN *y*. Most nouns ending in *y* preceded by a vowel simply add *s;* as, *valley, valleys.*

Nouns ending in *y* preceded by a consonant, change *y* to *i* and add *es* to form the plural; as, *lady, ladies; city, cities.*

Write the plurals of the following nouns: sky, chimney, key, fly, penny, turkey.

c. PLURAL OF NOUNS ENDING IN *o*. Nouns ending in *o* preceded by a vowel form their plurals regularly by adding *s;* as, *folio, folios.*

Nouns ending in *o* preceded by a consonant usually form their plurals by adding *es* to the singular; as, *negro, negroes; hero, heroes; potato, potatoes.*

The following words are *exceptions* to this rule:

banjo	chromo	halo	octavo
solo	burro	contralto	junto
piano	stiletto	canto	duodecimo
lasso	proviso	Casino	dynamo
memento	quarto		

d. NOUNS ENDING IN *f* OR *fe*. Nouns ending in *f* or *fe* usually change this ending to *v* and add *es* to form their plurals; as,

beef, *beeves*	half, *halves*	elf, *elves*	knife, *knives*
life, *lives*	calf, *calves*	half, *halves*	leaf, *leaves*
loaf, *loaves*	self, *selves*	wife, *wives*	shelf, *shelves*
sheaf, *sheaves*	thief, *thieves*	wolf, *wolves*	

e. PLURALS IN *en*. A few words form their plurals by adding *en* to the singular; as, *ox, oxen; brother, brethren; child, children.*

f. INTERNAL CHANGES IN NOUNS TO FORM THE PLURAL. A few nouns form their plurals by internal changes; as,

foot, *feet*	woman, *women*
louse, *lice*	man, *men*
mouse, *mice*	tooth, *teeth*
goose, *geese*	

g. PLURALS OF LETTERS, FIGURES, AND OTHER SYMBOLS. **Letters, figures and other symbols form their plurals by adding an apostrophe and s to the singular**; as, *I, I's; t, t's; f, f's; 4, 4's.*

h. PLURALS OF PROPER NOUNS. Proper nouns form their plurals regularly by adding *s* to the singular; as, *Mary, Marys; Nero, Neros.*

Proper nouns preceded by titles; as, *Mr. Crow, Mrs. Crow, Miss Crow, General Crow,* form their plural in two ways. We may say, *The Mr. Crows, The Mrs. Crows, The Miss Crows, The General Crows,* or we may say: *The Messrs. Crow, The Mesdames Crow, The Misses Crow, The Generals Crow.*

i. Plurals of compound nouns. Most compound nouns form their plurals by adding the proper sign of the plural to the principal or essential part of the word, that is, to the part which is described by the rest of the phrase; as, *ox-cart, ox-carts; court-martial, courts-martial; aide-de-camp, aides-de-camp.*

When no single word is principal or essential, the sign of the plural is put at the end of the word; as, *forget-me-not, forget-me-nots; spoonful, spoonfuls; cupful, cupfuls.*

There are a few compound nouns, the principal words of which are difficult to determine, which add the sign of the plural to both words; as, *man-servant, men-servants; woman-servant, women-servants; knight-templar, knights-templars.*

j. Singular and plural the same. Some nouns have the same form in both singular and plural; as, *trout, sheep, cod, swine, salmon, grouse, deer.*

Some nouns expressing number or measure may be used in the plural sense **without change of form,** the plural meaning being sufficiently indicated by the numerals; as, *two yoke of oxen, four pair of horses, five dozen eggs, four score years, two hundred-weight of flour.*

157. **Plurals with Different Meanings.** Some nouns have more than one plural form. These plural forms, however, differ in meaning; as,

fish, fishes (separate objects), *fish* (collective);
brother, brothers (by birth), *brethren* (of an organization);
die, dies (for coining or stamping), *dice* (for play);
shot, shots (explosions), *shot* (balls);
index, indexes (of books), *indices* (in mathematics);
penny, pennies (coins), *pence* (a sum of money);
genius, geniuses (bright persons); *genii* (spirits);
cloth, cloths (of different kinds), *clothes* (garments).

158. **Foreign Plurals.** Some nouns of foreign origin retain their **foreign plurals.** There is a tendency, however, in modern English to form English plurals for these nouns; as,

alumna (feminine), *alumnae;* *alumnus* (masculine), *alumni;*
analysis, analyses;
bacterium, bacteria;
bandit, bandits (English), *banditti* (foreign);
beau, beaus (English), *beaux* (foreign);
cherub, cherubs (English), *cherubim* (foreign);
curriculum, curriculums (English), *curricula* (foreign);
genus, genera;
memorandum, memorandums (English), *memoranda* (foreign);
phenomenon, phenomena;
seraph, seraphs (English), *seraphim* (foreign);
stratum, strata;
tableau, tableaux.

159. **Nouns Plural in Form but Singular in Meaning.** Some nouns which are plural in form are singular in meaning; as, *United States, news, mathematics, gallows, amends, physics,* and most other words ending in *ics.* With each of these words we use a singular verb; as, *The news is bad. Mathematics is difficult. Optics is a science.*

The words, *athletics* and *politics,* however, usually take the plural verb. Again, the following nouns which look very much like these usually take plural verbs: *scissors, suds, tongs, proceedings, victuals, riches, trousers, vitals, dregs, pincers, nuptials, eaves, ashes, oats, assets.* Such points in English are determined by **usage** and the student does well to consult, in such cases, a large dictionary, which is supposed to reflect good usage.

Exercise 60

Write the following nouns in two columns, the singular in one and the plural in the other. Consult your dictionaries for the correct spelling of many words:

book	money	wife	knife
sin	strife	life	fife
desk	cargo	negro	folio
church	quarto	trio	no
witness	men	ox	mice
glory	teeth	geese	p
sky	q	6	7
money	+	*	brother-in-law
court-martial	wagon-load	ox-cart	knight-templar
Miss Seward	Mr. Casad	Sir John	Sir Isaac Newton
Dr. Benson	Mrs. Smith	brother	die
fish	genius	index	penny
pea	Sarah	oh	ah
calculus	arcanum	criterion	thesis
analysis	vinegar	hemp	darkness
oil	ashes	assets	bellows
clothes	scissors	shears	tongs
news	molasses	lungs	alms

corps	mumps	measles	odds
riches	series	suds	tidings
wages	ethics	politics	mathematics
optics	physics	pedagogics	sheep
deer	couple	salmon	trout
gross	hose	yoke	hiss
adz	sash	embryo	grotto
oratorio	buffalo	mosquito	tomato
potato	valley	chimney	money
duty	spy	cow	foot
bandit	cherub	formula	memorandum
focus	terminus	erratum	medium
axis	genus	automaton	hypothesis
basis	crisis	ellipsis	Mrs.
Mr.	eaves	custom	letter
number	pain	part	liberty
virtue	vices	head	attorney-general
belief	brief	bluff	cliff
staff	ditty	daisy	baby
buoy	turkey	berry	fairy
soliloquy	tray	Chinese	Japanese
forget-me-not	corral	aborigines	hose

160. **Case.** In Section 59 we found that the noun may be used in the sentence in the following different relations or ways. It may be used as subject, predicate, in direct address, independently, or as an appositive modifier of any one of these. These uses or relations of the noun to other words in the sentence are called the **nominative relation.**

It may be used as a possessive modifier or in apposition with it. These uses constitute the **possessive relation** of the noun in the sentence.

It may be used as direct objective modifier, indirect objective modifier, adverbial objective modifier, principal part of a prepositional phrase, subject or predicate-like element of a clausal phrase or in apposition with any one of these. These uses constitute the **objective relation.**

161. **Case Defined.** Case is that property of a substantive word which is the relation that the substantive word bears to the other words in the sentence.

162. **Classes of Case.** Since, as we have seen in Section 160, all the uses of substantive words in the sentence may be grouped into three kinds of relations, substantive words have three cases: **nominative, possessive,** and **objective.**

163. **Nominative Case Defined.** The nominative case is the case of the substantive word that stands in a nominative relation in the sentence; as, *The* truth *was revealed.*

164. **The Possessive Case Defined.** The possessive case is the case of the substantive word that stands in a possessive relation in the sentence; as, *The* king's *time had come.*

165. **The Objective Case Defined.** The objective case is the case of the substantive word that stands in an objective relation in the sentence; as, *The missionaries showed the* people *how to improve.*

Exercise 61

In the following sentences point out the nouns, give the case of each, and the reasons:

1. Blue Island is a town situated on a bluff, which rises abruptly from a prairie.

2. Mrs. Squeers administered the brimstone and treacle with a common wooden spoon which widened every young gentleman's mouth considerably.

3. They scaled Mont Blanc, the great mountain.

4. Simple races, as savages, do not climb mountains; their tops are sacred and mysterious tracts never visited by them.

5. This house was Longfellow, the poet's, home.

6. James, the student, is a writer, a journalist.

7. You, a farmer, may be a scholar.

8. Children, be honest and true.

9. We spoke of Tennyson, the great poet.

10. Blaine died in Washington city, the capital of the United States.

11. He gave me the book.

12. They walked ten miles, a long distance.

13. They wished him to study law.

14. James believed the man to be honest.

15. "Now, Heaven forgive me!" said Sir William Howe to himself.

166. **How Case is Denoted.** In the Old English and Anglo-Saxon speech nouns had different **forms** for different cases. These case endings have been gradually dropped until at present we have only one relic of them remaining, the sign of the **possessive case.** There is no difference in the forms of the nominative and objective cases,

but the possessive case may always be known by the **form of the word.** The nominative and objective cases must always be told by the **context** or meaning.

167. **Possessive Case Forms.** The possessive forms of nouns in the singular number are made as a rule by adding an apostrophe and *s* ('s) to the simple form of the noun; as, *The* **owl's** *nest is large.*

If the addition of the *s,* however, makes an unpleasant hissing sound, it is omitted, but the apostrophe is retained; as, **Moses'** *law was given to the children of Israel.*

The tendency in modern English, however, is to add the apostrophe and *s* to most nouns, even though they end in *s;* as, **Harris's** *logic is helpful to students.* **Dickens's** *"David Copperfield" is interesting.* **Charles's** *reign was not successful.*

The plural of nouns which end in *s* form the possessive case by adding the apostrophe alone; as, **Girls'** *hats are sold here.*

If the plural does not end in *s,* the possessive is formed as in the singular number by adding the apostrophe and the *s* ('s); as, **Children's** *toys may be found within. The* **oxen's** *yokes were heavy.*

The possessive case of compound nouns and complex expressions used as nouns is formed by adding the proper sign of the possessive to the end of the expression; as, *The* **captain of the Elbe's** *wife*

was absent. My **sister-in-law's** *address is New York.*

When two or more persons possess a thing in common, the sign of the possessive is attached to the last name only; as, **Barnum and Bailey's** *circus is still on the road.*

Separate ownership is indicated by adding the sign of the possessive to each name; as, **Webster's** *and* **Worcester's** *dictionaries are in the library.*

The expression, **Anybody else's** *request would be denied,* is better usage than the expression, **Anybody's else** *request would be denied,* but on the other hand we should always say, **Whose else** *could be granted?* not, **Who else's** *could be granted?*

Exercise 62

Form the correct possessives in the following sentences:

1. The sailors life was in danger.
2. Childrens plays should be made a means of educating them.
3. Mens destinies are in their own hands.
4. Daniel Websters speeches are marvels of oratory.
5. The Bishop of Dublin palace was destroyed by fire.
6. Baker and Watsons store has been sold.
7. Webster and Worcester's dictionaries are much in demand.
8. Her Majesty, Queen Victorias government, has been much disturbed.
9. The captain of the Elbes wife was lost when the vessel sank.
10. The knight templars costume was the most costly.

11. My brother-in-laws house was destroyed by fire.
12. Do no wrong for conscience sake.
13. The princess gown sparkled with jewels.
14. She had taken them all into her great heart,—the boys sorrows and the girls cares.
15. Mrs. Cass appearance gave life to the occasion.
16. Jonas Russ slate made the noise.
17. I had the money changed at Sloan the druggist.
18. His character stands out when you compare it with his uncle Henry of Hanover.
19. I would not have taken anybody else word for it.
20. I have granted your request but not anybody else; who elses could I grant?
21. We frequently buy books at the shop of Mr. Horns on the Circle.
22. In spite of the guards precautions, the prisoner escaped.
23. James task was finished early.
24. Moses law was formal.
25. Frances share of the fortune was badly managed.
26. Xerxes army was victorious.
27. The woman would accept neither her neighbors nor the countys assistance.
28. Joris strength failed before he got to Aix.
29. I arranged for the money at Hill the banker.

168. Declension. To decline a noun is to give all its **number** and **case forms** as follows:

Singular	Plural
Nominative, girl	*Nominative,* girls
Possessive, girl's	*Possessive,* girls'
Objective, girl	*Objective,* girls

Exercise 63

From the expressions inclosed in marks of parenthesis in each of the following sentences, select the correct one, and give the reasons.

1. I had a full understanding of the *(fact's significance, significance of the fact).*

2. *(Congress's act, the act of Congress)* was approved by the people.

3. *(My wife's picture, picture by my wife)* became famous.

4. He is a stranger *(in the midst of us, in our midst).*

5. Do not remain *(on our account, on account of us).*

6. He carried *(a dice, die)* in his vest pocket as a mascot.

7. The millenium is yet a great *(way, ways)* off.

8. The news *(was, were)* received with a great demonstration.

9. *(This, these)* news created great consternation.

10. He rose to distinction between the twenty-fourth and twenty-fifth *(year, years)* of his life.

11. Are you an *(alumni, alumnus)* of this school?

12. When I looked through the microscope I saw a *(bacterium, bacteria).*

13. Do you approve the change in the *(curricula, curriculum)?*

14. *(This, these)* scanty data *(is, are)* not sufficient.

15. Agassiz's *(dictum, dicta)* was, "Study the fish."

16. This *(phenomenon, phenomena)* was observed many times.

17. Did you see the *(harpist, harper)?*

18. Do you expect a *(rise, raise)* in wages?

19. Is this the *(person, party)* in question?

20. We are not looking at the question from the same *(point of view, standpoint).*

Exercise 64

Indicate the nouns in the following sentences, and note the following points:

1. *Classify the noun on the different bases, stating the basis in each case.*
2. *Decline it.*
3. *Give its properties in the order in which we have worked them out.*

1. Lowliness is young Ambition's ladder,
   Whereto the climber-upward turns his face;
   But when he once attains the upmost round,
   He straight unto the ladder turns his back,
   Looks in the clouds, scorning the base degrees
   By which he did ascend.
2. His power, like to a fangless lion,
   May offer, but not hold.
3. This rudeness is a sauce to his good wit,
   Which gives a man stomach to digest his words
   With better appetite.
4. And why should Caesar be a tyrant then?
   Poor man! I know he would not be a wolf
   But that he sees the Romans are but sheep:
   He were no lion, were not Romans hinds.
5. If we do not make our atonement well,
   Our peace will, like a broken limb united,
   Grow stronger for the breaking.

Work in Composition

The Character Sketch

RATISBON

I.

You know, we French stormed Ratisbon
A mile or so away
On a little mound, Napoleon
Stood on our storming day;
With neck out-thrust, you fancy how,
Legs wide, arms locked behind,
As if to balance the prone brow
Oppressive with its mind.

II.

Just as perhaps he mused "My plans
That soar, to earth may fall,
Let once my army-leader Lannes
Waver at yonder wall"—
Out 'twixt the battery-smokes there flew
A rider, bound on bound
Full-galloping; nor bridle drew
Until he reached the mound.

III.

Then off there flung in smiling joy,
And held himself erect
By just his horse's mane, a boy:
You hardly could suspect—
(So tight he kept his lips compressed,
Scarce any blood came through)
You looked twice ere you saw his breast
Was all but shot in two.

IV.

"Well," cried he, "Emperor, by God's grace
We've got you Ratisbon!
The Marshal's in the market-place,
And you'll be there anon
To see your flag-bird flap his vans
Where I, to heart's desire,
Perched him!" The chief's eye flashed; his plans
Soared up again like fire.

V.

The chief's eye flashed; but presently
Softened itself, as sheathes
A film the mother-eagle's eye
When her bruised eaglet breathes.
"You're wounded!" "Nay," the soldier's pride
Touched to the quick, he said:
"I'm killed, Sire!" And his chief beside,
Smiling, the boy fell dead.

—*Robert Browning.*

Read the poem called "Ratisbon."

Who is the hero? Why is he a hero? Find out from the poem as much as you can about him.

Write a character sketch one paragraph long giving your idea of the hero's character, and the reasons for your opinions.

The purpose of a character sketch is to portray character.

II

Re-read "Ratisbon."

Tell the story briefly. What scene is suggested? What is in the foreground? The background? What is the condition of the atmosphere?

What do you like about the poem?

Outline and write a review of "Ratisbon."

Read your paper. Are your paragraphs properly related through an introductory paragraph? Does each of your paragraphs treat of one topic and one only? Criticise your paper in other ways.

III

Read the extract from "Evangeline," on page 30.

What were some of the traits of Evangeline's character? How does Longfellow make this plain to you? What comparisons come to your mind which would suggest her beauty? Her modesty? Her purity?

Write a descriptive character sketch one paragraph long showing Evangeline's character. Use at least one comparison of your own.

Read your paper. Does it give an idea of Evangeline's character? Is your comparison appropriate?

IV.

Study the picture of "The Gleaner," facing page 218.

What do you gain of her character from her attitude? From the expression of her face?

Write a description of the picture which describes the gleaner's appearance and the impression you get of her character. Use a comparison or two if you can think of any that will help to make your meaning clearer.

THE GLEANER

Chapter XV

THE PRONOUN

169. The Pronoun Defined. The sentence, *Harry hung Harry's hat on the rack when Harry came into the house,* is awkward and unnatural. We would usually say, *Harry hung his hat on the rack when he came into the house.*

These words, *his* and *he,* are called **pronouns** because they express the **object** of thought, ***Harry,*** without **naming** it.

A pronoun is a substantive word that expresses an object of thought without naming it; as, **They** *wandered in the woods.*

170. Classes of Pronouns. Study the following sentences:

1. He is my friend.
2. What can you do?
3. He would not give the name of the person who befriended him.

In these sentences the words, *he, what, you* and *who,* are pronouns because they express objects of thought without naming them. They differ, however, in that the words, *he* and *you,* show by their forms the **relation** between the objects of thought

expressed by them and the speaker. The other pronouns do not do this.

The word, *what*, expresses an object of thought unknown and sought. In this particular it is different from the other two.

The pronoun, *who*, as we have already seen in our study of the complex sentence, expresses the relation between thoughts of unequal rank. No one of the other pronouns does this. These differences enable us to classify pronouns into three classes: personal, interrogative, and relative.

1. The Personal Pronoun Defined. A personal pronoun is a pronoun that shows by its form the relation of the object of thought expressed by it to the speaker; as, They *deceive themselves.*

2. The Interrogative Pronoun Defined. An interrogative pronoun is a pronoun that expresses an object of thought which is unknown and sought; as, Who *was the oldest man?*

3. The Relative Pronoun Defined. A relative pronoun is a pronoun that expresses relation; as, *This is the man* who *gave the lecture.*

Exercise 64

Point out the pronouns in the following sentences and tell whether they are personal, interrogative or relative. Give a reason in each case:

1. I am a poor man myself and I can sympathize with you.

2. Nathan said to him, "Thou art the man."

3. He, himself, acknowledged his fault to me.
4. The book which the child has is not worth reading.
5. The point was well stated by the child when he saw it.
6. You who are blessed with plenty should be kind to the poor.
7. They who sow in folly will reap in sorrow.
8. I will not pass from this room until they bear me to the tomb of my forefathers.
9. "Take this, good Mistress Dudley," he added, putting a purse into her hands.
10. But Sir William Howe, if he ever heard this legend, had forgotten it.
11. We, ourselves, are at fault.
12. Who killed Cock Robin?
13. Our fathers, where are they?
14. Which did you enjoy more, Fiske or Ridpath?

171. **Classes of Personal Pronouns.** In the sentence, *He, himself, told me the story*, the pronouns, *he*, and *himself*, are both personal pronouns. They differ, however, in form. The pronoun, *he*, cannot be traced back to a simpler form in the English language, while the pronoun, *himself*, can be traced back to the words, *him* and *self*. This difference in form gives us **two classes** of personal pronouns; **simple** and **compound.**

172. **Simple Personal Pronoun Defined. A simple personal pronoun is a personal pronoun which cannot be traced back to any simpler form in our language;** as, *I, he, it.*

173. **Inflection.** There is much more change of form to indicate the properties in the pronoun

than in the noun. There are different forms of the pronoun to indicate **gender, number, person,** and **case.**

174. **First Person.** The forms of the first person may be indicated as follows:

SINGULAR	PLURAL
Nominative, I	*Nominative,* we
Possessive, my, mine	*Possessive,* our, ours
Objective, me	*Objective,* us

The plural forms of the first person do not express two or more speakers, but the speaker and others for whom he speaks. Sometimes this plural form of the first person is used by an editor, ruler, or representative to avoid the use of the pronoun, *I,* and to lend dignity to the expression; as, "**We** *feel sure that the people will not accept this policy," wrote the editor.*

175. **Second Person.** The forms of the second person may be indicated as follows:

SINGULAR	PLURAL
Nominative, **thou**	*Nominative,* you,ye
Possessive, thy, thine	*Possessive,* your, yours
Objective, thee	*Objective,* you

The pronoun, *thou,* with its forms, is no longer used in ordinary conversation, except by the "Quakers" or Society of Friends. These forms are used in poetry, in the Bible, in prayer, and in other solemn forms of discourse. In modern English the plural forms are used also for the singular.

There is no change in form in the simple per-

sonal pronouns, first and second persons, to denote gender, because the sex of the person speaking and the person spoken to is usually known.

176. **Third Person.** The forms of the simple personal pronoun, third person, may be indicated as follows:

Masculine

	SINGULAR	PLURAL
Nominative,	he	they
Possessive,	his	their, theirs
Objective,	him	them

Feminine		**Neuter**	
SINGULAR	PLURAL	SINGULAR	PLURAL
she	they	it	they
her, hers	their, theirs	its	their, theirs
her	them	it	them

Exercise 65

Write sentences containing the different forms of the simple personal pronouns, first, second, and third person.

177. **Possessive Forms.** Some of the possessive forms of the simple personal pronoun are used substantively. They express both the possessor and the thing possessed and are equivalent to a noun modified by a possessive; as,

1. This pencil is mine = This pencil is my pencil.
2. Yours is on the table = Your pencil is on the table.

178. **Peculiarities of the Personal Pronoun.**

1. There is no pronoun, *third person, singular number, common gender,* in the English language. Usage sanctions the use of the masculine form to express this meaning; as, *If any member of the class has forgotten* **his** *pencil,* **he** *will please raise* **his** *hand.* In case we wish to be specific, we use *he or she, his or her.*

2. The pronoun, *it*, is often used when it has no definite antecedent; as, *It rains.* This is called the **impersonal pronoun.**

3. Such expressions as *his own, my own, your own,* and so forth, are **emphatic forms,** used for emphasis and are taken as one word.

179. **Pronouns or Adjectives.** The possessive forms of the personal pronouns are often classed as adjectives. It seems more logical, however, to class them as pronouns. The form, *his,* is only another form of the word, *he,* and another form of the same word is *him.* If the words, *he* and *him,* are called pronouns, there seems to be no good reason for calling the form, *his,* an adjective. It is true that the form, *his,* does always express an attribute of an object of thought; but so also does the possessive form of the noun. No grammarian calls the word, *boy's,* an adjective; yet there is just as good reason for this as for calling *his, hers, my,* and so forth, adjectives.

180. **Compound Personal Pronoun Defined.**

A compound personal pronoun is a personal pronoun which can be traced to a simpler form in our language; as, *They injure only* **themselves.**

181. How Formed. The compound personal pronouns, singular, and plural, are formed by adding the suffix, *self,* to the possessive, *my,* first person; *thy* and *your,* second person; and to the objectives, *him, her* and *it,* third person. The plural compound personal pronouns are formed by adding the suffix, *selves,* to the possessives, *our,* first person; *your,* second person; and the objective, *them,* third person.

The singular forms, then, are as follows:

myself	himself
thyself	herself
yourself	itself

The plural forms are as follows:

ourselves	themselves
yourselves	

182. How Used. The compound personal pronouns may have the following uses:

1. They are used in a reflexive sense; as, *The boy hurt* **himself.**

2. They are used for emphasis; as, *Mary,* **herself,** *was present.*

3. They are sometimes used in place of simple personal pronouns: as, "**Ourselves** *will see this prisoner," thundered the king.*

183. **Peculiarity of the Compound Personal Pronoun.** The compound personal pronouns have **no case forms.** They are used only in the nominative and objective relations.

Exercise 66

Fill the following blanks with the proper pronouns:

1. Any one can come if ——— is invited.
2. Each must find ——— book.
3. Has everyone found ——— pencil?
4. Every recitation carries with it ——— own responsibilities.
5. Every girl can succeed if ——— is industrious.
6. Either Henry or William will give you ——— assistance.
7. Each person is requested to furnish ——— favorite dish.
8. Every man is serious in ——— saner moments.
9. Soldier after soldier came carrying ——— musket with ———.
10. Each of the boys did well, at least in ——— own judgment.
11. Every one of the children succeeded, at least in ——— own way.
12. Whoever loves ——— mother, should do ——— best to make life easy for ———.
13. Every brave soldier met ——— death with unflinching bravery.
14. Whoso bridleth ——— mouth, and keepeth ——— tongue from gossiping, saveth ——— trouble.
15. Everybody believes ——— life would have been more of a success, if he had chosen some other calling.

16. Each child is requested to leave ——— work on the table.
17. Every man is expected to do ——— duty.
18. Each pupil must obey ——— teacher.
19. Every citizen owes a duty to ——— country.
20. Most people do not love ——— enemies.

184. Interrogative Pronoun. Read the following sentences:

1. *Who* is the man?
2. *Who* is the girl?
3. *Who* are these people
4. *Whose* is this?
5. *Whom* did you call?
6. *What* are those?
7. *What* do you want?
8. *Which* is she?
9. *Which* is theirs?
10. *Which* are mine?
11. *Which* do you prefer?

Notice that in each case the italicized pronoun expresses an object of thought that is **unknown** and **sought.** The words, *who, whose, whom,* **ask** for the names of **persons.** The word, *what,* asks for the names of **things.** The word, *which,* asks for a selection from a group of **persons** or **things.** We call such a pronoun an **interrogative pronoun.**

185. Interrogative Pronoun Defined. An **interrogative pronoun** is a pronoun which expresses an object of thought that is unknown and sought; as, Who *called you?*

186. Forms of the Interrogative Pronoun. You will notice in the interrogative pronouns in Section 184, that the word, *who,* is the only one

which is declined. The forms may be arranged as follows:

Singular	Plural
Nominative, who	*Nominative,* who
Possessive, whose	*Possessive,* whose
Objective, whom	*Objective,* whom

These interrogative pronouns do not show by their form the gender, person or number of the substantive word. Only in the case of the word, *who,* is the case indicated by the form of the interrogative pronoun: as, **Who** *is here?* **Whose** *book have you?* **Whom** *do you want?*

187. **Distinctions in Interrogative Pronouns.** Usually the word, *who,* asks for persons; the word, *what,* asks for inanimate objects; the word, *which,* is selective in its use, that is, it means that one is to be distinguished from a number of persons or inanimate objects; as, **Which** *is the boy?* **Which** *of the scenes do you most admire?* **Which** *of the books have you decided to choose?* Sometimes the word, *what,* refers to persons; as, **What** *is the man? He is a lawyer.* In such cases, the word, *what,* asks for the occupation in distinction from the word, *who,* which asks for identity; as, **Who** *is she? She is Mrs. Tolliver.*

Exercise 67

The mistake most commonly made with the interrogative pronouns is in the use of the words,

who and *whom.* The tendency in modern English is to discard the word, *whom,* using the word, *who,* in both the nominative and the objective relations. Careful speakers avoid this and in serious discourse, it is inexcusable.

Put in the following blanks the proper form of the pronoun, who, *and give reasons:*

1. ——— do you see?
2. ——— did you hear?
3. ——— will you select?
4. ——— did you ask?
5. ——— do you think I am?
6. ——— were you speaking to?
7. I am puzzled ——— to send.
8. ——— are you sending it to?
9. ——— do you think me to be?
10. I know ——— to ask.
11. I do not see ——— he has given it to.
12. ——— was speaking to you?
13. ——— did you say wrote the letter?
14. ——— do you think will get the nomination?
15. ——— do you expect to invite next?
16. ——— do you think it was asked me?
17. I do not know ——— will go for me.
18. She is going to invite to her reception—I do not know ———.
19. ——— should I see yesterday but my cousin?
20. I asked ——— was wanted.

188. Uses of Interrogative Pronoun. Notice the use of the interrogative pronoun in the following sentences: *The speaker asked,* "Who *is Brockton?" The speaker asked* who *Brockton was.*

In the first sentence the question is given in the exact words of the speaker. In the second sentence the original words of the speaker are changed, but the same meaning is expressed. We call the first a **direct question**; the second is called an indirect **question.** A direct question may be a sentence in itself; as, *Who was Canfield?*

Or it may be a dependent clause; as, *The man asked, "What is protection?"*

Indirect questions are always dependent clauses implying inquiry, ignorance, doubt, knowledge, and so forth; as, *Harry surmised who he was. Harry found out who he was. Harry was ignorant of who he was. Harry explained to us who he was.*

When the interrogative pronoun is used in a direct question, it is said to have the **direct use**; as, *The leader said,* "**Who** *will volunteer?*"

When the interrogative pronoun is used in an indirect question it is said to have an **indirect use**; as, *James asked** **who** *the man was.*

Exercise 68

In the following sentences point out the interrogative pronouns, and tell whether they have the direct or the indirect use, and why:

1. Who was the discoverer of America?
2. Who were killed?

* Be careful to distinguish the interrogative pronoun in the indirect question from the relative pronoun.

3. Which are the boys in trouble?
4. Which is the Jew and which the merchant here?
5. I know who killed Cock Robin.
6. I will tell you what I will take.
7. What are these people?
8. I know which is the most valuable.
9. What is the man?
10. I see which will come next.

189. Relative Pronoun. In Sections 102-111 under the complex sentence the relative pronoun is discussed. Only a few additional points are needed here.

A. Forms of the Relative Pronoun. We notice that the word, *who*, is the only relative pronoun which is declined. The forms of it may be arranged as follows:

Singular	Plural
Nominative, who	*Nominative*, who
Possessive, whose	*Possessive*, whose
Objective, whom	*Objective*, whom

B. Distinction in Use. We are often told that the relative pronoun, *that*, should always be used in the limiting adjective clause and the relative pronouns, *who* and *which*, should always be used in descriptive adjective clauses, but this distinction is not observed in good English. It is impossible to use the word, *that*, after a preposition and its use in the limiting adjective clause often produces a

disagreeable combination of sound; as, **That** *man* **that** *I saw today was a genius.*

As a rule, euphony should dictate which of the three relatives to use in any adjective clause.

C. Properties of the Relative Pronoun. The gender, person, and number of the relative pronoun are never indicated by its form. They must be determined by its **antecedent**; as, *I* **who** *speak unto thee am he. He* **who** *was absent lost his chance. She* **who** *came this morning is my sister. They* **who** *sow will reap.*

The **case** of a relative pronoun, however, does not depend upon its antecedent; but only in the word, *who,* is it indicated by the form of the word. The case of the other relative pronouns must be determined as with the noun, by the **context.**

Since relative pronouns must agree with their antecedents in number and person, the form of a verb used with a relative must be the same as that which would be used with its antecedent; as, *These are the ladies* **who** *were expected. This is the lady* **who** *was present.*

Exercise 69

From the expressions inclosed in the marks of parenthesis in each of the following sentences, select the correct one:

1. He is one of the most popular authors that *(has, have)* ever written novels.

2. The house is one of those that *(overlook, overlooks)* the valley.

3. This is one of the most valuable contributions that *(has, have)* ever been made to science.

4. That is one of the last poems which *(was, were)* written by Shelley.

5. It was one of the best shows that *(has, have)* ever been seen here.

6. He is not the first person that *(has, have)* tried and failed.

7. This is one of the worst boys that *(is, are)* now in school.

8. One of the girl's many good qualities that *(occur, occurs)* to me now is punctuality.

Exercise 70

Fill the following blanks with the proper form of the pronoun, who, *and give your reasons.*

1. He is a person ——— I know can be trusted.
2. He is a person ——— I know to be trustworthy.
3. I saw a man ——— I have no doubt was your friend.
4. We send only persons ——— we can trust.
5. He entrusts his business to a man ——— he thinks will look after it.
6. A man came into the room ——— we afterwards learned was an actor.
7. We have found the child ——— we thought had been lost.
8. Then a tall actor appeared ——— we all thought was the best on the program.

D. Possessive Forms of Relative Pronouns. We have the possessive form, *whose*, which we usually use to express the idea of possession with

reference to persons; as, *This is the child whose book was lost.*

When we wish to express the idea of possession with reference to inanimate objects or lower animals, we usually use the **prepositional phrase,** *of which.* Sometimes, however, this expression produces a harsh, awkward, unnatural combination and in such cases it is better to use the word, *whose,* even with reference to inanimate objects or lower animals. Euphony must be our guide in the use of the two expressions.

Exercise 71

Fill the following blanks with the word, **whose,** *or the expression,* **of which,** *and give your reasons.*

1. This is the gate *(——— hinges), (the hinges ———)* were broken.

2. This is the tree *(——— bark), (the bark ———)* was stripped off by lightning.

3. These are the books *(——— pages), (the pages ———)* were torn out.

4. Here is the dog *(——— collar), (the collar ———)* was lost.

5. The reader asked for a book *(——— name), (the name ———)* we had never heard.

6. That is the man *(——— hat), (the hat ———)* was lost.

7. There is another phase of education *(——— importance), (the importance ———)* is paramount.

8. Through the window *(——— glass), (the glass ———)* was dirty, we saw the dim form of a man.

9. Beneath the dish *(——— cover), (the cover ———)* lay on the table, we found the money.

10. By the side of the road *(——— dust), (the dust ———)* was deep we discovered cool water.

E. Relative Pronoun Omitted. The relative pronoun is sometimes omitted; as, *The knife (which) I left on the table was gone. The woman (that* or *whom) you saw was my mother. It is perseverance (that) enables a man to succeed.*

190. **Antecedent.** The antecedent of a pronoun is a substantive expression which denotes the **same object of thought** as the pronoun; as, **My brother, who** *was anxious to get home, left before I did.*

191. **Parsing.** We are now prepared to give all that may be known about a pronoun. This is sometimes called **parsing.** It would include:

1. Classifying a pronoun into the smallest known **class.**
2. **Declining** it.
3. Giving its **antecedent.**
4. Giving its **gender.**
5. Giving its **number.**
6. Giving its **person.**
7. Giving its **construction.**
8. Giving its **case.**

NOTE: Too much of this kind of work at one time is apt to become monotonous, and mechanical. The pupils should be able, however, to answer any one of these questions whenever they are asked to do so.

Exercise 72

Study the pronouns in the following sentences and:

1. *Classify each into the smallest known class.*
2. *Decline it.*
3. *Give its antecedent.*
4. *Give its gender.*
5. *Give its number.*
6. *Give its person.*
7. *Give its use in the sentence.*
8. *Give its case.*
9. *Tell how you determined these properties.*
10. *Explain any irregularity which you may discover.*

1. Each soldier drew his battle blade.
2. He liveth long who liveth well.
3. One's manners show one's breeding.
4. The person who doeth good hath his reward.
5. If any person in the audience objects, he will please stand.
6. The poor widow lost her only son.
7. True to his flag, the soldier braved even death.
8. A pupil that is studious will learn.
9. He who runs may read.
10. He desired to pray, but it was denied him.
11. He has squandered his money, but he now regrets it.
12. You are here on time, Henry.
13. You are good children.
14. Mine eyes have seen the glory of the coming of the Lord.
15. Thine ears have heard the joyful sound.
16. "We formerly thought differently, but now we have changed our mind," wrote the editor.
17. It thundered as it seemed to me.
18. Come and trip it on the green.

19. Well, then, Mistress Dudley, since you will needs tarry, I give the Province House in charge to you.

20. Try to see yourself as others see you.

21. Let every pupil use his own book.

22. If anyone be found at fault, do unto him as you would wish to be done by.

23. *You, he, and I were boys together.

24. A friend and I were talking the matter over.

25. Whoever comes will take your place.

26. I must do whatever seems best.

27. I will give you whatever is right.

28. They censure whomsoever I commend.

29. They knew not what it was.

30. I will call whomever you ask.

Exercise 73

From the expressions inclosed in the marks of parenthesis, select the correct one, and give your reasons:

1. (*Its, it's*) tower leaned.

2. Is that friend of (*your's, yours*) with you yet?

3. He was a man (*as, who*) could be depended upon.

4. He adopts the same rules in Sunday school (*that, as*) he adopts in his day school.

5. Such devices (*which, as*) you have in mind are important.

6. He now thinks that foolish (*which, what*) he once thought wise.

7. (*What, whatever*) can the man want?

8. I cannot pay (*the two of, both of*) them.

9. Oh, if it had only been (*me, I.*)

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* Note: Notice that when we use the personal pronouns in the same sentence, the second person should come first, the third next, and the first last.

10. You and (*I, me*) are invited.

11. Our father brought you and (*I, me*) a present.

12. Wretched people console themselves when they see many who are quite as (*bad, badly*) off as (*them, they*).

13. Let (*him, he*) who made thee answer this.

14. You are somewhat taller than (*me, I*).

15. There is no one that I like better than (*he, him*).

16. I am sure of its being (*he, him*).

17. I do not mind (*his, him*) going out evenings.

18. He was associated with Longfellow and other poets for (*which, whom*) America is noted.

19. (*Who, whom*) shall the party put forward?

20. Find out (*who, whom*) the hat belongs to.

21. (*Who, whom*) can that be?

22. I saw my friend (*who, whom*) I once thought would succeed in business fail.

23. She lived with an aunt (*who, whom*) she said treated her shamefully.

24. Then came another man (*who, whom*) they all declared was the best of the performers.

25. Under this tree, (*the bark of which, whose bark*) is scarred in many places, Washington took command of the army.

26. This is a point, (*the consideration of which, whose consideration*) has caused much trouble.

27. This is the tree (*that, which*) was struck by lightning.

28. To come so near to winning the prize, and then lose it, I never could stand (*it, that*).

29. She is a better student than (*either, any one*) of her three brothers.

30. (*Either, any one*) of the ten points is worth remembering, but the (*latter, last*) is most essential.

31. (*All, each*) of the children took an apple.

32. I am *(the one, he, the person)* who signalled the train.

33. He gets Emerson's ideas, *(the ones, those)* that are most essential, on first reading.

34. When *(one, a person, we) (comes, come)* to think of it *(he, one, we) (takes, take) (one's, his, our) (life, lives)* in *(one's, his, our) (hand, hands)* every time *(one, he, we) (board, boards)* a train.

35. If anyone has lost baggage, the matter will be investigated for *(you, him)* free of charge.

36. Soldier after soldier took up the cry and added *(their, his) (voice, voices)* to the mighty din.

37. Everyone was absorbed in *(his or her, his, their)* own pleasure, or was bitterly resenting the absence of the pleasure *(he or she, they, he)* expected.

38. Everybody thought it right to extend *(his, their)* sympathy.

39. I like to see each of them doing well, in *(their, his)* own way at least.

40. Anybody can catch trout if *(he, they)* can find the trout.

41. Everybody was there, if *(he, they)* could possibly go.

42. He heard of a man whose life had been spent on the water and *(whose, his)* record was good.

43. The undersigned is sorry to say that he took a hat from the rack which is not *(mine, his)*.

44. When I close my eyes I can see pictures like *(the ones, those)* presented.

45. The two brothers love *(one another, each other)*.

Exercise 74

Fill the following blanks with the proper forms of the word, whoever:

1. The old man put the question to ——— he met.
2. I am satisfied with ——— you have selected.
3. I am ready to entertain ——— may be sent.
4. The Lord loveth ——— doeth his will.
5. You must restore ——— book you have taken.
6. Make yourself agreeable to ——— you meet.
7. Tell the truth to ——— asks it.
8. Contest the ground with ——— opposes you.
9. The lady inquired of ——— she saw.
10. The missionary preached to ——— remained.

Chapter XVI

THE ADJECTIVE

192. **The Adjective Defined.** An adjective is an attributive word which expresses an attribute of an object of thought and does not express a thought relation; as, *The* green *leaves tremble in the wind.*

193. **Classes of Adjectives on the Basis of Use.** Study the following sentences:

1. The United States is large.
2. The small children play in the yard.

You will notice that the adjective, *large,* is used in the predicate of the sentence; while the adjective, *small,* is used to modify the noun, *children.* This difference in the use of adjectives gives us two classes which we call **predicate** and **modifying** adjectives.

194. **Predicate Adjective Defined.** A predicate adjective is an adjective that expresses an asserted attribute; as, *The book is* heavy.

195. **Modifying Adjective Defined.** A modifying adjective is an adjective that expresses an unasserted attribute; as, Fragrant *flowers bloom by the way.*

Exercise 75

Study the adjectives in the following sentences and classify them on the basis of use; give your reasons:

1. These rude instruments were used by this savage people.
2. All the government officials are well paid.
3. The sun is bright.
4. Yonder pond contains fish.
5. The earth is round.

196. **Classes of Adjectives on the Basis of Chief Purpose.** Study the adjectives in the following sentences:

1. The white snow hurts my eyes.
2. White houses soon become dingy.

The word, *white,* is an adjective in each sentence, but in the first sentence it simply emphasizes an attribute of the object of thought, *snow;* it does not narrow the meaning of the word, *snow.* In the second sentence the adjective, *white,* narrows the meaning of the word, *houses.* This difference in the chief purpose of the adjective gives us two classes: **descriptive** and **limiting.**

197. **Descriptive Adjective Defined.** A descriptive adjective is an adjective the chief purpose of which is to emphasize the attribute which it expresses; as, Cold *ice is necessary in summer.*

198. **Limiting Adjective Defined.** A limiting adjective is an adjective the chief purpose of

which is to narrow the meaning of the substantive word; as, This *book is mine.*

In Robert Browning's "Saul," on page 103, notice the use which he makes of these classes of adjectives. Which class does he use more? Why?

199. **Classes of Limiting Adjectives.** Study the following sentences:

1. These plants were blooming.
2. Thirty persons were present.
3. The child is ill.

The adjectives, *these, thirty* and *the,* are all limiting adjectives. They are not alike, however, because the adjective, *these,* may be used substantively; as, These *are mine.*

The adjective, *thirty,* expresses number. The adjective, *the,* simply makes definite the meaning of the substantive word, *child.* These differences in limiting adjectives give us three classes: pronominal, numeral, and articles.

200. **Pronominal Adjective Defined.** A pronominal adjective is a limiting adjective which may be used substantively; as, This *is most beautiful.*

201. **Classes of Pronominal Adjectives.** In the following sentences, note the difference in the adjectives which they contain:

That flower is beautiful.
Which girl do you mean?

Many people were killed.
Each boy does his best.

You will notice that the adjectives, *that, which, many,* and *each,* are all pronominal adjectives because they may be used substantively. They are all different, however, because the adjective, *that,* expresses a relation between the object of thought, expressed by the word, *flower,* which it modifies, and the speaker; the adjective, *which,* expresses an attribute of the object of thought which is unknown and sought; the adjective, *many,* expresses the idea of number indefinitely; the adjective, *each,* expresses the idea of separation or isolation. These differences between pronominal adjectives enable us to divide them into four classes; **demonstrative, interrogative, quantitative, and distributive.**

202. **Demonstrative Adjective Defined.** **A demonstrative adjective is a pronominal adjective which shows the relation between the object of thought expressed by a substantive word and the speaker;** as, **That** *boy will succeed.*

The demonstrative adjectives are: *this, that, these, those, yon, yonder.*

203. **Interrogative Adjective Defined.** **An interrogative adjective is a pronominal adjective which expresses an attribute of an object of thought as unknown and sought;** as, **What** *book do you desire?*

The interrogative adjectives are: *which* and *what.*

204. **Quantitative Adjective Defined. A quantitative adjective is a pronominal adjective which expresses the attribute of number or quantity indefinitely;** as, **Few** *people were present.*

There are several of these; *much, many, all, few,* and some others.

205. **Numeral Adjective Defined. A numeral adjective is a limiting adjective which expresses the attribute of number or order definitely;** as, **Ten** *people were in the house.*

206. **Classes of Numeral Adjectives.** Notice the adjectives in the following sentences and see how they differ:

1. Three hours had passed.
2. The third boy in the class is the best student.
3. A fourfold punishment was administered.

You will notice that the adjectives, *three, third* and *fourfold,* are all numeral adjectives because they express the attribute of number definitely. They are all different, however, because the adjective, *three,* expresses the attribute of number only; the adjective, *third,* expresses the order or place of a thing in a series; while the adjective, *fourfold,* expresses or implies the idea of multiplication. On account of these differences we divide numeral adjectives into three classes: **cardinal, ordinal** and **multiplicative.**

207. Cardinal Adjective Defined. A cardinal adjective is a numeral adjective which merely expresses number definitely; as, Five birds sat on the limb.

208. Ordinal Adjective Defined. An ordinal adjective is a numeral adjective which expresses the position or order of a thing in a series; as, *The* second *boy from the end of the row is my brother.*

209. Multiplicative Adjective Defined. A multiplicative adjective is a numeral adjective which implies the idea of multiplication; as, *A* double *house was built.*

210. Article Defined. An article is a kind of limiting adjective used before a substantive word to show whether it is to be taken in a definite or indefinite sense; as, The *boy appeared promptly.*

211. Classes of Articles. Study the articles in the following sentences:

1. Go into the room and bring me the book.
2. Go into the room and bring me a book.

We can see that in the first sentence the article, *the*, shows that the word, *book*, is to be taken in a definite sense. The speaker and the person addressed have some particular book in mind, and the article shows that it is this particular book that is wanted. In the second sentence, the article, *a*, shows that the word, *book*, is to be taken in an in-

definite sense. The speaker and the person addressed have no definite book in mind, but any book will do. This difference in articles gives us two classes: **definite** and **indefinite.**

212. **Definite Article Defined. The definite article is that article that shows that the substantive word which it modifies should be taken in a definite sense**; as, **The** *man was not present.*

The article, *the,* is the *only* definite article in the English language.

213. **Indefinite Article Defined. The indefinite article is that article which shows that the substantive word which it modifies is to be taken in an indefinite sense**; as, **A** *man came into the room.* **An** *axe was lying in the path.*

The articles, *a* and *an,* are the *only* indefinite articles in the English language.

Exercise 76

In the following sentences point out the adjectives and classify them:

1. On the basis of use.

2. On the basis of the chief purpose.

Put limiting adjectives into the smallest known classes, and give your reasons.

1. The book was written by John Fiske.
2. This proposition is unreasonable.
3. Which way did he go?
4. What book do you most prefer?

5. I know which way the deer went.
6. Few ducks were seen by the sportsman.
7. Some money was earned by the boys.
8. The yellow chicken looked at the big frog inquiringly.
9. Every man stood to his post.
10. Neither man was right, and yet I would not censure either.
11. We were interested in watching two large prairie fires.
12. Fifty men were in line.
13. James is the third pupil in the row.
14. Washington was the first president of the United States.
15. This is a fourfold punishment.
16. Let us make a double house.
17. The bright dewdrops were glistening on the leaves.
18. The white rose is beautiful.
19. He who dares stand for the right, though he stand alone, is truly brave.
20. The river is a mile broad.
21. The girl is cruel to her pets.
22. A child's kiss
Set on thy sighing lips shall make thee glad;
A poor man served by thee shall make thee rich,
A sick man helped by thee shall make thee strong;
Thou shalt be served thyself by every sense
Of service which thou renderest.

—*Wordsworth.*

214. **Pronominal Adjectives Called Pronouns.** Some grammarians prefer to call pronominal adjectives, when they are used substantively, pronouns; as, **That** *is yours.* **These** *are mine.*

This is not incorrect, but it seems more logical

to keep the words in the same class, no matter whether they are used substantively or attributively. When they are used substantively, a substantive word can always be supplied. *Those are fine,* is equivalent to *Those apples, books, flowers, and so forth, are fine.*

215. **Singular and Plural Adjectives.** The only adjectives that have singular and plural forms are the demonstrative adjectives, *this* and *that.* The plural of the adjective, *that,* is *those,* and the plural of the adjective, *this* is *these.*

Be careful to use the adjectives, *that* and *this,* with singular nouns, and *those* and *these* with plural nouns; as,

1. I do not like *that* kind of book.
2. *This* sort of roses is short-lived.
3. *These* flowers are beautiful.
4. *Those* trees are green.

Exercise 77

Fill the following blanks with the proper demonstrative adjectives:

1. I do not see ——— kind of goods often.
2. We want no more of ——— sort of lectures.
3. Where are you going with ——— boxes of pens?
4. Children should avoid ——— sort of games.
5. He combats ——— classes of theories.
6. We dislike ——— kind of weather.
7. He helps ——— sort of people.
8. James likes ——— kind of fruit.

9. Children like ——— kinds of games.
10. We fear ——— kinds of animals.
11. I like ——— sorts of sports.

216. **Comparison.** Notice how the adjectives in the following sentences are alike and how they differ:

1. My mother is *tall.*
2. My father is *taller.*
3. My brother is the *tallest* member of the family.

The adjectives, *tall, taller,* and *tallest,* express the same attribute, but the adjective, *tall,* shows that it has been compared merely with the mind's idea of that attribute. The adjective, *taller,* shows that the attribute expressed by it has been compared with the same attribute in one other idea. The adjective, *tallest,* shows that the attribute expressed by it has been compared with the same attribute in two or more other ideas. This property of the adjective we call **comparison.**

217. **Comparison Defined.** **Comparison is that property of the adjective or adverb which shows whether the attribute expressed by it has been compared with the same attribute in another idea or merely with the mind's idea of that attribute.**

218. **Degrees of Comparison.** The difference in adjectives noted in Section 216, that is, that they express different degrees of the attribute,

gives us three degrees of comparison, **positive**, **comparative** and **superlative**.

219. **Positive Degree Defined.** The positive degree of comparison is that degree of comparison which shows that the attribute expressed by the adjective or adverb has been compared merely with the mind's idea of that attribute; as, Red *roses are beautiful.*

220. **Comparative Degree Defined.** The Comparative degree of comparison is that degree of comparison which shows that the attribute expressed by the adjective or adverb has been compared with the same attribute in one other idea; as, *My brother is* taller *than I.*

221. **Superlative Degree Defined.** The superlative degree of comparison is that degree of comparison which shows that the attribute expressed by the adjective or adverb has been compared with the same attribute in two or more other ideas; as, *The* largest *boy in the room does the poorest work.*

222. **When Used.** 1. The positive degree is always used when the attribute expressed by the adjective or adverb has not been compared with the same attribute in any other idea; as, *The* blue *sky is overhead.*

2. The comparative degree is always used when the attribute expressed by the adjective or adverb

has been compared with the same attribute in one other idea; as, *To be good is* **better** *than to be great.*

3. The superlative degree is used when the attribute expressed by the adjective or adverb has been compared with the same attribute in at least two other ideas; as, *He is the* **tallest** *boy in his class.*

The words expressing the ideas in which the attribute expressed by the adjective or adverb is found are called the **terms** of the comparison. When the attribute is compared in only two ideas the latter term excludes the former; as, *Gold is brighter than any other metal.*

When the attribute compared exists in more than two other ideas the latter term must include the former; as, *Gold is the most valuable of metals.*

223. **Kinds of Comparison.** We may compare in either of two ways. We may say, *heavy, heavier, heaviest,* in which case, the positive degree expresses the lowest degree of that attribute; and the comparative degree a higher degree of the attribute; and the superlative degree the highest degree of the attribute. But we may also say, heavy, *less heavy, least heavy,* in which case the positive degree expresses the highest degree, the comparative a lower degree, and the superlative the lowest degree of all. This gives us two kinds of comparison: **ascending** and **descending.**

224. **Ascending Comparison Defined.** **Ascending comparison is that comparison in which**

the positive degree of the word expresses the lowest degree of the attribute; the comparative, a higher degree of the attribute; and the superlative, the highest degree of the attribute; as, *beautiful, more beautiful, most beautiful.*

225. Descending Comparison Defined. Descending comparison is that comparison in which the positive degree of the word expresses the highest degree of the attribute; the comparative, a lower degree of the attribute; and the superlative, the lowest degree of the attribute; as, *beautiful, less beautiful, least beautiful.*

226. Methods of Comparison. Study the adjectives in the following sentences and note how the comparative and superlative are formed in each case:

1. Tall trees are easily blown over.
2. I am taller than my father.
3. The tallest boy in the room is a good student.
4. The boy is my brother.
5. To be is better than to seem.
6. This is the best way to solve the problem.
7. While she is the most strict mother I know, she is also the most pleasant with her children.
8. This way is the longest.
9. The long pencil is lost.

In the word, *tall*, you will notice that the comparative is formed by adding the suffix, *er*, and the superlative by adding the suffix, *est*. This method of comparison we call **inflection**. The adjective,

pleasant, forms its comparative with the word, *more*, and its superlative with the word, *most*. This method of comparison we call **composition.** With the adjective, *good*, we use the word, *better*, for the comparative; and the word, *best*, for the superlative. We call this method **irregular.**

Adjectives of one syllable and many adjectives of two syllables are usually compared by inflection. The tendency in modern English is to use this method more and more. Longer adjectives, however, are usually compared by using the method of composition. Euphony has much to do with determining the method of comparison.

Exercise 78

Compare the following adjectives and use them correctly in sentences; consult your dictionary:

beautiful	pretty	handsome	awful
dreadful	lovely	few	less
healthy	healthful	much	most
well	mad	angry	vexed
quite a	elegant	a large	a considerable
real	a great	opposite	contrary
those	drowned		

227. **Adjectives Not Compared.** Some adjectives express attributes that do not exist in different degrees: as, *perfect, round, circular.*

Strictly speaking such adjectives cannot be compared, but good usage sanctions the expressions, *most perfect, straightest, squarest,* and so forth.

Exercise 79

State the meaning of each of the following words when used as adjectives, comparing words in the first column with those in the second when such comparison will help to bring out the meaning more clearly:

each	every	which	what
this	these	few	less
either	neither	a or an	the
that	those	each other	one another

Exercise 80

Watch carefully the position of the word, **only,** *in all sentences. From the expressions inclosed in the marks of parenthesis in each of the following sentences select the correct one and give reasons. Consult your dictionary for information:*

1. The boy was permitted to go *(everywhere, everywheres).*
2. My daughter may be described as *(having a light complexion, being light-complected).*
3. We thus had more, not *(less, fewer)* friends.
4. One can hardly think of a man *(more, better)* suited to the place.
5. The people had never seen a *(costlier, more costlier)* equipage.
6. This is true of *(most, almost)* all of my friends.
7. Nobody was *(like, likely)* to see him.
8. The town was *(quite, plenty)* large enough.
9. There isn't a *(sightlier, finer)* place in town.
10. Do you like *(this, these)* sort of books?

11. How do you like *(that, those)* kind of gowns?

12. This point is *(easiest, most easily)* seen.

13. My conscience feels *(easily, easy)*.

14. The girl looked *(prettily, pretty)*.

15. The teacher feels *(bad, badly)* to-day.

16. The party went *(solid, solidly)* for free trade.

17. She was not *(only, alone)* a true woman but a kind friend also.

18. The boy *(only)* tried *(only)* three times.

19. That they use money is true of *(both, each)* party.

20. *(Each, every)* dog has his day.

21. *(Each, every)* day in the year should be the happiest day.

22. We should avoid *(many, much)* of the baser struggles.

23. He has caught *(many, much)* fish to-day.

24. Will *(all, the whole)* finance ministers, and upholsterers and confectioners of modern Europe undertake in joint stock company to make one shoeblack happy?

25. Of the states of the Union named, the *(first four, four first)* are largest.

26. He says some very *(aggravating, irritating)* things.

27. In consequence of some very *(aggravating, irritating)* circumstances he was punished severely.

28. Statements like these seem hardly *(creditable, credible)*.

29. Here, too, Sydney Carton is an *(exceptional, exceptionable)* man.

30. I shall not go *(further, farther)*.

31. Rice is a *(healthy, healthful)* food.

32. The scene from the window was *(luxuriant, luxurious)*.

33. The boy told a *(pitiful, pitiable)* story.

34. The spider spins a *(subtile, subtle)* web.

35. There is a *(continuous, continual)* hurry to be off.

36. The sky gradually became *(cloudless, more and more cloudless).*

37. The shouts gradually became *(more and more inaudible, inaudible).*

38. In this characteristic Coleridge is *(unique, most unique).*

39. The vote was so *(unanimous, so nearly unanimous)* that the crowd shouted.

40. We go about professing *(total isolation, the totalest isolation).*

228. **Parsing.** *In the following sentences point out the adjectives.*

1. Classify them into the smallest known classes on each basis, stating the basis first.

2. Compare each adjective.

3. Give the exact use of each in the sentence.

1. Old Fezziwig's face was wreathed with benevolent smiles.

2. The round earth moves smoothly on its way.

3. These dangerous savages came near.

4. Rude noises came from the forest in the rear.

5. Many people do not hesitate to say harmful things.

6. Sydney Carton is one of the finest characters in literature.

7. A singular verb should be used with the name of the United States, because these separate states form one union.

8. Modern Europe is on friendly terms with the Americans.

9. The large window was entirely shattered by the explosion.

10. Cloudy weather has a dampening effect upon the spirits.

Notice the adjectives which Hawthorne uses in the extract from "My Visit to Niagara," on page 68. See if you can find one of each class of adjectives in the selection. Which occurs most frequently?

Work in Composition

Narration

YOUNG LOCHINVAR

O Young Lochinvar has come out of the West,
Through all the wide Border his steed was the best;
And save his good broadsword he weapon had none,
He rode all unarmed, and he rode all alone.
So faithful in love and so dauntless in war,
There never was knight like the young Lochinvar!

He stayed not for brake, and he stopped not for stone,
He swam the Esk River where ford there was none;
But ere he alighted at Netherby gate,
The bride had consented, the gallant came late:
For a laggard in love, and a dastard in war
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
'Mong bridesmen, and kinsmen, and brothers, and all.
Then spake the bride's father, his hand on his sword,—
For the poor craven bridegroom said never a word,—
"O, come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied:
Love swells like the Solway, but ebbs like its tide!
And now I am come, with this lost love of mine,
To lead but one measure, drink one cup of wine!
There be maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up,
He quaffed off the wine and he threw down the cup!
She looked down to blush and she looked up to sigh,
With a smile on her lips and a tear in her eye.
He took her soft hand, ere her mother could bar,—
"Now tread we a measure," said young Lochinvar!

So stately his form, and so lovely her face,
That never a hall such a galliard did grace,
While her mother did fret and her father did fume,
And the bridegroom stood dangling his bonnet and plume,
And the bride-maidens whispered, "'Twere better by far
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall door, and the charger stood
near,
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung,
"She is won! we are gone, over bank, bush, and scaur;
They'll have fleet steeds that follow!" quoth young Loch-
invar.

There was mounting 'mong Graemes of the Netherby clan,
Fosters, Fenwicks and Musgraves, they rode and they ran;
There was racing and chasing o'er Cannobie Lea,
But the lost bride of Netherby ne'er did they see!

So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?
—*Sir Walter Scott.*

I.

Read "Lochinvar."

In what difficulty does Lochinvar find himself? How does he extricate himself from his difficulty and win his prize?

Write the story of Lochinvar's adventure as he might tell it himself, as his bride might tell it, as the "poor craven bridegroom" or as one of the parents might tell it. Be careful to keep your paper in the first person throughout. For study of person *see page 200.*

The purpose of story telling (narration) is to show how certain lines of action lead to certain results.

II.

What scenes would you select as suitable for illustrations of the poem? What titles would you give these illustrations?

Write a description of your favorite scene in the poem of "Lochinvar," which could be used by an artist from which to illustrate the poem.

Read your paper. Have you made your picture so clear and definite that you yourself could draw it?

III.

What difference do you find in the characters of Lochinvar and his rival? What proofs can you find for your opinions?

Write a comparison of the two men. Let your introduction be a statement of their differences and the following paragraphs a statement of how these differences were shown.

IV.

Write a review of "Lochinvar." Let the first paragraph characterize the poem, the second tell about the chief characters, the third tell the story briefly, in the third person, present tense, the fourth describe your favorite scene and the fifth give your reasons for liking the poem.

Interest in Story Telling. Notice how the story of Lochinvar shows a knight in a difficult situation and then proceeds to tell how through his bravery and daring he extricates himself. Notice that the outcome of the story is not disclosed until near the end. This keeps one interested. Notice how much the conversation adds to the interest and helps to portray the characters of the people.

Write original stories on one of the following topics, getting somebody into and then out of a difficulty. Add to the interest of your story by having the characters talk for themselves. For the

punctuation of direct quotations, see page 170, section 123.

Afloat on a Raft.

How Mother Found Out that Tim Had Been Swimming.

A Strange Mishap.

Why the Game Was Put Off.

Chapter XVII

VERBS

229. The Verb Defined. In the following sentences notice the words which express the thought relation:

1. It is good to be here.
2. To find fault is easy.
3. Slowly and sadly we laid him down.
4. The fire was burning on the hearth.
5. The truth gradually came out.

The words, *is, laid, was,* and *came,* expressing the thought relations are verbs. **A verb is a word which expresses a thought relation;** as, *The senator* **wanted** *to amend the motion.*

In the sentence, *He had spoken well,* the thought relation is not expressed by one word, but by the expression, *had spoken.* Most grammarians call this expression, *had spoken,* a verb. It does express the thought relation, but it is not a word. When two or more words perform the office of a single word in a sentence, we have called such a group of words a **phrase,** and it now seems simpler and easier to call all groups of words which express thought relations **verb phrases** instead of verbs.

230. **Principal Parts of Verbs.** Study the verbs and verb phrases in the following sentences:

1. The sun is ninety-two million miles away.
2. The soldier was without food for three days.
3. Tom Brown has been in many escapades.
4. The general gave his order in a very loud tone.
5. The sun gives light and heat.
6. Leland Stanford has given a great deal of money to found a university at Palo Alto.

The verbs, *is, was, been,* are not different verbs, but only different forms of the same verb. This is also true of the forms, *give, gave,* and *given.* No matter whether we wish to express thought in present time, past time or future time, to express completed action, or incompleted action; or, indeed, to express any shade or phase of thought whatever, we must use some one of these three forms of the verb. We call the three forms here illustrated in these two verbs the **principal parts** of the verb. **The principal parts of a verb are those parts which are necessary to express all shades of meaning and phases of thought in sentences;** as, *ride, rode, ridden.*

231. **Names of Principal Parts.** You will notice that the form, *is,* or *gives,* expresses a thought relation as a fact in the **present** time. We call this form the **present indicative.**

On the other hand, *was* or *gave* are used to

express thought relations as a fact in past time. We call this form the **past indicative.**

The forms, *been* and *given,* are always employed to express the thought when **two periods** of time are used in locating the thought relation. We call this the **past** or **perfect participle.**

232. **Present Indicative Defined.** The present indicative is that principal part of a verb which expresses a thought relation as a fact in the present time; as, *The sun* shines.

233. **Past Indicative Defined.** The past indicative is that principal part of the verb which expresses a thought relation as a fact in past time; as, *The man* rode *rapidly.*

234. **Past Participle, or Perfect Participle Defined.** The past or perfect participle is that principal part of the verb which is always used with an auxiliary to express a thought relation, as a fact, in a period of time beginning in the past, extending up to and including the moment of speaking; as, *She has* sung *her song.*

For all practical purposes it is accurate enough to say that the present indicative is that form of the verb which expresses a thought relation in the **present** time; the past indicative is that form of the verb which expresses a thought relation in **past** time; and the past or perfect participle is that form of the verb which we use with such words as *has, have, had,* and the forms of the word, *be.*

Exercise 81

In the following sentences point out the verbs and give their principal parts:

1. The minister frequently quotes from the Talmud.
2. Not to know me argues yourself unknown.
3. The tree fell across the road.
4. The child merely wants his rights.
5. Sleep is refreshing.
6. The boy can swim like a duck.
7. The wind blew fiercely.
8. The task wearied the class.
9. The sun shines through the window.
10. He rose at break of day.

235. **Classes of Verbs.** Study the verbs in the following sentences:

1. The tree *is* old.
2. The rain *falls* in torrents.

It is easy to see from our work with the classes of words that the verb, *is,* in the first sentence expresses only the thought relation; while the verb, *falls*, expresses the thought relation and an attribute of the object of thought, *rain*. This difference in the meaning or kind of idea expressed by verbs gives us two classes; **pure** and **attributive.**

236. **Pure Verb Defined.** **A pure verb is a verb that expresses only the thought relation**; as, *The boy* is *tall.*

237. **Attributive Verb Defined.** **An attributive verb is a verb which expresses an attribute of**

an object of thought and also a thought relation; as, *The boy* studies *diligently.*

238. **Classes of Attributive Verbs.** Study the verbs in the following sentences, classify them on the basis of the kind of idea expressed, and note the nature of the attribute expressed by the attributive verbs:

1. James struck the ball.
2. The flowers bloom.

You will notice that the attribute expressed by the word, *struck,* is put forth by the object of thought expressed by the word, *James,* and that it passes over to or goes out to or affects the object of thought expressed by the word, *ball.* In other words, the object of thought expressed by the word, *ball,* received the attribute expressed by the word, *struck.* The attribute expressed by this verb is of such a nature that it requires an object of thought upon which it may terminate. We cannot think of *striking* without *striking* something, or *selling* without *selling* something, or *buying* without *buying* something.

Now the attribute expressed by the verb, *bloom,* in the second sentence is not of such a nature as to require an object of thought upon which it may terminate. The attribute does not go out from the thought subject to some other object of thought. When we think of *blooming,* we do not think of *blooming* anything, or when we think of *walking*

we do not think of *walking* anything, or when we think of *talking* we do not think of *talking* anything. The attributes expressed by these verbs are different in their nature. This makes us call the attributive verb, *struck*, a **transitive** verb, and the attributive verb, *bloom*, an **intransitive verb.**

239. **Transitive Verb Defined. A transitive verb is an attributive verb which expresses an attribute of such a nature as to require an object of thought upon which it may terminate;** as, *The boy* **brought** *his lunch.*

It is not necessary that this object of thought upon which the attribute terminates be expressed. We may have a transitive verb which does not take a direct objective modifier; as, *I* **will buy** *with you.*

240. **Intransitive Verb Defined. An intransitive verb is an attributive verb which expresses an attribute of such a nature as to require no object of thought upon which it may terminate;** as, *He* **travels** *by rail.*

Exercise 82

In the following sentences point out the verbs, classifying them on the basis of the kind of idea expressed, and then classify the attributive verbs as transitive or intransitive:

1. Hitch your wagon to a star.
2. Fulton invented the steamboat.
3. The robin picked up the crumbs after hopping in at the window.

4. We heard a highly instructive lecture.
5. We walked along the fragrant lanes.
6. We talked of pleasant times in olden days.
7. We journeyed through the fields together.
8. John Anderson, my jo, John,
   We clamb the hills together;
   And mony a canty day, John,
   We've had wi' ane anither:
   Now we maun totter down, John,
   But hand in hand we'll go;
   An' sleep thegither at the foot,
   John Anderson, my jo. —*Burns.*

241. **Classes of Verbs on the Basis of How the Past Indicative and Perfect Participle are Formed.** Give the principal parts of the verbs in the following sentences: *Mary wrote a letter. The girl walked in the afternoon.*

You will notice that the verb, *walk,* forms its past indicative and perfect participle by adding *ed* to the present indicative; as, *walk, walked, walked.*

In the sentence, *We heard the rain,* the verb, *heard,* forms its past tense, and past or perfect participle by adding *d* to the present indicative; as, *hear, heard, heard.*

The verb, *write,* does not form its past indicative and past or perfect participle by adding either *d* or *ed* to the present indicative. In forming the past indicative and past or perfect participle of this verb, there is an internal change in the word. This difference in the way in which verbs form their

principal parts gives rise to two classes of verbs regular and irregular.

242. Regular Verb Defined. A regular verb is a verb which forms its past indicative and past or perfect participle by adding *d* or *ed* to the present indicative; as, *talk, talked, talked.*

243. Irregular Verb Defined. An irregular verb is a verb which does not form its past indicative and past or perfect participle by adding *d* or *ed* to the present indicative; as, *ride, rode, ridden.*

244. Irregular Verbs Difficult. The regular verbs are as a rule easily mastered; but the irregular verbs must be carefully studied. You will need to know two things concerning irregular verbs:

1. You must know their *principal parts.* These must be thoroughly learned by practicing with right forms. There is no way of reasoning out the forms of irregular verbs; there is no principle which will guide you in their formation. The principal parts of irregular verbs, especially those in common use, must simply be learned.

2. You must then learn to *use* the principal parts of these verbs correctly. It is one thing to know that the principal parts of the verb, *eat*, are *eat, ate, eaten*, and quite another thing to know when to use the form, *ate*, and the form, *eaten.* We may say, in general, that we use the form, *eat*, or the present indicative of the verb when we wish to express an act in the present time; we use the

form, *ate,* or the past indicative of any verb, when we wish to express an act in the past time; and we use the form, *eaten,* or the past or perfect participle of any verb with an auxiliary to express an act occurring in a period of time beginning in the past and continuing up to and including the present time, or in other words, when we use it with such words as *has, have,* or any such word which is used with the past or perfect participle to form a verb phrase. This, however, is only a general principle which will in part guide us in the use of the principal parts of verbs.

Exercise 83

The following is a list of the principal parts of the most important irregular verbs. Use these again and again in sentences until you are sure you know them.

Present	Past	Past or Perfect Participle
begin	began	begun
burst	burst	burst
blow	blew	blown
break	broke	broken
come	came	come
do	did	done
drive	drove	driven
eat	ate	eaten
fly	flew	flown
freeze	froze	frozen
forget	forgot	forgotten
get	got	got or gotten
give	gave	given

Present	Past	Past or Perfect Participle
go	went	gone
know	knew	known
lay *(to place)*	laid	laid
lie *(to recline)*	lay	lain
prove	proved	proved (not *proven*)
know	knew	known
ride	rode	ridden
rise	rose	risen
run	ran	run
see	saw	seen
set *(to put,* or *to place)*	set	set
sit *(to rest)*	sat	sat
shake	shook	shaken
show	showed	shown, showed
speak	spoke	spoken
slay	slew	slain
steal	stole	stolen
take	took	taken
draw	drew	drawn
wake	waked, woke	waked, woke

Note: Some of these verbs have other forms in the past or perfect participle, but they are old or not in good usage. These are the forms which should be fixed.

Exercise 84

The following is a list of the principal parts of irregular verbs not in quite such common use as those in the preceding list. They should, however, be thoroughly mastered.

In some cases regular verbs have been put into the list because they have old irregular forms which

are not now used, or because they are sometimes confused with irregular verbs.

Present	Past	Past or Perfect Participle
abide	abode	abode
awake	awoke	awaked
bear *(bring forth)*	bore	born
bear *(carry)*	bore	borne
beat	beat	beaten
bend	bent	bent
bereave	bereft	bereft, bereaved
beseech	besought	besought
bet	bet	bet
bid *(command)*	bade	bidden
bid *(offer money)*	bid	bid
bind	bound	bound
bite	bit	bitten
bleed	bled	bled
blend	blended	blended, blent
breed	bred	bred
bring	brought	brought
build	built	built, builded
buy	bought	bought
can	could	———
cast	cast	cast
catch	caught	caught
chide	chid	chidden
choose	chose	chosen
cleave *(to adhere)*	cleaved	cleaved
cleave *(to split)*	clove, cleft	cleft, cloven
cling	clung	clung
clothe	clothed, clad	clothed, clad
cost	cost	cost
creep	crept	crept
crow	crowed, crew	crowed
cut	cut	cut

Present	Past	Past or Perfect Participle
dare	dared, durst	dared
dig	dug, digged	dug, digged
dream	dreamed, dreamt	dreamed, dreamt
drink	drank	drunk
dwell	dwelt	dwelt
dress	dressed, drest	dressed, drest
draw	drew	drawn
fall	fell	fallen
feed	fed	fed
feel	felt	felt
fight	fought	fought
find	found	found
flee	fled	fled
fling	flung	flung
fly	flew	flown
forsake	forsook	forsaken
freeze	froze	frozen
freight	freighted	freighted, fraught
forbear	forbore	forborne
get	got	got
~~gild~~	~~gilded, gilt~~	~~gilded, gilt~~
~~gird~~	~~girded, girt~~	~~girded, girt~~
give	gave	given
grind	ground	ground
grow	grew	grown
hang *(to suspend)*	hung	hung
hang *(to execute)*	hanged	hanged
have	had	had
heave	hove, heaved	hove, heaved
hide	hid	hidden
hold	held	held
hit	hit	hit
hurt	hurt	hurt
keep	kept	kept

Present	Past	Past or Perfect Participle
kneel	knelt, kneeled	knelt, kneeled
knit	knitted, knit	knitted, knit
lade	laded	laden
light	lighted, lit	lighted, lit
lose	lost	lost
make	made	made
may	might	———
mean	meant	meant
meet	met	met
~~mote~~	———	———
~~must~~	———	———
~~ought~~	———	———
pay	paid	paid
put	put	put
quit	quitted, quit	quitted, quit
read	read	read
~~reave~~	~~reft, reaved~~	~~reft, reaved~~
~~rend~~	~~rended, rent~~	~~rended, rent~~
rid	rid	rid
rive	rived	riven, rived
say	said	said
seek	sought	sought
~~seethe *(intransitive)*~~	seethed	seethed
~~seethe *(transitive)*~~	seethed, sod	seethed, sodden
sell	sold	sold
shed	shed	shed
shoe	shod	shod
shine	shone	shone
shred	shredded, shred	shredded, shred
shrink	shrank	shrunk
shrive	shrove	shriven
shoot	shot	shot
slay	slew	slain
sing	sang	sung

Present	Past	Past or Perfect Participle
sink	sank	sunk
sleep	slept	slept
smell	smelt	smelt
slide	slid	slid, slidden
sling	slung	slung
slink	slunk	slunk
smite	smote	smitten
sew	sewed	sewed
spread	spread	spread
speed	sped	sped
spell	spelled, spelt	spelled, spelt
spend	spent	spent
spill	spilled, spilt	spilled, spilt
spin	spun	spun
spit	spit	spit
split	split	split
spoil	spoiled, spoilt	spoiled, spoilt
spring	sprang	sprung
stand	stood	stood
stave	staved, stove	staved, stove
stay	stayed, staid	stayed, staid
swear	swore	swore
stick	stuck	stuck
sting	stung	stung
strow	strew	strewn
stride	strode	stridden
strike	struck	struck, stricken
string	strung	strung
strive	strove	striven
sweat	sweat	sweat
swell	swelled	swelled, swollen
swing	swung	swung
swim	swam	swum
tear	tore	torn

Present	Past	Past or Perfect Participle
tell	told	told
teach	taught	taught
think	thought	thought
thrive	throve	thrived, throve, [thriven
thrust	thrust	thrust
thread	threaded	threaded
tread	trod	trodden
wax	waxed	waxed, waxen
wear	wore	worn
weave	wove	woven
weep	wept	wept
wend	wended	wended
wet	wet	wet
will	would	
win	won	won
wind	wound	wound
wring	wrung	wrung

Note: Many verbs which used to form their principal parts irregularly have now regular forms and the tendency in modern English is to use the regular forms of irregular verbs rather than the old irregular forms; as,

proved is better than *proven*
knitted is better than *knit*
heaved is better than *hove*
dived is better than *dove*

245. **Devices for Fixing the Use of the Principal Parts of Irregular Verbs.** All the devices possible should be utilized for fixing the uses of the principal parts of irregular verbs. The following exercises will illustrate some of the devices that may be employed:

Exercise 85

Be able to fill the following blanks with any ap-

propriate verb from the preceding list; omit the word, **it,** *from the formula when substituting an intransitive verb:*

1. I ——— it now.
2. I ——— it a week ago.
3. I have ——— it lately.
4. He ——— it now.
5. He ——— a week ago.
6. He has ——— it lately.
7. They may ——— today.
8. They ——— yesterday.
9. They had ——— before you came.

Exercise 86

Fill the following blanks with the proper forms of **speak** *and* **write:**

1. She ——— very well.
2. You have ——— too soon.
3. I should have ——— sooner.
4. Have they ——— to you?
5. Has James ——— to you about it?
6. Who said you had ——— about it?

Exercise 87

Fill the following blanks with the proper forms of **do:**

1. I ——— as I was told.
2. My work is ———.
3. Who ——— the mischief?
4. The boy has ——— his work well.
5. Who said I ——— that?
6. Sarah ——— it herself.
7. Mary ——— her example.

Exercise 88

Insert in these blanks the proper forms of the verb, **choose**:

1. I ——— the blue pencil.
2. Americans ——— freedom of thought.
3. I ——— to go ashore.
4. Henry was ——— first.
5. My sister herself ——— the goods.
6. He should have been ———.
7. Will you ——— first?

Exercise 89

Fill these blanks with the proper forms of the verbs, **raise** *and* **rise**:

1. He ——— from the chair.
2. I have ——— as early as five.
3. He that would thrive must ——— by five.
4. Have you ——— the window?
5. Have you ——— from your chair?
6. What makes the bread ———?
7. Yeast ——— the bread.
8. The sun ——— at six.
9. The river has ——— a great deal.
10. I saw the sun ——— this morning.
11. I cannot ——— this window.
12. The sun ——— at five this morning.
13. The sun has ———.
14. I wish you would ——— from the floor.

Exercise 90

In the following sentences, fill the blanks with

the proper forms of the verbs, **lie, lay, sit, teach, learn, seem, appear, love, like:**

1. The boy ——— up straight.
2. I have ——— up long enough.
3. ——— the lamp on the table and ——— by me.
4. James ——— for his picture to-day.
5. I can ——— my lesson.
6. Will you ——— me to write?
7. How long will it take you to ——— me?
8. I cannot ——— my lesson.
9. Will you ——— me to skate?
10. Do not ask me to ——— you.
11. You will not ——— me to swim.
12. He ——— down to rest.
13. He ——— the book down.
14. He had ——— down to rest.
15. He had ——— the book down.
16. I will ——— down to rest.
17. I will ——— my pen down.
18. A man is ——— on the porch.
19. James is ——— out tomato plants.
20. The sun is just ———.
21. I am ——— still.
22. She is ——— near the window.
23. The ——— sun looks red.
24. Belle is ——— under a tree in the yard.
25. She is ——— to be satisfied.
26. The dress ——— to be new.
27. The day ——— fine.
28. Did she ——— to be contented?
29. It ——— to be red.
30. How did he ——— to be?
31. The man ——— to be well pleased.
32. I hope you will ——— well.

33. I can ——— well if I wish to.
34. The storm ——— to be passing over.
35. The sun ——— between the clouds.
36. I ——— my brother.
37. The boy ——— his sister.
38. Do you ——— oranges?
39. The child ——— its parents.
40. I ——— his appearance very much.
41. Do you ——— amusements?
42. They ——— Nat Goodwin.

Exercise 91

Other devices requiring the pupils to use the different forms of irregular verbs in sentences should be invented; as, The teacher rising from her chair, may say:

"What do I do, Kate?
Kate: "You rise from your chair."
Teacher: "What did I do, Tom?"
Tom: "You rose from your chair."
Teacher: "What have I done, Ned?"
Ned: "You have risen from your chair."

The teacher then breaks a piece of chalk, or writes on the board, or chooses a book, or speaks loudly, and asks the same questions. The exercise may be continued at will.

*246. **Classes of Verbs on Basis of Peculiarities.** We have now classified verbs on the basis of the kind of idea expressed by them and on the basis of how they form their past indicative and past

* Note: Pupils need not dwell upon Section 246.

or perfect participle. We are now to see that there are certain other classes of verbs on the basis of **peculiar attributes.** These are not really logical divisions because the classes into which we divide the verbs do not include all verbs. The division into these classes, however, helps to emphasize certain essential attributes of these verbs.

Examine the verbs in the following sentences. Classify these verbs on the bases previously worked out and then notice how they differ from the classes of verbs on these bases:

1. It rains.
2. Let us live the life of the righteous.
3. He dreams of me.
4. One ought to do his best.
5. The child hurt himself.
6. The fairies made the poor hut a palace.
7. I can follow the reasoning.

a. In the first sentence, the verb, *rains,* has the word, *it,* for its subject. If we are asked what the word, *it,* means in this sentence, it is difficult to tell. We may mean the *cloud* rains or nature rains, it is indefinite. A verb which has a subject like this is called an **impersonal** or **unipersonal** verb.

b. In the second sentence, the verb, *live,* takes the direct objective modifier, *the life of the righteous.* The principal word of this direct objective modifier, *life* expresses an abstract object of thought which is formed from the attribute expressed by the verb, *live.* Such a verb is called a **cognate** verb, and the

expression, *the life of the righteous,* in this sentence may be called a **cognate direct objective modifier.**

c. In the third sentence the verb, *dreams,* has more than one form for its past indicative and past or perfect participle. The principal parts are: *dream, dreamed* or *dreamt, dreamed* or *dreamt.* We call such a verb a **redundant** verb.

d. In the fourth sentence, the verb, *ought,* has only one of the principal parts; namely, the present indicative. The past indicative and the past or perfect participle are wanting. We call such a verb a **defective** verb.

e. In the fifth sentence, the verb, *hurt,* takes a direct objective modifier, the expression, *himself,* which expresses the same object of thought as the subject of the verb. Such a verb is called a **reflexive** verb.

f. In the sixth sentence, the verb, *made,* is modified by a direct objective modifier, *the poor hut a palace.* The principal word in the direct objective modifier, *hut,* is modified by the expression, *a palace,* an appositive modifier, and this expression at the same time supplements the meaning of the verb, *made.* This kind of verb we call a **factitive** or **causative** verb. The direct objective modifier in such cases may be called **a factitive direct objective modifier.**

g. In the seventh sentence, the verb, *can,* does not express the thought relation in itself. It sim-

ply helps the verb, *follow*, to express the thought relation. A verb which does this we call an **auxiliary** verb.

247. Impersonal or Unipersonal Verb Defined. An impersonal or unipersonal verb is a verb which has for its subject the pronoun, *it*, when it expresses no definite object of thought, but only helps to show that some action or process is going on; as, *It* lightened *as it seemed to me.*

248. Cognate Verb Defined. A cognate verb is a verb which takes a direct objective modifier, the abstract object of thought expressed by which is formed from the attribute expressed by the verb; as, *He* prayed *a prayer for deliverance.*

249. Redundant Verb Defined. A redundant verb is a verb which has more than one form for some one or more of its principal parts; as, *This boy* forsook *his mother.*

250. Defective Verb Defined. A defective verb is a verb which is wanting in some one or more of its principal parts; as, *So* mote *it be.* Many of the auxiliary verbs are defective.

251. Reflexive Verb Defined. A reflexive verb is a verb which takes a direct objective modifier, the object of thought expressed by which is identical with the thought subject; as, *I* hurt *myself.*

252. Factitive or Causative Verb Defined. A factitive or causative verb is a verb the meaning of which is supplemented by some expression in

its direct objective modifier; as, *They* made *the walk level.*

The word, *level*, in the direct objective modifier supplements the meaning of the verb, *made.*

253. Auxiliary Verb Defined. An auxiliary verb is a verb which helps another verb to express a thought relation; as, *I* will *assist you.*

Exercise 92

In the following sentences point out the verbs and classify them on the basis of

1. Kind of idea expressed.

2. How they form their past indicative and past or perfect participle.

3. Find one example of each kind of verb on the basis of their peculiarity.

1. "It snows!" cries the schoolboy.
2. It rains the livelong day, and mournful is the house.
3. They die the death of the righteous.
4. I have fought a good fight; I have finished the faith.
5. He blew a blast upon the winding horn.
6. I will run as far as God has any ground.
7. You call me unbeliever, cut-throat, dog,
   And spit upon my Jewish gaberdine,
   And all for use of that which is mine own.
   —*Shakespeare.*
8. I will buy with you, sell with you, talk with you, walk with you, and so following, but I will not eat with you, drink with you, nor pray with you.—*Shakespeare.*
9. If I forget thee, O Jerusalem, let my right hand forget her cunning.

10. I will never leave thee, nor forsake thee.
11. I may never see you again.
12. I may neither choose whom I would nor refuse whom I dislike.—*Shakespeare.*
13. Is it not hard, Nerissa, that I cannot choose one nor refuse none?—*Shakespeare.*
14. "By my troth," quoth he, "you're a bold man."
15. It must not be.
16. One ought to love his neighbor as himself.
17. Every one owes himself an education.
18. He forces himself to be generous.
19. The cargo made the boat sink.
20. The traveler walked himself weary.
21. The singer sang her throat hoarse.
22. The lightning struck him dead.
23. He has told the story many times.
24. This above all: to thine own self be true,
    And it must follow, as the night the day,
    Thou canst not then be false to any man.
    —*Shakespeare.*
25. Child, thou wilt not leave thy mother so?
26. Thou shalt not bear false witness against thy neighbor.
27. We do reject the offer.
28. What should such fellows as I do crawling between earth and heaven?—*Shakespeare.*
29. He does confess he feels himself distracted;
    But from what cause, he will by no means speak.
    —*Shakespeare.*

Exercise 93

The words, *may* and *can,* are often confused. The word, *may,* expresses permission or possibility. The word, *can,* expresses power or ability. *He may take my book,* means I give him permission to take

my book. *He can take my book,* means he has the power or authority or ability to take my book.

Fill the following blanks with the auxiliaries, may *or* can:

1. ——— I ask a question?
2. I ——— start yet to-night.
3. Please, ——— I take your book?
4. The boy ——— do better work.
5. How far ——— you ride?
6. The eagle ——— carry off a child.
7. ——— you see where you are going?
8. You ——— take a walk.
9. ——— stars be suns?
10. How ——— you bear to leave?
11. How ——— we know them?
12. Where ——— we meet you?
13. The child ——— walk.
14. The pupil ——— solve the problem.
15. You ——— draw pictures.
16. Where ——— the good be obtained?

254. **Uses of Shall and Will.** The auxiliaries, *shall* and *will,* are also often used incorrectly. We may say, in general, that we use the auxiliary, *shall,* with the first person and *will* with the second and third persons to denote simple futurity; as, *I shall be there. You will be there. He will be there.* We use the auxiliary, *will,* with the first person and the auxiliary, *shall,* with the second and third persons, to denote futurity accompanied by determination on the part of the speaker; as, *I will go, You shall go, He shall go.*

If pupils will hold in mind this one principle with regard to *shall* and *will*, most of the errors in the use of these words in principal clauses may be avoided.

Exercise 94

Fill the following blanks with the proper forms of shall *or* will:

1. He ——— speak in the evening.
2. ——— you go with us?
3. You ——— have your own way.
4. We ——— go in spite of you.
5. We ——— vote early.
7. They ——— go, if they can.
8. She ——— not be allowed to go home alone.
9. You ——— have gone before we arrive.
10. We ——— be avenged.
11. If you see him, you ——— find him busy.
12. ——— you dine with us to-morrow?
13. I ——— read awhile.
14. ——— I see him?
15. ——— I read to you?
16. You ——— have your money to-morrow.
17. He ——— be punished for it.
18. I ——— be happy to accept.
19. I ——— die ere I ——— obey him.

255. **Mode.** In the following sentences notice the relation between the thought expressed by the sentence and the fact or real relation in the external world, that is, notice:

1. Whether the thought expressed by the sen-

tence corresponds to a reality or fact in the external world;

2. Whether there is some doubt in the mind concerning whether it corresponds to a fact or reality or not;

3. Whether the thought is a mere supposition and there is no fact or reality in the external world corresponding to it;

4. Finally, whether the thought in the mind corresponds to the fact or reality in the external world on account of necessity in external circumstances or will outside of that of the actor:

1. We visited the exposition.
2. If the bird finds the crumbs, it will eat them.
3. If my father were here, it would be different.
4. Bring me the book.
5. You must study your lesson.
6. The answer must be wrong.

In the first sentence, it is easy to see that the relation expressed by the verb, *visited*, corresponds to an actual relation in the external world or the thought expressed by the sentence corresponds to a fact in the external world. This relation between the thought expressed by the sentence and the fact in the external world gives rise to that property of the verb which we call **mode.**

The mind is not sure whether the thought expressed by the clause, *If the bird finds the crumbs*, in the second sentence, corresponds to a fact in the external world or not. The bird may find the crumbs

or it may not find the crumbs and the mind is in doubt as to which relation will exist. The relation between the thought expressed by the clause, *If my father were here,* and the fact in the external world is not in doubt. The thought expressed by this clause does not correspond to a fact in the external world and the mind knows it. We may say that the thought is a mere supposition and there is no fact in the external world corresponding to it. It is the same as if we said, *Suppose my father were here,* or *Let us imagine that my father is here.*

The thought expressed by the fourth sentence, *Bring me the book,* corresponds to a fact in the external world on account of will power outside of the actor. When one person says to another, *Bring me the book,* he means that his will is to be exerted upon the other to have that act performed. The same is true in the fifth sentence, *You must study.* The person who uses this sentence means that his will is to be exerted upon the person addressed in order to have this act performed. The sentence, *The answer must be wrong,* is slightly different from the last two. We mean when we use this expression that conditions or external circumstances are such that the answer could not possibly be anything but wrong. It is wrong on account of necessity in external circumstances.

256. **Mode Defined.** **Mode is that property of the verb which shows the relation between the**

thought expressed by the sentence or clause and the fact in the external world.

257. **The Three Modes.** In Section 261, we have seen that **four relations** may exist between the thought expressed by the sentence and the fact or reality in the external world:

1. The thought expressed by the sentence may correspond to a reality or fact in the external world and the mind may know it; as *Franklin* **was** *a philosopher.*

2. The thought expressed by the sentence may or may not correspond to a reality or fact in the external world and the mind may be in doubt about it; that is, there is a doubtful mind concerning an actual relation; as, *If it* **be** *raining, I must remain.*

3. The thought expressed by the sentence may be merely a supposition and there may be no reality or fact in the external world corresponding to it and the mind may know it; as, *If we* **were** *wealthy, we could enjoy many pleasures.*

4. The thought expressed by the sentence may correspond to a fact or reality in the external world on account of will power outside of that of the actor or necessity in external circumstances; as, **Sing** *me a merry lay, my lads.* The demonstration **must** *be* true.

The first relation indicated here is expressed by the **indicative**; the second and third, by the **subjunctive**; the fourth by the **imperative.**

258. Indicative Mode Defined. The indicative mode is that mode which shows that the thought expressed by the sentence or clause corresponds to a fact or reality in the external world; as, *Napoleon* was *defeated at Waterloo.*

259. Subjunctive Mode Defined. The subjunctive mode is that mode which shows that there is some doubt in the mind as to whether the thought expressed by the sentence or clause corresponds to a reality or fact in the external world, or it shows that the thought expressed by the sentence or clause is only a supposition and there is no fact in the external world to correspond to it; as, *If my brother* be *present, I can not find him. If my brother* were *present, he would come to me.*

260. Imperative Mode Defined. Imperative mode is that mode which shows that the thought expressed by the sentence or clause corresponds to a reality or fact in the external world on account of necessity in external circumstances or will power outside of that of the actor; as, Close *the door. The end* must have come.

261. Potential Mode. Some grammarians give four modes; namely, indicative, subjunctive, potential, and imperative. There is no serious objection to this division, but it does not seem to be necessary, as all relations between thoughts and real relations in the external world may be classified under the indicative, subjunctive and imperative. The

forms often called potential mode may be classed easily under the other three.

262. Uses of Indicative Mode. The indicative mode is by far the most common form of the verb because it expresses a **fact**, or what the mind thinks to be a fact. It is also used in asking questions of fact. We must not get the idea that every sentence which expresses a doubt or thought contrary to the fact is in the subjunctive mode. These ideas are often expressed by other words than the verb in the sentence. If we have the subjunctive mode the verb itself must express this idea of doubt or uncertainty. In the sentence, *Perhaps I shall go,* the mind is not sure of the thought, but the doubt is expressed by the word, *perhaps*, and not by the verb. In the sentence, *My brother is not at home,* we have the idea of negation expressed, but it is expressed by the word, *not,* and not the verb.

263. Remains of Subjunctive Mode.

We have almost lost the subjunctive mode from the English language. John Earle, in his "English Prose, Its Elements, History, and Usage," says, "Some people seem to think that the subjunctive mode is as good as lost, that it is doomed and that its retention is hopeless. * * * If we lose the subjunctive verb, it will certainly be a grievous impoverishment to our literary language, were it only for its value in giving variation to diction—and I make bold to assert that the writer who helps to keep it up deserves public gratitude."

However much we may regret the loss of the subjunctive and however much we may wish to help to perpetuate its

use, the fact remains that it is gradually passing out of general use. Scarcely any modern English writer takes the pains to say, *If it rain,* and *If he come.* Nearly every one uses the indicative forms, *If it rains,* and *If he comes,* to express the subjunctive meaning.

It is perfectly natural that the subjunctive mode should pass from the English language because there are so few strictly subjunctive forms in the English language. The verb, *be,* has the most subjunctive forms. The following table will illustrate the difference between the indicative and subjunctive forms of the verb, *be:*

Present		Past	
Ind.	*Sub.*	*Ind.*	*Sub.*
I am	If I *be*	I was	If I *were*
Thou art	If thou *be*	Thou wast	If thou *wert*
He is	If he *be*	He was	If he *were*
We are	If we *be*	We were	If we were
You are	If you *be*	You were	If you were
They are	If they *be*	They were	If they were

Here are nine forms of the subjunctive which differ from the indicative. All the other forms of the verb, *be,* are the same in the indicative and the subjunctive. This is the sum and substance of the subjunctive mode forms in the English language. This much of it should certainly be preserved, but it is useless to try to keep up the distinction with attributive verbs because there are only two separate subjunctive forms among attributive verbs. The second and third person singular have no personal endings in the subjunctive, as the following table will show:

Present		Past	
Ind.	*Sub.*	*Ind.*	*Sub.*
I write	If I write	I wrote	If I wrote
Thou writest	If thou *write*	Thou wrotest	If thou *wrote*
He writes	If he *write*	He wrote	If he wrote

Sometimes the subjunctive meaning is expressed by means of auxiliaries forming with the principal part of the verb a verb phrase; as,

1. Help me so to live that I *may honor* thee.
2. I wish that you *may prosper.*
3. I was afraid lest he *might fall.*
4. It would be better if he *should come* now.

We must not get the idea, however, that every verb phrase which contains the word, *may, would, should,* and so on, is subjunctive mode. These same auxiliaries may be used in verb phrases when the thought expressed by the sentence corresponds to a fact or reality in the external world; as,

1. I *may* take his book.
2. You *should have* your lesson.
3. The boy *would* not *obey* the teacher.

264. Uses of Subjunctive Mode. The subjunctive mode is almost the opposite of the indicative. The indicative is **the fact mode;** it expresses what **is.** The subjunctive is the mode of **uncertainty** or doubt in the speaker's mind. The most common ideas expressed by the verb in the subjunctive mode may be summed up as follows:

1. Supposition contrary to the fact or which the mind knows to be untrue or unlikely; as, *If you* **were** *in his place, you would not disappoint us.*

2. A conclusion which is based upon one of these suppositions contrary to the fact; as, *If my mother had known about the affair, she* **would have been** *uneasy.*

3. The idea of possibility; as, *I hoped that he* **might reach** *the city in time.*

4. The idea of purpose; as, *Help me to know thy way that I* **may walk** *in the light.*

5. A wish; as, *Oh that my father* **were** *here!*

6. Prayer or supplication; as, **May** *thy will* **be done** *on earth as it is in heaven.*

NOTE: The subjunctive mode has other uses in subordinate clauses, especially conditional clauses, but it is thought best not to go into detail with children in the grades.

265. **Suggestions on the Imperative Mode.** The imperative mode expresses commands, entreaties, or admonitions addressed to the person spoken to. It is therefore used only in the second person and the root form of the verb is used in both singular and plural number; as, **Be** *industrious.* **Have** *no fear.*

It may be distinguished from the present indicative, as a rule, by the fact that the subject is usually omitted; as, **Bring** *me the book.*

Wishes concerning persons or things spoken of are in the subjunctive mode; as, *Long* **live** *the King.* **May** *he* **have** *a safe voyage.*

These are not commands or entreaties addressed to the person spoken to and must not be confused with imperative forms.

The verb, *let*, is usually in the imperative mode; as, **Let** *thy conduct be beyond reproach.* **Let** *not ambition mock their useful toil.* **Let** *us be glad.* **Let** *us conquer or die.*

But the verb, *let*, may be in the indicative mode; as, *The child* **let** *the bird escape. The boy did not* **let** *the man punish his dog.*

Exercise 95

In the following sentences point out the verbs and explain the mode of each, giving your reasons:

1. I can see the towers of London.
2. Here the spring of fresh water bubbles from the rock.
3. The mill will never grind with the water that is past.
4. The pen is mightier than the sword.
5. His work, in many respects, is very imperfect.
6. Slovenliness and indelicacy of character generally go together.
7. When thy friend is denounced openly and boldly, espouse his cause.
8. Plutarch calls lying the vice of slaves.
9. An upright mind will never be at a loss to discern what is just and true, lovely, honest, and of good report.
10. If he has been here, I have not seen him.
11. If he were here, I should like to meet him.
12. If thou hadst conquered, the world would have mourned.
13. If thou be brave, I will conduct thee through this wilderness.
14. Were it not for leaving thee, my child, I could die happy.
15. He may study his lessons.
16. If thou hadst said him nay, it had been sin.
17. It must be true.
18. Give me your hand.
19. Let this spirit dominate my life.
20. Thou shalt not steal.
21. Turn, gentle shepherd, rest awhile upon this mossy bank.
22. My soul to-day is far away,
    Sailing the Vesuvian bay.

23. If 't were done when 't is done, then 't were well,
It were done quickly. —*Shakespeare.*
24. Down, slave, behold the governor!
Down, Down! and beg for mercy.
25. Be good sweet maid, and let who will be clever;
Do noble things, not dream them all day long;
And so make life, death, and that vast forever
One grand sweet song. —*Kingsley.*
26. Almost I am moved to laughter at that passion
Which once could sway and thrill me to the bone.
Terrible when we laugh at what we loved.
—*Phillips.*
27. And he shall charm and smooth, and breathe and bless,
The roaring of war shall cease upon the air,
Falling of tears and all the voices of sorrow,
And he shall take the terror from the grave.
—*Phillips.*

266. **Tense.** *Study the verbs in the following sentences:*

1. The wind blows.
2. The wind blew.
3. The wind will blow.
4. The wind has blown.
5. The wind had blown.

The verb, *blows,* in the first sentence, expresses the thought relation in present time. The verb, *blew*, in the second sentence, expresses the thought relation in the past time. The verb phrase, *will blow*, in the third sentence, expresses the thought relation in the future time. The verb phrase, *has blown*, in the fourth sentence, expresses the thought

relation in a period of time beginning in the past, extending up to, and including the moment of speaking. The verb phrase, *had blown,* in the fifth sentence, expresses the thought relation in a period of past time previous to another period of past time. The verb phrase, *will have blown,* in the sixth sentence, expresses a thought relation in a period of future time previous to another period of future time. This property of the verb here indicated we call **tense.**

267. **Tense Defined.** Tense is that property of the verb which shows us the period of time in which the thought relation is located.

268. **Classes of Tense.** From Section 266 we can see that the thought relation may be located in any one of six periods of time. All time is naturally divided into **three general periods.**

1. The time previous to the moment of speaking is called **past** time.

2. A certain indefinite period of time, sometimes a moment, sometimes an hour, a day, a century, centering around the moment of speaking, we call the **present** time.

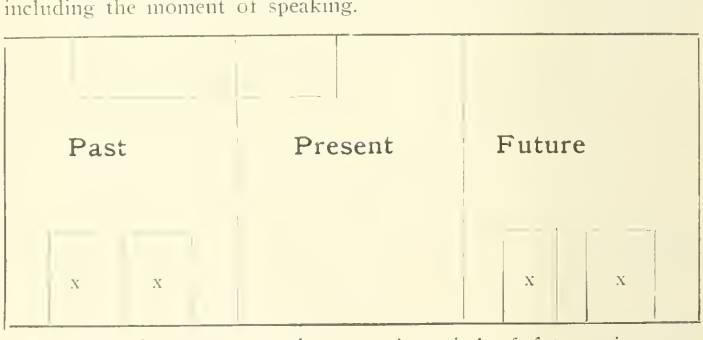
3. Time which is to follow the present, we call the **future.** By the combination and division of these general periods of time, we have the six periods mentioned in Section 266. Some verbs show that the thought relation is located in some one of these three general periods of time. They

use only one period of time in locating the thought relation. We call the tenses of these verbs **absolute tenses.**

You will notice that the verb phrases in Section 266 each use two periods of time in locating the thought relation. The verb phrase, *has blown,* uses the past and present; the verb phrase, *had blown,* uses two periods of past time; the verb phrase, *will have blown,* uses two periods of future time in locating the thought relation. These tenses which employ two periods of time in locating the time of the thought relation, we call **relative tenses.**

The periods of time in which thought relations may be located by verbs or verb phrases may be indicated as follows:

A period of time beginning in the past, extending up to, and including the moment of speaking.



A period of past time previous to another period of past time.

A period of future time previous to another period of future time.

269. **Absolute Tense Defined.** An absolute tense is a tense that uses only one period of time

in locating the thought relation in time; as, *The tree* fell *to the ground.*

270. Relative Tense Defined. A relative tense is a tense which uses two periods of time in locating the time of the thought relation expressed by the verb; as, *He* had come *to visit us.*

271. Classes of Absolute Tenses. It is easy to see from Section 268 that, since there are three periods of time in which absolute tenses may locate thought relations, we must have three absolute tenses. We call them present, past, and future.

272. Present Tense Defined. The present tense is that absolute tense which locates the thought relation expressed by the verb in the present time; as, *The lambs* play *in the pasture.*

273. Past Tense Defined. The past tense is that absolute tense which locates the thought relation expressed by the verb in past time; as, *The boy* fell *from the horse.*

274. Future Tense Defined. The future tense is that absolute tense which locates the thought relation expressed by the verb or verb phrase in the future time; as, *My sister* will visit *us.*

275. Classes of Relative Tense. We may also see from Section 268 that any relative tense uses two periods of time in indicating the time of the thought relation. It uses the present and past, or

two periods of past time or two periods of future time. This gives us three kinds of relative tenses. We call them present perfect, past perfect, and future perfect.

276. The Present Perfect Tense Defined. The present perfect tense is that relative tense which locates the thought relation expressed by the verb phrase in a period of time beginning in the past, extending up to, and including the moment of speaking; as *He* has invited *us frequently.*

277. Past Perfect Tense Defined. The past perfect tense is that relative tense which locates the thought relation expressed by the verb phrase in a period of past time previous to another period of past time; as, *We* had recited *our lesson by noon time.*

278. Future Perfect Tense Defined. The future perfect tense is that relative tense which locates the thought relation in a period of future time previous to another period of future time; as, *I* shall have started *before you arrive.*

Exercise 96

In the following sentences give the tense of each verb or verb phrase and the reasons. Tell whether the verb or verb phrase locates the thought relation in the present time, past time, or future time; and show how many periods of time are used in locating the thought relation:

1. The leaves tremble in the wind.
2. The sun is shining brightly.
3. Columbus discovered America in 1492.
4. We saw General Grant.
5. We shall attend the World's Fair.
6. He would stand still in the midst of silence and beauty.
7. Feelest thou not, O world, the earthquake of his chariot thundering up Olympus?
8. My sister was gathering flowers.
9. Be aye sticking in a tree, Jack; it'll be growing while ye're sleeping.
10. I have cautioned you frequently.
11. Wilford had roused him to reply.
12. When I shall have brought them to the land, then will they turn to other gods.
13. I have sung my song.
14. I had sung one song before you arrived.
15. I shall have sung the song before you arrive.
16. By slow degrees the whole truth has come out.
17. Matilda had taken her accustomed place in the window seat.
18. I shall have seen all the wonders, when I write to you.
19. Plans and elevations of their palace have been made for them, and are now being engraved for the public.
20. How sleep the brave, who sink to rest
    By all their country's wishes blessed.

NOTE: *Pupils should pass over the classes of tenses rapidly.*

279. **Uses of Tense Forms.** The present tense forms do not always express thought relations in present time nor do the past tense forms always express relations in past time. Sometimes the context of the verb or verb phrase shows that the tense form

of the verb or verb phrase and the time of the thought relation do not correspond:

1. THE PRESENT TENSE FORM MAY HAVE THE FOLLOWING USES:

a. To express a thought relation in **present** time; as, *The boy* **sees** *his dog.*

This is the usual use of the present form.

b. To express a universal thought relation true at **all** times; as, *The earth* **is** *round.*

c. To express an **habitual** thought relation; as, *The man* **sells** *goods.*

d. To express a thought relation in **future** time; as, *My sister* **visits** *her friends next week.*

e. To express a thought relation which has existed in the past or will exist in the future as if it were existing in the present time; as, *They pack themselves into the small room. Patrick Henry arises, trembling with agitation. The words fall thick and fast from his lips.* This is called the historical present tense.

2. THE PAST TENSE FORM MAY HAVE THE FOLLOWING USES:

a. To express a thought relation in time **wholly** past; as, *The boy* **threw** *the stone into the pond.*

This is the regular use of the past tense form.

b. To express an habitual relation in **past** time; as, *He* **taught** *in this school many years.*

c. To express a thought relation in the **future** time; as, *If he* **should be gone** *when you come, leave a message.*

d. To express a thought relation in the **present** time; as, *If my brother* **were** *present he would join us.*

3. THE FUTURE TENSE FORM MAY HAVE THE FOLLOWING USES:

a. To express a thought relation in **future** time; as, *The president* **will stop** *in our city.*

This is the regular use of the future tense form.

b. To express an habitual relation in the present time; as, *He* will sit *here on the veranda by the hour.*

4. The present perfect tense form may have the following uses:

a. To express a thought relation in a period of time beginning in the past, extending up to and including the moment of speaking; as, *This man* has written *much that is excellent.*

This is the regular use of the present perfect tense form.

b. To express a thought relation in the future time; as, *The man shall not depart until I* have seen *him.*

5. The past perfect tense form may have the following use:

a. To express a thought relation in a period of past time previous to another period of past time; as, *He* had recited *his lesson before we entered the room.*

6. The future perfect tense form may have the following use:

a. To express a thought relation in a period of future time previous to another period of future time; as, *He* will have sung *before we arrive.*

Exercise 97

Give the tense form of each verb or verb phrase in the following sentences. State the time *in which the thought relation is seen to exist:*

1. He hears his daughter's voice.
2. Man is mortal.
3. The man travels for Hermand and Knox.

4. My brother goes to New York to-morrow on business.

5. They cross the river; they fire the town; they form under cover of the smoke; they advance up the hill; they are driven back.

6. I can see the nation gathering her forces for the mighty struggle; they put forth one mighty effort and the end comes.

7. The little birds sang gayly in the trees.

8. He lived in this little hamlet for many years.

9. If I should be there, you would be surprised.

10. If my sister were here she would enjoy the lecture.

11. The teachers will go to Denver the coming summer.

12. He will wander in the woods day after day.

13. Milton has given us Comus.

14. The hour shall not strike till I have gained my point.

15. He had written a poem before this book appeared.

16. If I had walked rapidly, I should have overtaken you.

17. At the close of this year, I shall have finished my course.

18. The truth itself is not believed
From one who often has deceived.

19. The poor little hedgehog uncurled itself and dared to breathe aloud.

20. "I am the princess of Saxe-Royal," she said to him, with a benignant smile; "and you have got through that minuet very fairly."

280. Voice. Notice in the following sentences, whether the attribute expressed by the verb is exerted by the thought subject and directed away

from it or is exerted by some other object of thought and directed toward, exerted upon, or actually endured by the thought subject:

1. The carpenter saws the board.
2. The board was sawed by the carpenter.
3. The farmer plows the field.
4. The field was plowed by the farmer.

a. In the first sentence the verb, *saws*, expresses an attribute that is exerted or put forth by the thought subject, *the carpenter,* and is directed toward or exerted upon the object of thought, *the board.*

The same thing is true in the third sentence. The attribute expressed by the verb, *plows,* is exerted by the thought subject, *the farmer*, and is directed away from it and exerted upon the object of thought, *the field.*

b. In the second sentence the attribute expressed by the verb phrase, *was sawed,* is not exerted by the thought subject, *the board.* It is exerted by the object of thought, *the carpenter*, and is directed toward, exerted upon, or actually endured by the thought subject, *the board.*

The same thing is true in the fourth sentence. The attribute expressed by the verb phrase, *was plowed,* is not exerted by the thought subject, *the field*, and directed away from it, but it is exerted by the object of thought, *the farmer,* and directed toward, exerted upon, or actually endured by the thought subject, *the field.* The property of the verb

or verb phrase which indicates this to us we call **voice.**

281. **Voice Defined.** It is clear from what has been said in Section 280, that voice can belong only to attributive verbs. **Voice is that property of the attributive verb which shows whether the attribute expressed by it is exerted by the thought subject and directed away from it, or is exerted by some other object of thought and directed toward, exerted upon, or actually endured by the thought subject.**

282. **Classes of Voice.** It is also clear from what has been said in Section 280, that voice is of two kinds. We call them **active** and **passive.**

283. **Active Voice Defined.** **Active voice is that voice which shows that the attribute expressed by the verb is exerted or put forth by the thought subject and is directed away from it;** as, *The boy* **broke** *the pitcher. The boys* **tramped** *through the woods.*

284. **Passive Voice Defined.** **The passive voice is that voice which shows that the attribute expressed by the verb is exerted by an object of thought other than the thought subject and is directed toward, exerted upon, or actually endured by the thought subject;** as, *The kite* **was torn** *by the wind. The cat* **was worried** *by the dog.*

Exercise 98

In the following sentences tell which verbs or verb phrases are active voice and which passive and why:

1. The boy ate the apple.
2. The children climbed the hill.
3. The box was sent by my uncle.
4. The tree was blown down by the wind.
5. The girl talks rapidly.
6. The party walked over the hills.
7. The house was struck by lightning.
8. The stream flows from the mountain.
9. The mill is turned by the water.
10. The eagle carried off the child.

285. How the Passive Voice is Formed. The passive voice is formed by the union of some form of the verb, *be*, with the past or perfect participle of an attributive verb; as, *The cow* **was milked** *by the maid. The girl* **is helped** *by her uncle. The child* **has been found** *by the searching party.*

Not every combination of the verb, *be*, with a past or perfect participle of an attributive verb, however, gives us the passive voice. The forms of the verb, *be*, unite with the past or perfect participle of the attributive verb to form the passive voice only when the participle denotes actual endurance of the attribute expressed by it on the part of the thought subject. The attribute expressed by the participle must be exerted by some object of thought other than the thought subject and directed toward,

exerted upon, or actually endured by the thought subject; as, *The runner* **was fatigued** *by his exertions.*

In this sentence we have the passive voice because the attribute expressed by the participle, *fatigued,* is put forth by the object of thought, *exertions,* and directed toward, exerted upon, or actually endured by the thought subject, *the runner.*

When the past participle combined with the verb, *be,* denotes merely a condition as a result of action, when it expresses a mere state, its combination with the verb, *be,* does not form the passive voice; as, *The runner was* **fatigued.**

*286. **Classes of Active Voice.** In the sentence, *The child hurt himself,* the verb, *hurt,* while it is active in form, is really passive in meaning, because the object of thought, *himself,* which receives the attribute expressed by the verb, is the same as the thought subject. In the sentence, *The boy threw the ball,* the verb, *threw,* is active in form and also in meaning. We may say then we have two classes of active voice:

a. Active in form and meaning; as, *The wind* **destroyed** *the building.*

b. Active in form and passive in meaning; as, *Every one* **owes** *himself an education.*

287. **Classes of Passive Voice.** In the sentence, *The tree was blown down by the wind,* the

NOTE: Pass quickly over Sections 286-288.

verb phrase, *was blown*, is passive voice. It is passive in form and passive in meaning.

In the sentence, *The train was wrecked,* the verb phrase, *was wrecked,* is passive in form, but the attribute expressed by the participle, *wrecked,* is not exerted by some other object of thought upon the thought subject or actually endured by it. This shows that the phrase is not passive in meaning. It has no voice. The verb phrase, *was wrecked,* has no voice any more than has the expression, *was dusty,* in the sentence, *The train was dusty.* Thus we may say that we have two classes of expressions that *look* like passive voice:

a. Passive in form and meaning; as, *The window* **was broken** *by the ball.* This is passive voice.

b. Passive in form but no voice in meaning; as, *The boy* **was devoted** *to his work.* This is not passive voice.

288. **Forms that are not Passive.** We may see from Section 287 that there are some forms that *look* like passive voice and may be easily mistaken for the passive voice, which are not passive voice. The following combinations cannot give us passive voice:

a. An adjective in the predicate with a pure verb does not constitute the passive voice; as, *The horse* **was tired.**

b. A substantive word in the predicate with a

pure verb does not constitute the passive voice; as, *It* **was pure stubborness** *on the part of the driver.*

c. When there is a past participle in the predicate with a pure verb the passive voice *may* exist but not necessarily. It is passive voice then only when the perfect participle denotes that the attribute expressed by it is exerted upon the thought subject by some other object of thought or that the attribute expressed by the past participle is actually endured by the thought subject; as, *The train* **was wrecked** *by tramps. The field* **was plowed** *by the farmer.*

The verb phrases, *was wrecked* and *was plowed,* are both passive voice. In the sentences, *The train* was wrecked, *The field* was plowed, however, the same verb phrases are not passive voice at all. The past participles, *wrecked* and *plowed,* here merely express the condition of *the train* and *the field.*

Exercise 99

In the following sentences point out the verbs and verb phrases and show whether they are active voice, passive voice, or no voice at all:

1. The bird sings in the tree.
2. The flowers bloom by the brook.
3. The boy bought a knife.
4. The wind blew the nuts from the tree.
5. The rider was thrown by the horse.
6. The cistern was filled by the man.
7. The man was weary.
8. Her mother was anxious.

9. The paper was mutilated.
10. The book had been badly torn when I found it.
11. Great is the sun and wide he goes
    Through empty heaven without repose:
    And in the blue and gleaming days
    More thick than rain he showers his rays.
    —*Stevenson.*
12. The wind blows, the sun shines, the birds sing loud,
    The blue sky is flecked with fleecy dappled cloud,
    Over earth's rejoicing fields the children dance and sing,
    And the frogs pipe in showers, "It is Spring! It is Spring!"
    —*Thaxter.*

Exercise 100

In the following sentences point out the verbs or verb phrases and show whether they are active or passive voice. Change the verbs or verb phrases in the active voice to the passive voice, if you can, and those in the passive voice to the active voice. Show clearly what verbs or verb phrases have no voice and why:

1. The engine draws the train.
2. The story has been told by many writers.
3. England had taxed the colonies unjustly.
4. Marco Polo tells us strange stories.
5. The Mississippi was discovered by DeSoto in 1541.
6. The prudent neither waste time nor money.
7. Paris was besieged by the Prussians in 1871.
8. Every Patriot will defend the flag.
9. Our friends came last week.
10. We were entertained in royal style.
11. The singer was fatigued by his exertions.

12. The traveler was weary.
13. The minister was fatigued.
14. I go where duty calls me.
15. The soldier was sleepy and tired.

Exercise 101

Write two sentences illustrating the active voice and two illustrating the passive voice.

Exercise 102

In the following sentences, state whether the verbs or verb phrases are active or passive or no voice:

1. Where shall we dine to-day?
2. Frequently the exordium is too long, and the peroration interminable.
3. The mother loves her child.
4. The speaker corrected himself.
5. The train was wrecked at midnight.
6. The slave was devoted to his master.
7. If she hate me, then believe,
   She shall die ere I will grieve.
8. He that complies against his will
   Is of the same opinion still.
9. I held it truth, with him who sings
   To one clear harp in divers tones,
   That men may rise on stepping-stones,
   Of their dead selves to higher things.
10. One having moved from his clay tenement
    Was passing softly in a rapture sweet
    Through the new country of the soul, and came
    Upon a sudden radiance of bloom.

He stood before it wrapped in reverie,
Till some one touched him, saying, "It is yours."
—*Butts.*

289. **Person and Number.** *Study the following sentences and notice the relation between the form of the verb and the person and number of the subject:*

1. I see the hills of Jordan.
2. He sees the host advancing.
3. They see the outcome of the scheme.
4. You see how well we have succeeded.
5. Thou seest his wants.

Some of the subjects in these sentences are first person, some second, some third; some of the subjects are singular and some of them are plural. We have the same verb in each sentence. The verb changes its form in some instances to correspond or harmonize or agree with its subject. These changes in the form of the verb to mark its agreement with its subject, we call **person** and **number.** Person and number are thus not in any true sense properties of the verb, because this verb, *see,* means the same in all these sentences. The change in the form of the word does not denote a change in its *meaning,* as is the case in a true property.

290. **Person and Number Defined.** **Person and number are the changes which the form of the verb undergoes to mark its agreement with its subject.** The subject is said to govern the

verb, which means simply that the verb accommodates itself in form to the form of the subject.

291. **Changes in Form to Denote Person and Number.** The changes which take place in the verb to denote person and number may be indicated as follows:

First Person: I write, was, know, stand, go.
Second Person: Thou write*st*, was*t*, know*est*, stand*est*, goe*st*.
Third Person: He write*s* or write*th*, is, know*s*, or know*eth*, stand*s*, or stand*eth*, go*es*, or go*eth*.

We can see from this table that the following changes are made in the verb to mark its agreement with its subject:

a. To change from first to second person:
t is added to some verbs; as, *I was, thou wast.*
st is added to some verbs; as, *I write, thou writest.*
or *est* is added to some verbs; as, *I know, thou knowest.*

b. To change from first person to third person:
1. Add *s* to some verbs; as, *I stand, He stands.*
2. Add *es* to some verbs; as, *I go, He goes.*
3. Add *th* to some verbs; as, *I write, he writeth.*
4. Add *eth* to some verbs; as, *I stand, he standeth.*

The terminations, *st, th, eth, est,* and *t,* survive in the English language only in the Bible, in prayer, in poetry, and in the solemn style of writing.

Therefore, except in the verb, *be,* which has different forms; as, *am, are, was, were,* and so forth, the *only* changes in the English language to denote

person and number are the terminations, *s* and *es;* as, *I know, He knows; I go, he goes.*

Exercise 103

In the following sentences note the relation between the verb and its subject in each case. Tell whether the subject is singular or plural and whether the verb is singular or plural:

1. I know that my Redeemer liveth.
2. He knows where the wild flowers grow.
3. They know where the wild flowers grow.
4. The scissors are dull.
5. Evil news rides post, while good news waits.
6. The tongs are hot.
7. The sheep was fast in the fence.
8. The sheep were driven to the pond and washed.
9. The school was dismissed for the holidays.
10. The school were not all present.
11. Henry, William, and Charles, were kings.
12. The boy or his father is at fault.
13. Each man, woman, and child was given a prize.
14. Every boy and every girl is expected to be obedient.
15. The officers and not the private were at fault.
16. The children, or the servant, or I am to blame.
17. Red, white, and blue makes a pretty flag.
18. Grace and beauty is a desirable combination.
19. "Paint me as I am," said Cromwell.
20. "You are excused," said the teacher, in a pleasant voice.
21. He is the freeman whom the truth makes free.
22. Thou art a pretty fellow!
23. The storm was dreadful along the Atlantic coast.
24. The islands were beautiful as we sailed in and out among them.

25. 'Tis as easy as lying.
26. Thou standest on the threshold of life.
27. Thou waitest for the coming of thy mate.
28. Thou pretty child, why weepest thou?
29. He prayeth best who loveth best
    All things, both great and small. —*Whittier.*
30. I dare do all that may become a man;
    Who dares do more is none. —*Shakespeare.*

292. From the study of the sentences in the preceding list we may formulate the following principles with regard to the agreement of verbs with their subjects:

1. A singular subject requires a singular verb; as, *The boy* recognizes *his friends.*

2. A plural subject requires a plural verb; as, *The boys* are *eager to start.*

3. If a subject be plural in form and singular in meaning, usage determines the form of the verb; sometimes it is singular and sometimes it is plural; as, *The news* is *encouraging. The ashes* are *white.*

4. If a subject be singular in form and either singular or plural in meaning, the verb is singular or plural according to the meaning of the subject; as, *The deer* was *shot by the hunter. The deer* were *found in large numbers in this forest.*

5. If the subject be plural in form but either singular or plural in meaning, the verb is plural; as, *The tongs* are *hot.*

6. When the subject is a collective noun, it takes a singular verb if the collection be thought of as a whole; as, *The family* was *surprised.*

It takes a plural verb if the mind dwells upon the individuals of the collection; as, *The family* were *divided in their opinions with regard to the enterprise.*

7. The compound subject or abridged compound sentence:

a. Parts which are singular but which are taken *collectively;* that is, connected by *and* or some copulative conjunction, take a plural verb; as, *James, William, and Mary* are *good students.*

b. Parts which are singular and are taken *separately;* that is, connected by *or* or *nor,* or if preceded by *each, every* or *no,* though connected by *and,* take a singular verb; as, *The father, mother, or son* is *coming in the morning. Each student and each teacher* is *to have a vacation. Every man, woman, and child* was *to be ready to move.*

c. If the parts of the subject be emphatically distinguished, the verb must agree with the *emphatic* part; as, *The father and not the children* was *to blame.*

d. If the parts differ in person and number and are taken separately, the verb agrees with the part *nearest* to it; as, *The woman or the men* were *at fault.*

e. Parts which are singular and joined by copu-

lative conjunctions, if taken *together* as one thing, require a singular verb; as, *Bread and butter* is *good food.*

8. Titles of books, though plural in form, are singular in meaning and should have a singular verb; as, *"Gulliver's Travels"* was *written by Swift.*

9. The pronoun, *you,* always takes a plural verb even when it is singular in meaning; as, *Mary, you* were *at fault.*

10. Sometimes a singular noun takes a plural meaning from the distinguishing adjectives which modify it; as, *Mental, moral, and physical education* were *required from the first.*

11. The pronoun, I, always takes the plural form of the attributive verb; as, *I* know *it, I* see *it.* It takes the singular form of the *pure verb,* however; as, *I* am *in earnest. I* was *absent.*

Exercise 104

Construct sentences illustrating each of the principles stated in Section 292.

Exercise 105

Fill the following blanks with the proper forms of suitable verbs:

1. Either of you ——— able to do it.
2. Each of the pupils ——— studied the lesson.
3. Neither of the prisoners ——— guilty of the charge.
4. No one of the animals ——— dangerous.

5. Neither of them ——— ten years old.
6. No one of the men ——— escaped.
7. Every man, woman, and child ——— lost.
8. Neither of the boats ——— injured.
9. The ashes ——— light.
10. Oats ——— a good price.
11. The molasses ——— fine.
12. The news ——— bad.
13. Politics ——— his delight.
14. The deer ——— pursued by the hunter.
15. Truth and Mercy ——— met in the way.
16. Righteousness and Peace ——— kissed each other.
17. The lion and the lamb ——— lain down together.
18. Elegance and ease ——— a combination which pleases.

293. **The Strong Verb.** **A strong verb is a verb which forms its past indicative and perfect participle by some internal change;** as, *break, broke, broken.* Most of the irregular verbs are strong verbs. Sometimes these are called old verbs.

294. **The Weak Verb.** **A weak verb is a verb which forms its past indicative and perfect participle by adding *d* or *ed* to the present indicative;** as, *call, called, called.* The weak verbs are for the most part regular verbs. Sometimes they are called new verbs.

295. **Conjugation.** It is often convenient to have the different forms of the verb arranged in the regular order. This is called the conjugation of the verb. **Conjugation is the regular arrangement of all the forms of the verb throughout the**

different voices, modes, tenses, persons, and numbers.

* 296. Conjunction of the Verb, ***be.*** The pure verb, *be*, is conjugated as follows:

Principal Parts

Present Indicative, be. *Past Indicative*, was.
Perfect Participle, been.

Indicative Mode

Present Tense

Singular	Plural
1. I am.	We are.
2. You are. *(Thou art.)*	You are.
3. He is.	They are.

Past Tense

Singular	Plural
1. I was.	We were.
2. You were. *(Thou wast or wert.)*	You were.
3. He was.	They were.

Subjunctive Mode

Present Tense

Singular	Plural
1. If I be.	If we be.
2. If you be. *(If thou be.)*	If you be.
3. I he be.	If they be.

Past Tense

Singular	Plural
1. If I were.	† If we——.
2. If you were. *(If thou wert.)*	If you——.
3. If he were.	If they——.

*Note: Do not have pupils commit to memory the conjugation of verbs. These are for reference.

†Note: Blanks in the subjunctive show where it is like the indicative.

Indicative Mode

Future Tense

Singular	Plural
1. I shall be.	We shall be.
2. You will be. *(Thou wilt be.)*	You will be.
3. He will be.	They will be.

Subjunctive Mode

Future Tense

Singular	Plural
1. If I——.	If we——.
2. If you——. *(If thou will be.)*	If you——.
3. If he——.	If they——.

Indicative Mode

Present Perfect Tense

Singular	Plural
1. I have been.	We have been.
2. You have been. *(Thou hast been.)*	You have been.
3. He has been.	They have been.

NOTE: Usually the subjunctive is given only in the four tenses present, past, present perfect, and past perfect. Here it is given in all the tenses so that the pupil may compare it with the indicative.

Subjunctive Mode

Present Perfect Tense

Singular	Plural
1. If I——.	If we——.
2. If you——. *(If thou have been.)*	If you——.
3. If he have been.	If they——

Indicative Mode

Past Perfect Tense

Singular	Plural
1. I had been.	We had been.
2. You had been. *(Thou hadst been.)*	You had been.
3. He had been.	They had been.

Subjunctive Mode

Past Perfect Tense

Singular		Plural
1. If I——.		If we——.
2. If you——.	*(If thou had been.)*	If you——.
3. If he——.		If they——.

Indicative Mode

Future Perfect Tense

Singular	Plural
1. I shall have been.	We shall have been.
2. You will have been.	You will have been.
(Thou wilt have been.)	
3. He will have been.	They will have been.

Subjunctive Mode

Future Perfect Tense

Singular	Plural
1. If I——.	If we——.
2. If you——.	If you——.
(If thou will have been.)	If they——.
3. If he——.	

Imperative Mode

Be.

Infinitives

Present.	*Perfect.*
To be.	To have been.

Participles

Present.	*Perfect.*
Being.	Having been.

297. Conjugation of the Verb, *tell.*

Principal Parts

Present Indicative, tell. *Past Indicative*, told.
Perfect Participle, told.

Active Voice

Indicative Mode

Present Tense

Singular	Plural
1. I tell.	We tell.
2. You tell. *(Thou tellest.)*	You tell.
3. He tells.	They tell.

Subjunctive Mode

Present Tense

Singular	Plural
1. If I——.	If we——.
2. If you——. *(If thou tell.)*	If you——.
3. If he tell.	If they——.

Indicative Mode

Past Tense

Singular	Plural
1. I told.	We told.
2. You told. *(Thou toldst.)*	You told.
3. He told.	They told.

Past Tense

Singular	Plural
1. If I——.	If we——.
2. If you——. *(If thou told.)*	If you——.
3. If he——.	If they——.

Indicative Mode

Future Tense

Singular	Plural
1. I shall tell.	We shall tell.
2. You will tell. *(Thou wilt tell.)*	They will tell.
3. He will tell.	You will tell.

Subjunctive Mode

Future Tense

Singular	Plural
1. If I——.	If we——.
2 If you——. *(If thou will tell.)*	If you——.
3. If he——.	If they——.

Indicative Mode

Present Perfect Tense

Singular	Plural
1. I have told.	We have told.
2. You have told.	You have told.
(Thou hast told.)	
3 He has told.	They have told.

Subjunctive Mode

Present Perfect Tense

Singular		Plural
1. If I——.		If we——.
2. If you——.	*(If thou have told.)*	If you——.
3. If he have told.		If they——.

Indicative Mode

Past Perfect Tense

Singular	Plural
1. I had told.	We had told.
2. You had told.	You had told.
(Thou hadst told.)	
3. He had told.	They had told.

Subjunctive Mode

Past Perfect Tense

Singular		Plural
1. If I——.		If we——.
2. If you——.	*(If thou had told.)*	If you——.
3. If he——.		If they——.

Indicative Mode

Future Perfect Tense

Singular	Plural
1. I shall have told.	We shall have told.
2. You will have told.	You will have told.
(Thou wilt have told.)	
3. He will have told.	They will have told.

Subjunctive Mode

Future Perfect Tense

Singular	Plural
1. If I——.	If we——.
2. If you——.	If you——.
(If thou will have told.)	
3. If he——	If they——.

Imperative Mode

Tell.

Infinitives

Present.	*Perfect.*
To tell.	To have told.

Participles

Present.	*Perfect.*
Telling.	Having told.

Passive Voice

Indicative Mode

Present Tense

Singular	Plural
1. I am told.	We are told.
2. You are told.	You are told.
(Thou art told.)	
3. He is told.	They are told.

Past Tense

Singular	Plural
1. I was told.	We were told.
2. You were told.	You were told.
(Thou wast told.)	
3. He was told.	They were told.

Subjunctive Mode

Present Tense

Singular	Plural
1. If I be told.	If we be told.
2. If you be told.	If you be told.
(If thou be told.)	
3. If he be told.	If they be told.

Past Tense

Singular	Plural
1. If I were told.	If we——.
2. If you——.	If you——.
(If thou were told.)	
3. If he were told.	If they——.

Indicative Mode

Future Tense

Singular	Plural
1. I shall be told.	We shall be told.
2. You will be told.	You will be told.
(Thou wilt be told.)	
3. He will be told.	They will be told.

Subjunctive Mode

Future Tense

Singular	Plural
1. If I——.	If we——.
2. If you——.	If you——.
(If thou will be told.)	
3. If he——.	If they——.

Indicative Mode

Present Perfect Tense

Singular	Plural
1. I have been told.	We have been told.
2. You have been told.	You have been told.
(Thou hast been told.)	
3. He has been told.	They have been told.

Subjunctive Mode

Present Perfect Tense

	Singular	Plural
1.	If I——.	If we——.
2.	If you——.	If you——.
	(If thou have been told.)	
3.	If he have been told.	If they——.

Indicative Mode

Past Perfect Tense

	Singular	Plural
1.	I had been told.	We had been told.
2.	You had been told.	You had been told.
	(Thou hadst been told.)	
3.	He had been told.	They had been told.

Subjunctive Mode

Past Perfect Tense

	Singular	Plural
1.	If I——.	If we——.
2.	If you——.	If you——.
	(If thou had been told.)	
3.	If he——.	If they——.

Indicative Mode

Future Perfect Tense

	Singular	Plural
1.	I shall have been told.	We shall have been told.
2.	You will have been told.	You will have been told.
	(Thou wilt have been told.)	
3.	He will have been told.	They will have been told.

Subjunctive Mode

Future Perfect Tense

	Singular	Plural
1.	If I——.	If we——.
2.	If you——.	If you——.
	(If thou will have been told.)	
3.	If he——.	If they——.

Imperative Mode

Be told.

Infinitives

Present.	*Perfect.*
To be told.	To have been told.

Participles

Present.	*Perfect.*
Being told.	Having been told.

*298. **Synopsis.** Sometimes when we wish to indicate the different forms of a verb, without giving a complete conjugation, we give all the forms in a single person and number. It does not matter what person or number we take. **The synopsis of a verb is the regular arrangement of all its forms in all its voices, modes, tenses, in a single person and number.**

299. **Forms of Verbs.** In the conjugation in Sections 296, and 297, the simple form of the verb is used. We have, however, other forms of the verb, and verbs may be conjugated with these forms:

1. The **simple** form of the verb is the root form; as, *I* **write.**

2. The **progressive** form of the verb is that form which expresses the attribute or the relation in a state of continuance; as, *I was* **walking.**

3. The **emphatic** form of the verb is that form

* NOTE: Pass over Sections 298 and 299 quickly.

which emphasizes the attribute or relation expressed by it; as, *I* **do study.**

4. The **interrogative** form of the verb is that form of the verb which is used in asking questions; as, **Did** *you* **write?**

5. The **negative** form of the verb is that form of the verb which expresses a thought relation of disagreement; as, I **am** not **going.**

You will notice that a form of a verb is frequently *not a verb,* because it does not express a thought relation. The progressive form of the verb is *never* a verb, because it does not express a thought relation.

The participle and the infinitive are forms of the verb but *they are not verbs.*

300. **The Verb Phrase.** A verb is a word. Frequently, however, that which is expressed by the verb is expressed by a **group** of words; as, *I can learn.* The expression, *can learn,* in this sentence expresses the thought predicate and the thought relation. These two elements of the thought are often expressed by the verb; as, *The sun* **shines.**

Since the two words, *can learn,* in the first sentence, do just what the one word, *shines,* does in the second sentence, we call them a **verb phrase.** The verb phrase is *always* made up of a principal verb and one or more auxiliary verbs; as, *He* **will write,** *He* **should have studied,** *She* **would have suffered.**

In parsing the verb phrase, it is better to break it up into the principal part and its auxiliaries. Parse the principal verb as you would any other verb and then give the uses of the auxiliaries.

Work in Composition

The Story

THE 'LUNGE

Dick and I traveled in a fifteen-foot wooden canoe, with food, duffel, tent, and Deuce, the black-and-white setter dog. As a consequence we were pretty well down toward the water line, for we had not realized that a wooden canoe would carry so little weight for its length in comparison with a birch-bark. A good heavy sea we could ride—with proper management and a little bailing; but sloppy waves kept us busy.

Deuce did not like it at all. He was a dog old in the wisdom of experience. It had taken him just twenty minutes to learn all about canoes. After a single tentative trial he jumped lightly to the very center of his place, with the lithe caution of a cat. Then if the water happened to be smooth, he would sit gravely on his haunches, or would rest his chin on the gunwale to contemplate the passing landscape. But in rough weather he crouched directly over the keel, his nose between his paws, and tried not to dodge when the cold water dashed in on him. Deuce was a true woodsman in that respect. Discomfort he always bore with equanimity, and he must often have been very cold and very cramped.

For just over a week we had been traveling in open water, and the elements had not been kind to us at all. We had crept up under rock-cliff points; had weathered the rips of white water to shelter on the other side; had

struggled across open spaces where each wave was singly a problem to fail in whose solution meant instant swamping; had bailed, and schemed, and figured, and carried, and tried again, and succeeded with about two cupfuls to spare, until we as well as Deuce had grown a little tired of it. For the lust of travel was on us.

All this morning we had been bucking a strong north wind. Fortunately the shelter of a string of islands had given us smooth water enough, but the heavy gusts sometimes stopped us as effectually as though we had butted solid land. Now about noon we came to the last island, and looked out on a five-mile stretch of tumbling seas. We landed the canoe and mounted a high rock.

"Can't make it like this," said I. "I'll take the outfit over and land it, and come back for you and the dog. Let's see that chart."

We hid behind a rock and spread out the map.

"Four miles," measured Dick. "It's going to be a terror."

We looked at each other vaguely, suddenly tired.

"We can't camp here—at this time of day," objected Dick, to our unspoken thoughts.

And then the map gave him an inspiration. "Here's a little river," ruminated Dick, "that goes to a little lake, and then there's another little river that flows from the lake, and comes out about ten miles above here."

"It's a good thirty miles," I objected.

"What of it?" asked Dick, calmly.

So the fever-lust of travel broke. We turned to the right behind the last island, searched out the reed-grown opening to the stream, and paddled serenely and philosophically against the current. Deuce sat up and yawned with a mighty satisfaction.

We had been bending our heads to the demon of wind; our ears had been filled with his shoutings, our eyes blinded

with tears, our breath caught away from us, our muscles strung to the fiercest endeavor. Suddenly we found ourselves between the ranks of tall forest trees, bathed in a warm sunlight, gliding like a feather from one grassy bend to another of the laziest little stream that ever hesitated as to which way the grasses of its bed should float. As for the wind, it was lost somewhere away up high, where we could hear it muttering to itself about something.

The woods leaned over the fringe of bushes cool and green and silent. Occasionally through tiny openings we caught instant impressions of straight column-trunks and transparent shadows. Miniature grass marshes jutted out from bends of the little river. We idled along as with a homely rustic companion, through the aloofness of patrician multitudes.

Every bend offered us charming surprises. Sometimes a muskrat swam hastily in a pointed furrow of ripple; vanishing wings, barely sensed in the flash, left us staring; stealthy withdrawals of creatures, whose presence we realized only in the fact of those withdrawals, snared our eager interest; porcupines rattled and rustled importantly and regally from the water's edge to the woods; herons, ravens, an occasional duck, croaked away at our approach; thrice we surprised eagles, once a tassel-eared Canada lynx. Or, if all else lacked, we still experienced the little thrill of pleased novelty over the disclosure of a group of silvery birches on a knoll; a magnificent white pine towering over the beech and maple forest; the unexpected aisle of a long, straight stretch of the little river.

Deuce approved thoroughly. He stretched himself, yawned and shook off the water, and glanced at me open-mouthed with doggy good-nature, and set himself to acquiring a conscientious olfactory knowledge of both banks of the river. I do not doubt he knew a great deal more about it than we did. Porcupines aroused his especial en-

thusiasm. Incidentally, two days later he returned to camp after an expedition of his own, bristling as to the face with that animal's barbed weapons. Thenceforward his interest waned.

We ascended the charming little river two or three miles. At a sharp bend to the east a huge sheet of rock sloped from a round grass knoll sparsely planted with birches directly down into a pool. Two or three tree-trunks jammed directly opposite had formed a sort of half dam under which the water lay dark. A tiny grass meadow forty feet in diameter narrowed the stream to half its width.

We landed. Dick seated himself on the shelving rock. I put my fish-rod together. Deuce disappeared.

Deuce always disappeared whenever we landed. With nose down, hind-quarters well tucked under him, ears flying, he quartered the forest at high speed, investigating every nook and cranny of it for the radius of a quarter of a mile. When he had quite satisfied himself that we were safe for the moment, he would return to the fire, where he would lie, six inches of pink tongue vibrating with breathlessness, beautiful in the consciousness of virtue. Dick generally sat on a rock and thought. I generally fished.

After a time Deuce returned. I gave up flies, spoons, phantom minnows, artificial frogs, and crayfish. As Dick continued to sit on the rock and think, we both joined him. The sun was very warm and grateful, and I am sure we both acquired an added respect for Dick's judgment.

Just when it happened neither of us was afterwards able to decide. Perhaps Deuce knew. But suddenly, as often a figure appears in a cinematograph, the diminutive meadow thirty feet away contained two deer. They stood knee-deep in the grass, wagging their little tails in impatience of the flies.

"Look 'a there!" stammered Dick aloud.

Deuce sat up on his haunches.

I started for my camera.

The deer did not seem to be in the slightest degree alarmed. They pointed four big ears in our direction, ate a few leisurely mouthfuls of grass, sauntered to the stream for a drink of water, wagged their little tails some more and quietly faded out into the cool shadows of the forest.

An hour later we ran out into reeds, and so to the lake. It was a pretty lake, forest-girt. Across the distance we made out a moving object which shortly resolved itself into a birch canoe. The canoe proved to contain an Indian, an Indian boy of about ten years, a black dog, and a bundle. When within a few rods of each other we ceased paddling and drifted by with the momentum. The Indian was a fine-looking man about forty, his hair bound with a red fillet, his feet incased in silk-worked moccasins, but otherwise dressed in white men's garments. He smoked a short pipe, and contemplated us gravely.

"Bo' jou', bo' jou'," we called in the usual double-barreled North Country salutation.

"Bo' jou', bo' jou'," he replied.

"Kée-gons?" we inquired as to the fishing in the lake.

"Ah-hah," he assented.

We drifted by each other without further speech. When the decent distance of etiquette separated us, we resumed our paddles.

I produced a young cable terminated by a tremendous spoon and solid brass snell as thick as a telegraph wire. We had laid in this formidable implement in hopes of a big muscallunge. It had been trailed for days at a time. We had become used to its vibration, which actually seemed to communicate itself to every fibre of the light canoe. Every once in a while we would stop with a jerk that would nearly snap our heads off. Then we would know we had hooked the American continent. We had become

used to that also. It generally happened when we attempted a little burst of speed. So when the canoe brought up so violently that all our tinware rolled on Deuce, Dick was merely disgusted.

"There she goes again," he grumbled. "You've hooked Canada."

Canada held quiescent for about three seconds. Then it started due south.

"Suffering serpents!" shrieked Dick.

"Paddle!" yelled I.

It was most interesting. All I had to do was to hang on and try to stay in the boat. Dick paddled and fumed and splashed water and got more excited. Canada dragged us bodily backward.

Then Canada changed his mind and started in our direction. I was plenty busy taking in slack, so I did not notice Dick. Dick was absolutely demented. His mind automatically reacted in the direction of paddling. He paddled, blindly, frantically. Canada came surging in, his mouth open, his wicked eyes flaming, a tremendous indistinct body lashing foam. Dick glanced over his shoulder, and let out a frantic howl.

"You've got a sea serpent!" he shrieked.

I turned to fumble for the pistol. We were heading directly for a log stranded on shore, and about ten feet from us.

"Dick!" I yelled in warning.

He thrust his paddle out forward just in time. The stout maple bent and cracked. The canoe hit with a bump that threw us forward. I returned to the young cable. It came in limp and slack.

We looked at each other sadly.

"No use," sighed Dick at last. "They've never invented the words and we'd upset if we kicked the dog."

I had the end of the line in my hands.

"Look here!" I cried. That thick brass wire had been as cleanly bitten through as though it had been cut with clippers. "He must have caught sight of you," said I.

Dick lifted up his voice in lamentation. "You had four feet of him out of water," he wailed, "and there was a lot more."

"If you had kept cool," said I, severely, "we shouldn't have lost him. You don't want to get rattled in an emergency. There's no sense in it."

"What were you going to do with that?" asked Dick, pointing to where I had laid the pistol.

"I was going to shoot him in the head," I replied, with dignity. "It's the best way to land them."

Dick laughed disagreeably. I looked down. At my side lay our largest iron spoon.

We skirted the left-hand side of the lake in silence. Far out from shore the water was ruffled where the wind swept down, but with us it was as still and calm as the forest trees that looked over into it. After a time we turned short to the left, through a very narrow passage between two marshy shores, and so, after a sharp bend of a few hundred feet, came into the other river.

This was a wide stream, smoothly hurrying, without rapids or tumult. The forest had drawn to either side to let us pass. Here were the wilder reaches after the intimacies of the little river. Across stretches of marsh we could see an occasional great blue heron standing mid-leg deep. Long strings of ducks struggled quacking from invisible pools. The faint marsh odors saluted our nostrils from a point where the lily-pads flashed broadly, ruffling in the wind. We dropped out the smaller spoon and masterfully landed a five-pound pickerel. Even Deuce brightened. He cared nothing for raw fish, but he knew their possibilities. Towards evening we entered the hilly country, and so at the last turned to the left into a sand

cove where grew maples and birches in beautiful park order under a hill. There we pitched camp, and, as the flies lacked, built a friendship-fire about which to foregather when the day was done.

Dick still vocally regretted the muscallunge as the largest fish since Jonah, so I told him of my big bear.

One day, late in the summer, I was engaged in packing some supplies along an old fur trail north of Lake Superior. I had accomplished one pack-load, and with empty straps was returning to the cache for another. The trail at one point emerged into and crossed an open park some hundreds of feet in diameter, in which the grass grew to the height of the knee. When I was about half way across a black bear arose to his hind legs not ten feet from me, and remarked, *Woof!* in a loud tone of voice. Now, if a man were to say *woof!* to you unexpectedly, even in the formality of an Italian garden or the accustomedness of a city street, you would be somewhat startled. So I went to camp. There I told them about the bear. I tried to be conservative in my description, because I did not wish to be accused of exaggeration. My impression of the animal was that he and a spruce-tree that grew near enough for ready comparison were approximately of the same stature. We returned to the grass park. After some difficulty we found a clear footprint. It was a little larger than that made by a good-sized coon.

"So, you see," I admonished, didactically, "that 'lunge probably was not so large as you thought."

"It may have been a Chinese bear," said Dick, dreamily—"a Chinese lady bear, of high degree."

I gave him up. —*Stewart Edward White.*

I.

Read "The 'Lunge."
Outline and write a review.

Criticise your review in as many ways as possible. Criticise the paragraphs, the sentences and the choice of words.

II.

What to your mind, is the most interesting incident of the story of "The 'Lunge"? What scene is the most picturesque?

Write a paper describing your favorite incident or one describing your favorite scene.

Read your paper and criticise it in as many ways as possible.

III.

What things are told of Deuce in the story of "The 'Lunge" which make him seem like a real dog?

One of the greatest story writers once said, "Talent consists in looking at what you are going to write of long enough and attentively enough to discover in it something that has not been seen and reported by some one else."

Observe closely the ways of some dog of your acquaintance. Write your observations.

IV.

Imagine yourself enjoying some of the experiences reported in the story of "The 'Lunge." Write a letter home, telling of your imaginary experiences. Keep it dignified and give enough detail in describing the camp and the manner of life in it so that your experiences will have an air of reality about them.

Chapter XVIII

THE ADVERB

301. **The Adverb Defined.** An adverb is an attributive word which expresses an attribute of an attribute or an attribute of an idea of relation; as, *He came* here. *He is* probably *well.*

Little need be said of the adverb in addition to what has been given under the classes of words, modifiers, and connectives in the complex sentence.

302. **Classes of Adverbs on Basis of the Kind of Idea to which the Attribute Expressed by it Belongs.** Notice the adverbs in the following sentences:

She sang sweetly.

He is not *well.*

You will notice that the attribute expressed by the adverb, *sweetly,* belongs to the attribute expressed by the word, *sang.* We call this kind of an adverb a regular adverb.

In the second sentence you will notice that the attribute expressed by the adverb, *not*, belongs to the idea of relation expressed by the word, *is.* We call this kind of adverb a modal adverb.

303. **Regular Adverb Defined.** A regular ad-

verb is an adverb which expresses an attribute of an attribute; as, *Walter rides* rapidly.

304. Modal Adverb Defined. A modal adverb is an adverb which expresses an attribute of an idea of relation; *You are* perhaps *somewhat alike. Henry is* almost *over the ocean.*

305. Classes of Adverbs on Basis of Use. You will notice the adverbs in the following sentences:

1. The man runs rapidly.
2. The story is probably true.
3. This is the house where Longfellow lived.
4. Where are you going?

The adverb, *rapidly,* in the first sentence, merely expresses an attribute of an attribute. The adverb, *probably,* in the second sentence merely expresses an attribute of the idea of relation. An adverb that does this we call a pure adverb. The adverb, *where,* in the third sentence in addition to expressing an attribute of an attribute expresses a relation between thoughts of unequal rank. We call an adverb of this kind a conjunctive adverb. For the conjunctive adverb, its classes, uses, and definitions, see the complex sentence, Sections 114, 115, 117 and 119-120.

The adverb, *where,* in the fourth sentence, in addition to expressing an attribute of an attribute, shows that this attribute is unknown and sought. We call such an adverb an interrogative adverb.

306. Pure Adverb Defined. A pure adverb is

an adverb which merely expresses an attribute of an attribute or an attribute of an idea of relation; as, *The stream flows* rapidly. *My brother is* surely *present.*

307. Interrogative Adverb Defined. An interrogative adverb is an adverb which expresses an attribute of an attribute or an attribute of an idea of relation as unknown and sought; as, When *did your father leave?*

Exercise 106

In the following sentences point out the adverbs, classify them on basis of the kind of idea to which the attribute expressed by them belongs, and on the basis of use. Compare them when they can be compared, give the exact use of each in the sentence, and tell what adverbial idea is expressed by each. Review the adverbial ideas which may be expressed by the adverbial modifier, Section 54, and see if all these adverbial ideas may be expressed by the adverb:

1. The mountain streams flow rapidly.
2. The sentence is undoubtedly a just one.
3. The girl is exceedingly lonesome.
4. The vessel was wrecked when it was almost over the ocean.
5. We shall meet there.
6. The method is slow at first, but will rapidly grow easier.
7. Occasionally written exercises should be substituted

for the oral, when the teacher wishes to test the progress of the class.

8. I shall be glad to see you whenever you may stop.

9. I saw the place where the World's Fair buildings are to stand.

10. The young man was greatly respected in the town where he was born.

11. No spot on earth, do I love more sincerely,
Than old Virginia, the place where I was born.

12. He speaks most sincerely when in private conversation.

13. I sincerely hope for your success.

14. The prisoner begged hard for mercy.

15. The boy studies harder than his sister.

16. It rained hardest just after we started.

17. Now will we deal worse with thee than with them.

18. He is much taller than I.

19. He is more polite than his brother.

20. He is the most industrious boy in school.

21. The soul lives on forever.

22. We shall no doubt meet often hereafter.

23. I cannot believe otherwise.

24. The lady was greatly distressed by the news.

25. When shall we three meet again?

26. Where do the people congregate?

27. I know why you have come.

28. I see how you made the mistake.

29. I can tell why the sun appears to rise and set.

30. This she said with so much decision that she evidently considered it a condensed but complete answer. "Imitation?" repeated August, timidly, not understanding.

—*De La Ramé.*

Chapter XIX

THE INFINITIVE

308. **The Infinitive Defined.** In the sentence, *To live is not simply to exist,* the expressions, *to live* and *to exist,* are *forms* of the verb, but they do not express thought relations. The words, *live* and *exist,* are the root forms of the verbs. This form of the verb, which is usually preceded by the sign, *to,* we call the **infinitive.**

The infinitive is the root form of the verb which does not express a thought relation; as, **To err** *is human.*

The sign, *to,* which usually precedes this form of the verb, was not originally a part of the infinitive. In the Anglo-Saxon and old English it was not used with the infinitive except when it was in the dative case, where it had a real prepositional value. But when the case endings were dropped so that the dative case could not be known by its ending, the preposition, *to,* caused confusion because it was indiscriminately used with all cases and thus lost its prepositional value and became a *mere sign.*

In a very few instances the sign, *to,* seems to retain its prepositional use; as, *This apple is not fit* to *eat,* is equal to *This apple is not fit* for *eating. There is a time* to *work,* is equal to *There is a time* for *working.*

Even in such cases, however, the prepositional force is practically lost, and the sign is *now* considered and described as a part of the infinitive.

It is evident that the sign, *to*, is not an *essential* part of the infinitive because it is frequently omitted:

1. After a few verbs, such as, *dare, help, need, please, go;* as, *He dared not* leave *the place. Go* find *your master.*

2. In certain peculiar elliptical constructions; as, *You had better* go *home. He would rather die than* do *it. We had as well yield at once as* struggle.

3. After the word, *but*, following a negative; as *She cannot but* grieve *for him. They do naught but* idle *about.*

4. After a verb which takes a direct objective modifier, the principal part of which is modified by an infinitive; as, *I saw him* do *it. We heard her* sing.

5. Sometimes when the infinitive is used as the predicate-like element of a clausal phrase; as, *Let not ambition* mock *their useful toil.*

NOTE: The infinitive may be defined on the basis of its *use* as Whitney and other good grammarians do. The definition on this basis is perhaps more in accordance with the origin of the language but it makes the infinitive much more difficult and it is thought that the gain is not sufficient to outweigh the disadvantages. If we define the infinitive on basis of use, we have infinitives in *ing*, participles in *ing*, and abstract nouns in *ing*. This is confusing, especially to the beginner. On the basis of *form* or origin as we have defined it, all infinitives are *root forms* of the verb and all derived forms of the verb are participles. This is a much easier distinction for the beginner to make, and it matters not what we call a word so long as we see its exact use in expressing the thought.

Exercise 107

Make sentences of your own containing these infinitives and infinitive phrases: To stand, to surprise, to go, to pass, to put, to tell, to speak, to do, to be omitted, to wonder, to notice, to be suited, to have been taken, to be expected, to fit, to have been fitted, to have stolen, to attain, to be deplored, to be sent, to have been eaten.

309. **Substantive Uses of the Infinitive.** 1. In the sentence, *To study is tiresome,* the infinitive, *to study,* is used as the subject of the sentence. An infinitive may be used as the **subject** of the sentence; as, **To run** *swiftly is a good exercise.*

2. In the sentence, *To see is to believe,* the infinitive, *to believe,* is used as the predicate of the sentence. An infinitive may be used as the **predicate** of the sentence; as, *To lie is* **to break** *the law.*

3. In the sentence, *My friend is about to depart,* the infinitive, *to depart,* is used as the principal part of the prepositional phrase, *about to depart.* The infinitive may be used as the **principal part** of a prepositional phrase; as, *The vessel is about* **to sink.**

4. In the sentence, *I want to go,* the infinitive, *to go,* is used as the direct objective modifier of the verb, *want.* The infinitive may be used as the **direct objective modifier**; as, *He wishes* **to leave** *soon.*

5. In the sentence, *It is easy to talk,* the infinitive, *to talk,* is used as an appositive modifier of the pronoun, *it.* An infinitive may be used as an **appositive modifier**; as, *He has formed the heroic resolution* **to defend** *the tower against the enemy. It is hard* **to solve** *the problems.*

6. In the sentence, *The boy is certain to succeed,* the infinitive, *to succeed,* is the indirect objective modifier of the adjective, *certain.* An infinitive may

be used as **indirect objective modifier**; as, *The girl is sure* **to win.**

7. In the sentence, *To tell the truth, I do not care,* the infinitive, *to tell,* is used independently. An infinitive may be used **independently**; as, **To speak** *figuratively, the lion is the king of beasts.*

NOTE 1: The independent use of the infinitive is very much like the adverbial use and may always be resolved into one. In the sentence, *The lion, to speak figuratively, is the king of beasts,* the infinitive phrase, *to speak figuratively,* is equivalent to the clause, *if we speak figuratively,* which is an adverbial clause, expressing the adverbial idea of condition. The infinitive used independently can always be changed into an adverbial clause expressing some adverbial idea.

2. The infinitive used as an appositive modifier, is rare except in sentences beginning with the pronoun, *it;* as, *It takes two to make a bargain.*

3. Whitney says that the infinitive may be used as an *adverbial objective modifier,* but he gives it this use because he defines the infinitive as the *form* of the verb which is used substantively. The infinitive often expresses an *adverbial* idea; as *He failed* to appear.

Of course if we say that it is substantive, it would be an adverbial objective modifier. As we have defined it on the basis of origin or form, however, it may have an attributive use as well as a substantive use. When it expresses an adverbial idea, it has an attributive use. Where Whitney, according to his definition, calls the infinitive an adverbial objective modifier, we, according to our definition, will call it an adverbial modifier.

310. **Attributive Uses of Infinitives.** 1. In the sentence, *Time to come is called future time,* the infinitive, *to come,* is used as an adjective modifier of the word, *time.* An infinitive may be used as an **adjective modifier**; as, *The boy* **to be chosen** *must be tall.*

2. In the sentence, *The children are to sing,* the infinitive, *to sing,* is used as a predicate adjective.

An infinitive may be used as a **predicate adjective**; as, *We are* **to have** *a jolly time.*

3. In the sentence, *We live to do our duty,* the infinitive, *to do,* is used as the adverbial modifier of the verb, *live,* expressing the adverbial idea of purpose; an infinitive may be used as an adverbial modifier; as, *They came* **to assist** *us.*

4. In the sentence, *They wish him to teach,* the infinitive, *to teach,* is used as the predicate-like element of the clausal phrase, *him to teach.* An infinitive may be used as the **predicate-like element** of a clausal phrase; as, *We wish Charles* **to go** *to school.*

NOTE: A clausal phrase is a group of words having a subject-like element, a predicate-like element, and a copula-like element, which does not express a thought relation. It looks like a clause but is merely a phrase because it does not express a thought relation. It can always be expanded into a clause without changing the meaning of the original sentence in which it occurs. This is the final test of the clausal phrase. In the sentence, *We wished William to be a teacher,* the expression, *William to be a teacher,* is a clausal phrase because it has a subject-like element, the word, *William;* a predicate-like element, the word, *teacher;* and a copula-like element, the infinitive, *to be.* It may be expanded into the clause, *that William be a teacher* without changing the meaning of the original sentence in which it occurs.

This construction is often confused with the construction in the sentence, *They made Victoria queen.*

The expression, *Victoria queen,* is *not* a clausal phrase with the copula-like element, *to be,* understood. It cannot be expanded into a clause without changing the meaning of the original sentence. This expression, *Victoria queen,* is a factitive direct objective modifier of the verb, *made.* The word, *Victoria,* is the principal part of the factitive direct objective modifier and it is modified by the word, *queen,* an appositive modifier, which at the same time supplements the meaning of the verb, *made.* We may turn the word, *queen,* around and take it into the verb expressing the thought, thus: *They crowned Victoria.* The word, *crowned,* in the sentence expresses what is expressed in the other sentence, by the words,

made and *queen*. There is never anything like this in the clausal phrase. Other examples of the factitive objective modifier are the following: *They made the* stick straight, is equal to *They* straightened *the stick*.

The lightning struck the man *dead*, is equal to *The lightning* killed *the man*.

There is still another construction which looks very much like both these yet is different from them. In the sentence, *They saw* him fall, the expression, *him fall*, is not a clausal phrase because it cannot be changed into a clause expressing the same thought as the original sentence. It is not a factitive direct objective modifier because the *seeing* has nothing to do with the *falling*. The infinitive, *fall*, does not supplement the meaning of the verb, *saw*. This expression is simply a direct objective modifier of the verb, *saw*. The principal part of the direct objective modifier is the word, *him*, and it is modified by the infinitive, *fall*, an adjective modifier. Other examples of this same construction are found in the following sentences: *We heard him sing. We felt the bridge give.*

311. **Relational Uses of the Infinitive.** We see from the discussion of the clausal phrase that the infinitive may have a relational use. It may be used as a copula-like element of a clausal phrase. In the sentence, *I know him to be a man*, the infinitive, *to be*, is used as the copula-like element of the clausal phrase, *him to be a man*.

2. In the sentence, *The boy grew to be useful*, we seem to have two predicates. The words, *grew* and *useful*, both express attributes which are thought of in relation to the thought subject, *the boy*. The sentence is almost equivalent to the compound sentence, *The boy grew and he was useful*.

In this case, the word, *useful*, becomes a real predicate, and the word, *was*, which takes the place of the infinitive, *to be*, is the real copula. We call the expression, *grew to be useful*, a double predicate. The word, *grew*, expresses a thought rela-

tion and may be expanded into the words *was growing*. The infinitive, *to be*, is a copula-like element for the second part of the double predicate, *useful*, because it does not express a thought relation but stands in the place of a word that would express a thought relation, if the sentence were expanded into a compound sentence. An infinitive may be used as a copula-like element with the **second** part of a **double predicate**; as, *The people grew* **to be** *barbarous*.

3. In the sentence, *The children are* **to be** *happy*, the infinitive, *to be*, seems to have almost the force of the future tense auxiliary, *will*. The sentence means about the same as, *The children will be happy*. An infinitive may be used as a **future tense auxiliary**; as, *Man never is but always* **to be** *blessed*.

Exercise 108

In the following sentences point out each infinitive, tell what form it has, and give its exact use in the sentence:

1. Their business is to depreciate human nature, and to consider it under its worst appearances.

2. I remained a long time considering the number of things connected with this marvelous bridge, and to see people falling just at the time when they seemed to be enjoying themselves.

3. All efforts to restore life were fruitless.

4. As was the historian, so were the auditors, given to asking questions, apt to believe on slight evidence.

5. The end of writing is to instruct.

6. What cause withholds you then to mourn for him?

7. To earn is to have.

8. Read not to contradict and confute.

9. I find the perfection of the Greek language to lie largely in the absence of every exclusive or unconditional rule.

10. A man can find more reasons to do as he wishes than to do as he ought.

11. "What is a Caucus-race?" said Alice; not that she much wanted to know, but the Dodo had paused as if it thought that somebody ought to speak, and no one else seemed inclined to say anything.

12. To tell you the truth, my errand is not so much to buy as to borrow.

13. The winter climate of Venice is still so sharp as to make foreigners regret the generous fires and warmly built houses of the North.

14. The way to be original is to be healthy.

15. To learn obeying is the fundamental art of governing.

16. The reward of a good sentence is to have written it.

17. The idea of a man's interviewing himself is rather odd, to be sure.

18. There is nothing to be done but to turn 'round and hoe back to the other end.

19. To forget Homer, to cease to be concerned and even curious about Homer, is to make a fatal step towards a new barbarism.

312. Substantive Modifiers of the Infinitive. 1. In the sentence, *To skate, moving gracefully over the ice, is a pleasant pastime,* the expression, *moving gracefully over the ice,* is the appositive modifier of the infinitive, *to skate.* An infinitive may sometimes take an **appositive modifier**; as, *To*

breathe, **drawing air into the lungs,** *is necessary to life.*

2. In the sentence, *To read good books is profitable,* the expression, *good books,* is the direct objective modifier of the infinitive, *to read.* An infinitive may take a **direct objective modifier**; as, *He likes to visit* **his friends.**

3. In the sentence, *The girl wishes to give her friends books,* the expression, *her friends,* is the indirect objective modifier of the infinitive, *to give.* An infinitive may take an **indirect objective modifier**; as, *The boy wishes to write to* **you.**

4. In the sentence, *To walk a mile is good exercise,* the expression, *a mile,* is the adverbial objective modifier of the infinitive, *to walk.* An infinitive may take an **adverbial objective modifier**; as, *He was asked to speak* **five minutes.**

313. **Attributive Modifier of Infinitive.** In the sentence, *To spend money recklessly is criminal,* the word, *recklessly,* is an adverbial modifier of the infinitive, *to spend,* expressing the adverbial idea of manner. An infinitive may take an **adverbial modifier**; as, *To laugh* **boisterously** *is a mark of an ill-bred person.*

We may see from this discussion of the modifiers of the infinitive that, even when it is used substantively, it retains its verbal nature because it takes the modifiers of a verb.

314. **Forms of Infinitives.** The forms of the

infinitive of the verb, *sell,* may be shown in the following manner. They illustrate the forms of the infinitive of any verb.

1. Active.
   a. *Present;* as, *To sell.*
   b. *Perfect;* as, *To have sold.*
2. Passive.
   a. *Present;* as, *To be sold.*
   b. *Perfect;* as, *To have been sold.*

Exercise 109

In the following sentences point out each infinitive, tell what form it is and give its exact use in the sentence. Give its modifiers if it has any:

1. To be good is to be great.
2. To forgive is to be charitable.
3. The noblest revenge is to forgive.
4. My friend is about to depart.
5. All desire to live long but no one would be old.
6. It is easy to disagree with a friend.
7. The lion, to speak figuratively, is the king of beasts.
8. My child is anxious to go to school.
9. My friend failed to appear.
10. We believe in the life to come.
11. Time to come is called future time.
12. The school is to enjoy a holiday.
13. The people are to trust their leaders.
14. We eat to live and do not live to eat.
15. I know him to be a man.
16. They made William king.
17. The boy grew to be useful.
18. To learn a lesson accurately is difficult.
19. I love to read good books.

20. He loves to send presents to his friends.
21. To study, exercising your mind, is excellent training.
22. To die, sleeping always, is not much to be dreaded.
23. Man never is but always to be blessed.
24. To err is human.
25. To obey is to enjoy.
26. He loves to play.
27. He is trying to learn.
28. To spend money recklessly is criminal.
29. To report a speech correctly is difficult.
30. I study to learn.
31. They bade him depart.
32. I saw him falter.
33. I hope to see you.
34. I intended to call for you.
35. He expected to see you yesterday.
36. To do justice and judgment is more acceptable than sacrifice.
37. It is our duty to try, and our determination to succeed.
38. They had dared to think for themselves.
39. Flee from the wrath to come.
40. I heard him declaim.
41. He went to see the World's Fair.
42. The gods are hard to reconcile.
43. The rain threatening to fall, we left early.
44. He told me when to come.
45. They tried to cheat, rob and murder him.
46. I come not here to talk.
47. In sooth, deceit maketh no mortal gay.
48. It is better to fight for the good than to rail at the ill.
49. Let the great world spin forever down the ringing grooves of change.
50. I saw along the winter snow a spectral column pour.

Chapter XX

THE PARTICIPLE

315. **The Participle Defined.** In the sentence, *The girl, sitting by the window, is my sister,* the word, *sitting,* is a derived form of the verb but it does not express a thought relation. We call such a form of the verb a **participle. A participle is the derived form of the verb which does not express a thought relation;** as, *The pitcher,* **broken** *at the fountain, cannot be restored.*

All derived forms of the verb which do not express thought relations will, according to this definition, be classed as participles. Some grammarians distinguish between what we have called the substantive participle (but they call the infinitive ending in *ing* or gerund), and the participle proper, the form used as an adjective, holding that the gerund has a different origin in the development of the language. This is probably true. It is probable that the gerund or substantive participle (the infinitive ending in *ing*), has been formed from the Anglo-Saxon infinitive in *an.* This at a later period became *en.* The termination, *en,* was afterwards changed to *ing,* an ending borrowed from the Anglo-Saxon verbal noun. While the participle proper is derived from the participle in the Anglo-Saxon and generally ends in *ed.* But when the form ends in *ing,* it is so difficult to distinguish the gerund or infinitive in *ing,* from the participle proper or adjective used as a noun, that the two may be considered together and both called participles. There is no advantage

to be gained in the study of modern English in trying to maintain the distinctions in the *origin* of these forms.

We call all derived forms of the verb, then, participles. The only difficulty the pupil will now have, according to this definition, will be in distinguishing between verbal or abstract nouns and participles in *ing*, used substantively. This distinction is difficult to make because it is a distinction in **meaning** and not in **form**. The verbal or abstract noun is wholly substantive in meaning and nature. It expresses an object of thought which was at one time an attribute expressed by a verb, but it does not take the modifiers which belong to a verb. Some examples will make the distinction clear; as, *Reading, writing, and spelling are taught in the public schools.*

The words, *reading*, *writing*, and *spelling*, in this sentence are clear examples of abstract or verbal nouns. They will not take adverbial or direct objective modifiers, or any of the modifiers of the verb. This shows that they do not retain their verbal nature, although they may be derived from verbs.

1. The boy reading the story book is my brother.
2. The girl, writing the letter, is ten years old.
3. The child, spelling the words of the signs, cannot read.

In these sentences the words, *reading*, *writing*, and *spelling*, are participles, but they are used as adjectives. Such participles are easily distinguished from abstract or verbal nouns.

1. Reading the story was entertainment enough for Harry.
2. Writing rapidly is tiresome.
3. Spelling long words rapidly is difficult.

In these sentences the words *reading*, *writing*, and *spelling*, are used substantively and they are participles. They are used in the sentences with the value of substan-

tive words, but at the same time they retain their verbal nature because each one of them makes us think more of an act than of an object of thought or a process; and they each take some of the modifiers of the verb. The distinction between the participle which is used substantively and the abstract or verbal noun may, in this way, be easily seen.

Exercise 110

Select all the participles from the following sentences; tell why they are participles, and give the verbs from which they are derived:

1. After struggling for some time in the deep water, he sank to rise no more.

2. The blessed work of helping the world forward happily does not wait to be done by perfect men.

3. He was two weeks learning to use his flippers.

4. They are worth learning.

5. The river was swollen with the long rains.

6. Mrs. Cratchit made the gravy hissing hot.

7. His writing has little commercial value, requiring too much time in execution.

8. Knowing that I have no right to speak here, I ask your leave.

9. The fog came pouring in at every chink and keyhole.

10. Night coming on, they broke their prison bars and escaped, only to be recaptured before morning.

316. **Substantive Uses of the Participle.** 1. In the sentence, *Walking rapidly is good exercise,* the participle, *walking*, is used as the subject of the sentence. A participle may be used as the **subject** of a sentence: as, **Writing** *letters is hard. The* **loving** *are the daring.*

2. In the sentence, *Boxing vigorously is not fighting*, the participle, *fighting*, is used as the predicate of the sentence. A participle may be used as the **predicate** of a sentence; as, *Painting is not* **daubing** *a canvas with color.*

3. In the sentence, *He heard the rapid running of the water*, the word, *running*, is a participle. It is used as the direct objective modifier of the verb, *heard*. A participle may be used as a **direct objective modifier**; as, *We saw the* **wrestling** *on the lawn.*

4. In the sentence, *My brother is certain of succeeding in his enterprise*, the word, *succeeding*, is a participle. It is used as the indirect objective modifier of the adjective, *certain*. A participle may be used as an **indirect objective modifier**; as, *The boy is desirous of* **learning** *rapidly.*

5. In the sentence, *We learn to do by doing*, the word, *doing*, is a participle. It is used as the principal part of the prepositional phrase. A participle may be used as the **principal part** of a prepositional phrase; as, **By running** *rapidly we caught the train. There are but three ways of living;* **by working, by stealing,** *or* **by begging.**—*Froude.*

6. In the sentence, *That exercise, running rapidly, requires endurance*, the word, *running*, is a participle. It is used as an appositive modifier of the word, *exercise*. A participle may be used as an

appositive modifier; as, *That event,* **hurling** *the discus, is dangerous.*

7. In the sentence, *The master being away, the work was neglected,* the expression, *the master being away,* is said to be used independently. We can easily see, however, as was pointed out under the independent use of the infinitive, Section 309, that this expression may be changed into an adverbial modifier. The sentence really means, *the work was neglected because the master was away.* If we take it this way, the expression, *the master being away,* is a clausal phrase. This seems a more reasonable way to deal with this construction. However, most grammarians give the participle and the infinitive an **independent** or absolute use; as, **Speaking figuratively,** *the man is a wolf in sheep's clothing.*

317. **Attributive Uses of the Participle.** 1. In the sentence, *The boy leaving the doors open behind him, rushed through the house,* the word, *leaving,* is a participle. It is used as an adjective modifier of the noun, *boy.* A participle may be used as an **adjective modifier;** as, *The prisoner,* **stupefied** *with terror, could not respond.*

2. In the sentence, *The plants were growing,* the word, *growing,* is a participle. It is used as the predicate of the sentence. A participle may be used as the **predicate** of a sentence; as, *The stream was* **flowing.**

3. In the sentence, *The child grew interested in the story,* the word, *interested,* is a participle. It is used as the **second part** of the double predicate, *grew interested in the story.* A participle may be used as the **second part of a double predicate**; as, *The man became* **imbued** *with the idea.* (*See double predicate under the* infinitive, *Section 311.*

4. In the sentence, *The rain came dashing down,* the word, *dashing,* is a participle. It seems here to partake of the nature of an adjective expressing an attribute of the object of thought, *rain* (it was a *dashing* rain) ; and also of the nature of an adverb expressing an attribute of the attribute expressed by the word, *came,* the manner of the "coming." Such a participle may be said to have an adjective-adverb use. A participle may be used as an **adjective-adverb**; as, *The hail came* **pelting** *against the window.*

5. This adjective-adverb use seems sometimes to shade off into almost a pure adverbial use; as, *The horse came trotting down the road.* The participle, *trotting,* here seems to express almost wholly the manner of *coming.* A participle may be used as an **adverb**; as, *The boy went* **tearing** *through the wheat.*

318. **Relational Uses of the Participle.** In the sentence, *The train being late, we did not start,* the word, *being,* is a participle. The group of words, *the train being late,* is a clausal phrase and the par-

ticiple, *being*, is the copula-like element of it. The sentence means, *We did not start because the train was late.* A participle may be used as the copula-like element of a **clausal phrase;** as, *My uncle* **being** *ready, we left immediately.*

In the sentence, *He stood, being hesitating in his manner,* the word, *being,* is a participle. It is used as the copula-like element with the second part of the double predicate, *hesitating in his manner.* A participle may be used as the copula-like element with the **second part** of the double predicate; as, *He waited,* (being) *absorbed in thought.* The participle is the word, *being,* understood. These expressions, *being hesitating in his manner,* and *absorbed in thought,* are often called **adjective modifiers** of the subject.

Exercise 111

Illustrate as many uses of the participle as you can, by constructing sentences containing these participles and participial phrases: making, disguising, wearing, rejoicing, finishing, being whipped, having been lost, being found, swaying, rocking, plunging, being told, having been seen, having been rising, having been walking, having walked, lost, swollen, steeped, tumbling, squealing, being made.

319. Substantive Modifiers of the Participle.

1. In the sentence, *Spelling rapidly, naming the letters of a word, is difficult,* the expression, *naming*

the letters of a word, is an appositive modifier of the participle, *spelling*. The participle may take an **appositive modifier**; as, *Writing neatly*, **forming the letters which compose words,** *is not an easy task*.

The participle does not often take an appositive modifier.

2. In the sentence, *We did not like his singing*, the word, *his*, is a possessive modifier of the participle, *singing*. A participle may take a **possessive modifier**; as, **Tom's** *rolling the ball made us nervous*.

3. In the sentence, *The boy is bringing the carriage*, the expression, *the carriage*, is the direct objective modifier of the participle, *bringing*. A participle may take a **direct objective modifier**; as, *The boy playing* **the cornet** *is the leader of the band*.

4. In the sentence, *Writing to the boy, he said, "go quickly"*, the expression, *the boy*, is the indirect objective modifier of the participle, *writing*. A participle may take an **indirect objective modifier**; as, *Giving the reins to* **the driver,** *he dismounted from the carriage*.

5. In the sentence, *Walking the mile was tiresome*, the expression, *the mile*, is an adverbial objective modifier of the participle, *walking*. A participle may take an **adverbial objective modifier**; as, *We were waiting* **fifteen minutes**.

320. **Attributive Modifier of Participle.** 1. In

the sentence, *Thinking rapidly requires presence of mind,* the word, *rapidly,* is an adverbial modifier of the participle, *thinking.* A participle may take an adverbial modifier; as, *The child, reading* **aloud,** *was heard all over the house.*

321. **Forms of Participles.** The forms of the participle from the verb, *see,* may be indicated as follows. They will illustrate the participial forms of any verb:

1. Active.
   a. *Present;* as, *Seeing.*
   b. *Perfect;* as, *Having seen.*
2. Passive.
   a. *Present;* as, *Being seen.*
   b. *Perfect;* as, *Having been seen.*

Exercise 112

In the following sentences point out each infinitive and participle, tell what form each is, give its exact use in the sentence and all its modifiers:

1. Thoughts shut up, want air,
   And spoil like bales unopened to the sun.
   —*Young.*
2. Let us be content in work,
   To do the thing we can, and not presume
   To fret because it's little.
3. One day with life and heart,
   Is more than time enough to find a world.
4. Needful auxiliaries are our friends, to give
   To social man true relish of himself.
5. Learn well to know how much need not be known,
   And what that knowledge which impairs your sense.

6. Let him not violate kind nature's laws,
   But own man born to live as well as die.
7. The blood more stirs
   To rouse a lion than to start a hare.
8. He that lacks time to mourn lacks time to mend.
   —*Taylor.*
9. It is the curse of kings to be attended
   By slaves that take their humors for a warrant.
   To break within the bloody house of life,
   And on the winking of authority,
   To understand a law.
10. Have you sons! Look in the next fierce brawl
    To see them die. Have ye fair daughters? Look
    To see them live, torn from your arms, distained,
    Dishonored, and if ye dare call, for justice
    Be answered by the lash.

Chapter XXI

THE PREPOSITION

322. **Preposition Defined. A preposition is a relational word which expresses a relation between ideas of unequal rank;** as, *The president lives* **in** *Washington.*

323. **Uses of Preposition.** In the sentence, *We rise early in the morning*, the preposition, *in,* is the relational word of the prepositional phrase, *in the morning.* In the sentence, *She wrote to her mother,* the preposition, *to,* expresses the relation between the object of thought expressed by the indirect objective modifier, *her mother,* and the attribute expressed by the verb, *wrote.* The expression, *to her mother*, is not a prepositional phrase as is the expression, *in the morning,* in the first sentence.

The preposition always has one of these two uses:

1. It is the **relational word** of a prepositional phrase; as, *Who works* **in** *the morning?*

2. It **expresses the relation** between the object of thought expressed by an indirect objective modifier and the attribute expressed by the word

which it modifies; as, *She gave assistance* to *the needy*.

324. **Modifiers of the Preposition.** As we have already seen under the simple sentence, Section 58, the preposition may take the following modifiers:

1. The **adverbial**; as, *The house stands* **just** *across the river.*

2. The **adverbial objective**; as, *The boy lives* **two miles** *below the city.*

Exercise 113

In the following sentences point out each preposition, give its exact use, and all its modifiers:

1. He was brave on the field of battle.
2. He triumphed in his death.
3. The boy is very popular with his playmates.
4. Samuel offered his seat to the lady.
5. The teacher gave the book to Sarah.
6. The slave was very grateful to his master.
7. The paths of glory lead but to the grave.
8. The curfew tolls the knell of parting day.
9. Good deeds return to bless him who does them.
10. To waste in youth is to want in old age.

325. **Object of Prepositions.** The substantive expression, following a preposition, is usually called "the object of the preposition." It is easy to see, however, that a preposition *cannot* have an object, that is, a direct or indirect objective modifier because it *always* expresses an **idea of relation.**

Words which take direct or indirect objective modifiers *must* express **attributes.** The expression, "object of a preposition," is, therefore, misleading. The substantive expressions following prepositions are in the **objective case,** but this is because when any such expressions having different case forms are used after prepositions, the objective **form** is always used. The substantive expression which follows the preposition is the principal part of a prepositional phrase or else it is an indirect objective modifier.

Exercise 114

Prepositions are small words but they are very important in our language because they have many idiomatic uses. Most of these can be learned only by noticing the usage of good speakers and writers. Try to make the proper distinction between **at** *and* **in, to** *and* **with, in** *and* **to, from** *and* **with, in** *and* **into, in** *and* **within, on** *and* **upon.**

From the expressions inclosed in the marks of parenthesis in each of the following sentences select the correct one:

1. The vessel will arrive *(within, inside)* of two weeks.
2. He did not remember *(saying, of saying)* that the thief was tall.
3. She replied, "not that I *(remember, remember of)*."
4. Is your father *(at, to)* home?
5. The greatest masters of critical learning differ *(among, from, with)* one another.
6. They danced *(round, around)* the pole.

7. He was not successful, as a rule, *(with, at)* narrative.

8. There was the old man in the forest *(back of, behind)* the barn.

9. *(Behind, back of)* his falsehood, there is a truth.

10. I have no decided preference *(between, among)* these five authors.

11. There is some trouble *(among, between)* the teacher and his pupils.

12. She made a resolution *(with, between)* every mouthful, never to say one word to that magpie again.

13. He interfered with her sister's attachment *(to, for)* Mr. Bingley.

14. The old clock on the stairs frightened us *(by, in)* striking two.

15. Judged *(from, by)* this *(standpoint, point of view)* he was wanting.

16. He put the water *(in, within)* reach of the dog.

17. He went *(in, into)* the house.

18. He was thrown *(into, in)* the mud.

19. This merging of self *(into, in)* mankind is noble.

20. Put money *(in, into)* thy purse.

21. This discovery I made as soon as I was fairly *(in, into)* the room.

22. "Paracelsus" shows Browning's clever insight *(into, of)* man.

23. You have an advantage *(of, over)* me in that you know my name.

24. The difference *(in, of)* character *(between, of)* the two men *(affected, effected)* their writings.

25. There is no use *(in, of)* my trying to get ready.

26. The remainder of his wages *(is, are)* deposited *(on, to)* his credit.

27. A lady who did not belong to some church would be looked *(on, at)* askance.

28. The vessel was blown *(on, onto)* the rocks.

29. This was brought about *(by, through)* the services of friends.

30. His longer poems are of a very different stamp *(than, from)* his shorter ones.

31. Wordsworth's "Skylark" is altogether different *(to, from)* Shelley's.

32. A difference arose *(between, among)* the two in their correspondence *(with, to)* each other.

33. Your decision accords *(to, with)* mine.

34. Gladstone set out *(for, to)* London.

35. The vessel sank far out *(at, to)* sea.

36. I believe *(on, to)* the contrary that Washington was the greatest of good men, and best of great men.

37. Byron's "Farewell" was written after his separation *(from, with)* his wife.

38. He was accompanied *(by, with)* his wife.

39. I differ *(from, with)* you.

40. We parted *(from, with)* him at the corner.

41. He was fully alive to the advantages of foreign methods *(as well as to the necessity of using them, as well as the necessity of using them)*.

42. I wrote *(to him, him)* in May.

43. I went to Chicago and *(from thence, thence)* to St. Louis.

44. They *(pondered, pondered over)* the question.

45. One calamity *(follows, follows after)* another.

46. The teacher *(examined, examined into)* the subject carefully.

Chapter XXII

THE CONJUNCTION

326. **Conjunction Defined.** A conjunction is a relational word which expresses an unasserted relation between ideas or thoughts of equal rank or thoughts of unequal rank; as, *Two* and *three are five. The day is bright* and *the wind is fresh. They came* though *we did not expect them.*

327. **Classes of Conjunctions.** It is clear from the definition and from the work on the compound and complex sentences that conjunctions are of two classes:

1. A conjunction which expresses a relation between ideas or thoughts of equal rank is called a **co-ordinate conjunction**; as, *Bread* and *milk is good food. Truth is mighty* and *it will prevail.*

2. A conjunction may express relation between thoughts of unequal rank. This is called a **subordinate conjunction**; as, *They walked with us* until *the train left.*

328. **Correlative Conjunctions.** Two words often perform the office of a single conjunction; the first of the pair indicating that something will presently be added. We call such pairs of words

correlative conjunctions; as, *The man was* neither *honest* nor *efficient.* Both *William* and *Thomas were present.*

329. Phrasal Conjunctions. Sometimes a group of more than two words has the force of a single conjunction in the sentence; as, *He came* in order that *he might assist us.* In case that *we are defeated we shall retreat.*

Such expressions may be called phrasal conjunctions.

Exercise 115

In the following sentences point out each conjunction, classify it, give its exact use in the sentence, and notice whether or not the conjunction has modifiers:

1. Truth makes man free, but error binds him in endless chains.
2. Sincerity and modesty are essential to good character.
3. The blue and white flower is a pansy.
4. Goodness and mercy shall follow me all the days of my life.
5. I shall not proceed for danger lurks in my course.
6. I will have the heart of him if he forfeit.
7. I know that you will be pleased with my friend.
8. I see that you are disappointed in the book.
9. Bread and butter is palatable food.
10. I shall be sure to see you for I live in the town.
11. Swearing is neither profitable nor pleasant.
12. You will have to study or you will get behind your class.

13. I have seen other people make the same mistake, therefore I warn you.

14. Cunning may succeed for a time, but in the end murder will out.

15. I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.

Exercise 116

Be careful to select the correct conjunctions to express your meaning. From the expressions inclosed in the marks of parenthesis in each of the following sentences, select the correct one and give reasons:

1. I am not sure *(as, that)* either my brother or my friend can help you.

2. Then *(as, like)* all rich men do, he appealed to the public.

3. They were told not to leave *(unless, without)* they were sent for.

4. Then these same sisters of mercy are bathing a hot head *(or, and)* binding a broken limb.

5. At that time he was going *(and, or)* coming twice a day.

6. My father is a wise *(but, and)* cautious man.

7. *(Since, as)* you are going my way, I might as well ride.

8. I loved Lincoln *(as, because)* he was a true man.

9. I consider him a superior man in *(both, all)* intellect, feeling, and courage.

10. They regret *(how, that)* they left school.

11. They told us *(how, that)* they had just visited Switzerland and *(how, that)* they had thought of boarding the Elbe.

12. *(Though, if)* science has made much progress, there are still many problems.

13. I am sure that it was neither my father *(or, nor)* my mother.

14. The book was neither so interesting *(or, nor)* so helpful as we had hoped to find it.

15. I have no word from the vessel *(or, nor)* do I expect any to-day.

16. *(Though alone in the house, I was alone in the house but)* I was not frightened.

17. He looked at me curiously *(as if, as though)* he knew me.

18. Very soon, *(though, however)*, the sun appeared.

19. I smiled and tried to make myself agreeable *(when, though)* my head was almost bursting.

20. *(While, when)* walking out this morning, I found several white anemones.

21. To learn the subjects is a difficult task, *(while, but)* to teach them is much more difficult.

22. She was under the large tree in the yard, *(while, and)* beside her was her book.

Work in Composition

THE REVENGE

I.

At Flores in the Azores Sir Richard Grenville lay,
And a pinnace, like a flutter'd bird, came flying from far away:
"Spanish ships of war at sea! We have sighted fifty-three!"
Then sware Lord Thomas Howard: "'Fore God, I am no coward;

But I cannot meet them here, for my ships are out of gear,
And the half my men are sick. I must fly, but follow quick.
We are six ships of the line; can we fight with fifty-three?"

II.

Then spake Sir Richard Grenville: "I know you are no coward;
You fly them for a moment to fight with them again.
But I've ninety men and more that are lying sick ashore.
I should count myself the coward if I left them, my Lord Howard,
To these Inquisition dogs and the devildoms of Spain."

III.

So Lord Howard passed away with five ships of war that day,
Till he melted like a cloud in the silent summer heaven;
But Sir Richard bore in hand all his sick men from the land
Very carefully and slow,
Men of Bideford in Devon,
And we laid them on the ballast down below;
For we brought them all aboard,
And they blest him in their pain, that they were not left to Spain,
To the thumbscrew and the stake, for the glory of the Lord.

IV.

He had only a hundred seamen to work the ship and to fight,
And he sailed away from Flores till the Spaniard came in sight.
With his huge sea-castles heaving upon the weather bow.
"Shall we fight or shall we fly?
Good Sir Richard, tell us now,
For to fight is but to die!

There'll be little of us left by the time this sun be set."
And Sir Richard said again: "We be all good English men.
Let us bang these dogs of Seville, the children of the devil,
For I never turned my back upon Don or devil yet."

V.

Sir Richard spoke, and he laughed, and we roar'd a hurrah, and so
The little Revenge ran on sheer into the heart of the foe,
With her hundred fighters on deck, and her ninety sick below;
For half of the fleet to the right and half to the left were seen,
And the little Revenge ran on thro' the long sea-lane between.

VI.

Thousands of their soldiers look'd down from their decks and laughed,
Thousands of their seamen made mock at the mad little craft
Running on and on, till delay'd
By their mountain-like San Philip that, of fifteen hundred tons,
And up-shadowing high above us, with her yawning tiers of guns,
Took the breath from our sails, and we stay'd.

VII.

And while now the great San Philip hung above us like a cloud
Whence the thunder-bolt will fall
Long and loud,
Four galleons drew away

From the Spanish fleet that day,
And two upon the larboard and two upon the starboard lay,
And the battle-thunder broke from them all.

VIII.

But anon the great San Philip she bethought herself and went,
Having that within her womb that had left her ill-content;
And the rest they came aboard us and they fought us hand to hand,
For a dozen times they came with their pikes and musqueteers,
And a dozen times we shook 'em off as a dog that shakes his ears
When he leaps from the water to the land.

IX.

And the sun went down, and the stars came out far over the summer sea.
But never a moment ceased the fight of the one and the fifty-three.
Ship after ship, the whole night long, their high-built galleons came,
Ship after ship, the whole night long, with her battle thunder and flame;
Ship after ship, the whole night long, drew back with her dead and her shame.
For some were sunk and many were shattered, and so could fight us no more—
God of battles, was ever a battle like this in the world before?

X.

For he said, "Fight on! Fight on!"
Tho' his vessel was all but a wreck;

And it chanced that, when half of the short summer night
was gone,
With a grisly wound to be dressed he had left the deck,
But a bullet struck him that was dressing it suddenly dead,
And himself he was wounded again in the side and the
head.
And he said, "Fight on! Fight on!"

XI.

And the night went down and the sun smiled out far over
the summer sea,
And the Spanish fleet, with broken sides, lay round us all in
a ring;
But they dared not touch us again, for they fear'd that we
still could sting,
So they watch'd what the end would be.
And we had not fought them in vain,
But in perilous plight were we,
Seeing forty of our poor hundred were slain,
And half of the rest of us maimed for life
In the crash of the cannonades and the desperate strife;
And the sick men down in the hold were most of them stark
and cold,
And the pikes were all broken or bent, and the powder was
all of it spent;
And the masts and the rigging were lying over the side;
But Sir Richard cried in his English pride,
"We have fought such a fight for a day and a night
As may never be fought again!
We have won great glory, my men!
And a day less or more
At sea or ashore,
We die—does it matter when?
Sink me the ship, Master Gunner—sink her, split her in
twain!
Fall into the hands of God, not into the hands of Spain!"

XII.

And the gunner said, "Ay, ay," but the seamen made reply:
"We have children, we have wives,
And the Lord hath spared our lives.
We will make the Spaniard promise, if we yield, to let us go;
We shall live to fight again and to strike another blow."
And the lion lay there dying, and they yielded to the foe.

XIII.

And the stately Spanish men to their flag-ship bore him then,
Where they laid him by the mast, old Sir Richard caught at last,
And they praised him to his face with their courtly foreign grace;
But he rose upon their decks and he cried:
"I have fought for Queen and Faith like a valiant man and true;
I have only done my duty as a man is bound to do:
With a joyful spirit I, Sir Richard Grenville, die!"
And he fell upon their decks and he died.

XIV.

And they stared at the dead that had been so valiant and true,
And had holden the power and glory of Spain so cheap
That he dared her with one little ship and his English few;
Was he devil or man? He was devil for aught they knew,
But they sank his body with honor down into the deep.
And they mann'd the Revenge with a swarthier alien crew,
And away she sailed with her loss and long'd for her own;
When a wind from the lands they had ruin'd awoke from sleep,

And the water began to heave and the weather to moan,
And or ever that evening ended a great gale blew,
And a wave like the wave that is raised by an earthquake grew,
Till it smote on their hulls and their sails and their masts and their flags,
And the whole sea plunged and fell on the shot-shatter'd navy of Spain,
And the little Revenge herself went down by the island crags
To be lost evermore in the main.

—*Alfred Tennyson*

I.

Read "The Revenge."

About what is the poem written? Between whom did the battle take place? When? Where? Who are the main characters in the poem? What are the main incidents? What means has been used to make the story dramatic and vivid?

Write the story briefly, telling some of the story through conversation.

II.

What noble traits of character did Sir Richard Grenville have? Which did he show when he saw the enemy approaching? Which in the midst of the fight? Which when honored? How did the enemy regard him? How did his own men regard him? What was the strongest proof of his real nobility of character?

Write a character sketch one paragraph long of Sir Richard Grenville. Let the first sentence of your paragraph give a general idea of his character and in the others discuss it more fully. Give proofs for all the statements which you make.

III.

What names could be given to some of the scenes and incidents in "The Revenge?"

Picture to yourself some scene or incident mentioned in the poem and describe it fully, putting in enough detail to give a clear idea of it.

IV.

What is the purpose of "The Revenge"? How has the author shown his purpose? What impresses you most in reading the poem? What do you like about the poem?

Outline and write a review of "The Revenge." See that each paragraph of your review deals with but one topic and that the paragraphs are related.

The Index

The references are to section numbers

A.

Abridged complex sentence, 85.
Abridged compound sentence, 56, 60, 62.
Absolute tense, 269; classes of, 271.
Abstract noun, 134.
Active voice, 283; classes of, 286.
Adjective, 32, 192; classes of on basis of chief purpose, 196.
Adjective clause, 71, 98, 99; connectives of, 116; punctuation of, 118, relative pronoun in the, 102.
Adjective modifiers, classes of, 51.
Adjectives, not compared, 227; on basis of use, 193; singular and plural, 215.
Adjective phrase, 41, 42.
Adverbial clause, 71, 119; ideas, 54; modifier, 53; objective modifier defined, 49; phrase, 41, 42.
Adverb defined, 32, 301.
Adverbs, classes of on basis of kind of idea to which the attribute expressed, belongs, 302; classes of on basis of use, 305.
Adversative conjunctions, 77.
Alternative conjunctions, 79.
Analysis of the sentence, model for, 16.
Analysis of the thought, model for, 16.
Antecedent, 190.
Appositive modifier, 45.
Arrangement defined, 20; kinds of, 21; natural inverted, 21.
Article, 210; classes of, 211.
Ascending comparison, 224.
Attribute defined, 28.
Attribute modifier defined, 44.
Attribute words, 32; classes of, 238.
Attributive clause, 70; classes of, 71.
Attributive modifier defined, 50; of infinitive, 313.
Attributive phrase, 39, 40; classes of, 41, 42.
Attributive uses of the infinitive, 310.
Attributive verb, 32, 237; classes of, 230.
Attributive verb phrase, 41, 42.
Attributive word, defined, 30.
Auxiliary verb, 246, 253.

C.

Capitalization, 22.
Cardinal adjective, 207.
Case, 160, 161; classes of, 162; how denoted, 166.

ausal conjunction, 81.
ausative verb, 246, 252.
hanges in form to denote person and number, 291.
lass nouns, 129.
lasses of adjective modifiers, 51.
lause, The, 66; classified on basis of the relation of one clause to the other clauses in the sentence, 67; classified on basis of use, 68; defined, 25.
ognate verb, 246, 248.
ollective noun, 130.
ommon gender, 141.
ommon noun, 127; classes of, 128.
omparison, 216, 217; degrees of, 218; kinds of, 223; methods of, 226.
omparative degree, 220, 222
omplex sentence, 84; abridged, 85; classes of, 85; defined, 24; regular, 85; words used in, 86.
omposition, 22, 28, 59, 63, 81, 82, 83, 118, 120, 122, 123, 134, 159, 168, 183, 189, 191, 213, 227, 253, 265, 278, 279, 288, 300, 307, 314, 321, 329.
ompound, compound-complex sentence, 60, 63.
ompound conjunctive adverb, 120.
ompound personal pronouns, 180; how formed, 181; how used, 182; peculiarity of, 183.
ompound predicates, 57.
ompound relative pronoun, 103, 109; how formed, 110; list of 111.
Compound sentence, 56; abridged, 60; classes of, 60; defined, 24; groups of words used in forming the, 65; members of, 72; punctuation of, 83; regular, 60; relation between thoughts expressed by members of, 73; uses of words in the, 82; words used in forming the, 64.
Compound subject, 56.
Concrete noun, 132, 133.
Conjugation, 295; defined, 33.
Conjunction, defined, 326.
Co-ordinate clause, 67.
Co-ordinate conjunction, 327.
Copula defined, 15; the principal part of, 55.
Copulative conjunction, 75.
Correlative conjunction, 328.

D.

Declarative sentence defined, 18.
Declension, 168.
Defective verb, 246, 250.
Definite article, 212.
Definition, marks of, 2.
Demonstrative adjective, 202.
Descending comparison, 225.
Descriptive adjective, 197.
Descriptive adjective clause, 98, 100.
Descriptive adjective modifier defined, 51.
Devices for fixing use of principal parts of irregular verbs, 245.
Direct objective modifier defined, 47.

Direct quotation, 91, 94; punctuation, 93; uses of in the complex sentence, 92.
Distinguishing mark of grammar, 4.

E.

Elements of the thought 11, 12.
Exclamatory sentence defined, 18.
Expletive defined, 34.

F

Factitive verb, 246, 252.
Feminine gender, 140.
First person, 148, 174.
Forms not passive, 288.
Forms of verbs, 299.
Form words, 34.
Future perfect tense, 278.
Future tense, 274.

G

Gender, 136, 137; classes of, 138; irregularities in, 144; methods of denoting, 143.
Grammar defined, 5.
Grammar, distinguishing mark of, 4; place in the language group, 3.

I

Ideas defined, 9, 28.
Idea of relation defined, 28.
Imperative mode, 257, 260; suggestion on, 255.
Imperative sentence defined, 18.
Impersonal verb, 246, 247.
Indefinite article, 213.
Independent clause, 69.
Indicative mode, 257, 258.
Indicative mode, uses of, 262.
Indirect objective modifier defined 48.
Indirect quotation, 95, 97; uses o 96.
Individual clause, 67.
Infinitive, 308; attributive modifie of, 313; attributive uses of, 310 defined, 35; substantive modifie of, 312; substantive uses of, 309 forms of, 314; relational uses o 311.
Infinitive phrase, 37, 38.
Inflection, 173.
Interjection, 34.
Interrogative adjective, 203; ad verb, 307; pronoun, 170, 184, 185 distinction in, 187; forms o 186; uses in, 188.
Interrogative sentence defined, 1
Intransitive verb, 240.
Inverted arrangement, 21.
Irregular verb, 243; difficult, 244.

K

Kinds of arrangements, 21.

L

Language studies, classes of, 6 definition of, 6; outline of, 6.
Limiting adjective defined, 198 classes of, 199.
Limiting adjective clause, 98, 101 199.
Limiting adjective modifier defined 52.
Literal meaning of words, 1.

M

Marks of a good definition, 2.
Masculine gender, 139.
Modal adverb, 304.
Mode, 255, 256.
Model for the analysis of the sentence, 16; for analysis of the thought, 16.
Modifier, defined, 43; kind of, 44.
Modifying adjective, 195.
Multiplicative adjective, 209.

N

Natural arrangement, 21.
Neuter gender, 142.
Nominative case, 163.
Noun, 124; classes of, 125; defined, 31; plural in form but singular in meaning, 159; properties of, 135.
Number, 151, 152, 289, 290; classes of, 153.
Numeral adjective, 205; classe of, 206.

O

Objective case, 165.
Object of thought defined, 28.
Ordinal objective, 208.

P

Parsing, 191, 228.
Participle, 315; attributive uses of, 317; attributive modifier of, 320; defined, 35; forms of, 321; phrase, 37, 38; relational uses of, 318; substantive modifiers of, 319; substative uses of 316.
Parts of speech, 123.
Parts of the sentence, 14; defined, 15.
Passive voice, 284; classes of, 287; how formed, 285.
Past indicative, 233.
Past participle, 234.
Past perfect tense, 277.
Past tense, 273.
Personal pronoun, 170; classes of, 171; peculiarities of, 178.
Person, 145, 146, 289, 290; classes of, 147.
Phrase, 36; classes of, 37; on basis of characteristic word, 38; on basis of their use in sentence, 39.
Phrasal conjunctions, 329.
Place of grammar in the language group, 3.
Plural adjectives, 215.
Plurals foreign, 158.
Plural number, 155; rules for formation of, 156; with different meanings, 157.
Positive degree, 219, 222.
Possessive case, 164; forms, 167, 177.
Possessive modifier defined, 46.
Potential mode, 261.
Predicate adjective, 194.
Predicate defined, 15.
Predicate, the principal part of, 55.
Prepositional phrase, 37, 38.
Preposition, 322; defined, 33; modifiers of, 324; object of, 325; uses of, 323.
Present indicative, 232.

Present perfect tense, 276.
Present tense, 272.
Principal parts, names of, 231.
Principal parts of irregular verb, 244.
Pronominal adjectives, 200; called pronouns, 214; classes of, 201.
Pronoun, 169; defined, 31; classes of, 170; or adjectives, 179.
Proper noun, 126.
Properties of noun, 135.
Punctuation, rules of, 123; and capitalization, 22.
Pure adverb, 306.
Pure subordinate conjunction, 121, 122.
Pure verb, 16, 236; defined, 33.

Q

Quantitative adjective, 204.

R

Redundant verb, 246, 249.
Reflexive verb, 246, 251.
Regular, adverb, 303; arrangement, 21; complex sentence, 85; compound sentence, 60, 61; verb, 242.
Relational phrase, 39, 40, uses of the infinitive, 311; words, 33; word defined, 30.
Relation of addition, 74; of agreement, 12; of alternation, 78; of conclusion, 80; of disagreement, 12; of opposition, 76.
Relative pronoun, 104, 108, 170, 189; classes of, 105; distinctions in use, 189; forms of, 189; in the adjective clause, 102; kinds of objects expressed by, 108; omitted, 189; possessive form of, 189; properties of, 189.
Relative tense, 270; classes of, 275.
Review, 16, 22, 28, 59, 63, 82, 83, 102, 118, 120, 122, 123, 134, 159, 168, 183, 190, 191, 215, 228, 253, 265, 278, 288, 300, 307, 314, 321, 329.

S

Scheme for study of a selection, 59.
Second person, 149, 175.
Sentence, classes of, 17, 23; classified on basis of their meaning, 17; defined, 7; on basis of number and relation of thoughts expressed, 23; the arrangement of, 19; the organic parts of, 55; why it must have three parts, 16.
Shall and Will, uses of, 254.
Simple conjunctive adverb, 114, 115; list of, 117.
Simple personal pronoun, 172.
Simple relative pronoun, 103, 106; list of, 107.
Simple sentence, uses of words in, 58; defined, 24; model of analysis, 59; to find kinds of words in, 59.
Singular adjective, 215.
Singular number, 154.
Strong verbs, 293.
Subject defined, 15; principal part of 55, agreement with verb, 292.

Subordinate clause, 69; classes of, 70.
Subordinate conjunction, 327.
Substance noun, 131.
Substantive clauses, 70; usual form, 87, 90; punctuation of, 89; the uses of in the complex sentence, 88.
Substantive modifier defined, 45; of the infinitive, 312.
Substantive phrase, 39, 40.
Substantive uses of the infinitive, 309.
Substantive words, 31; defined, 30.
Subjunctive mode, 257, 259; remains of, 263; uses of, 264.
Superlative degree, 221, 222.
Synopsis, 298.

T

Tense, 266, 267; classes of, 268; uses of forms, 279.
Third person, 150, 176.
Thought analyzed, 13.
Thought and the subject, 8.
Thought and sentence compared, 10; defined, 9; elements of, 11; material or ideas, 26; predicate, 12; relation, 12; subject, 12.
Transitive verb, 239.

V

Verb, 229; auxiliary, 236, 246, 252, 253; agreement with subject 292; *be*, conjugation of, 295; causative, 246; classes of, 235; classes of on basis of how the past indicative and perfect participle are formed, 241; classes of on basis of peculiarities, 246; cognate, 246, 248; defective, 246, 250; factitive, 246, 252; impersonal, 246, 247; phrase, 300; principal parts of, 230; pure, 16, 236; redundant, 246, 249; reflexive, 246, 251; regular, 242; *tell*, conjugation of, 297. *be*, conjugation of, 296.
Voice, 280, 281; classes of, 282.

W

Weak verb, 294.
What, the word, 112.
Whoever, proper use of form of, 113.
Words, classes of, 30; defined, 29; literal meaning of, 1; use of, 27.

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