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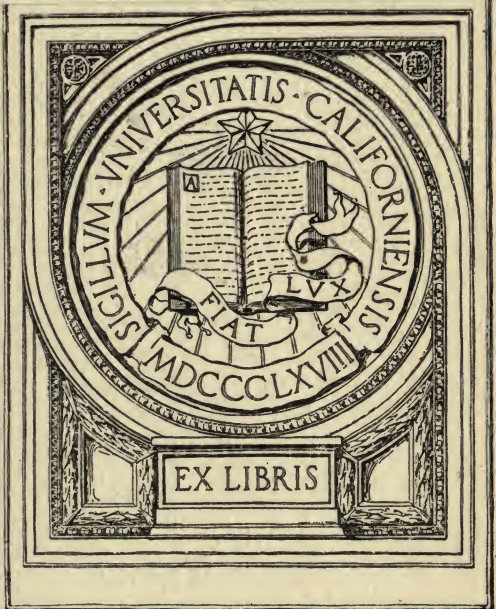
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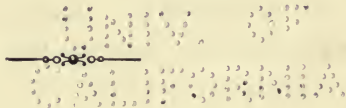
A PRIMER OF ESSENTIALS  
IN  
GRAMMAR AND RHETORIC

FOR SECONDARY SCHOOLS

BY

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PRIM. OF ESSEN. IN GRAM. AND RHET.

II

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## PREFACE

THIS primer is the outcome of the need felt by a group of teachers of English for something in the hands of their pupils that would simply and concisely, in the form of definitions, rules, and principles, summarize the class-room teaching in the essentials of grammar and rhetoric in secondary schools. It is designed as a guide in review study of the ordinary text-books of grammar and rhetoric, or as an aid to teachers who dispense with ordinary text-books; in either case it is assumed that abundant illustrative and drill work has been provided by the teacher in connection with each subject treated.

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# PRIMER OF ESSENTIALS

## RULES, DEFINITIONS, AND PRINCIPLES OF ENGLISH GRAMMAR

**Grammar** is the science which treats of the forms and the uses of words. The rules of grammar conform to the usage of the best writers and speakers.

**Syntax** is that part of grammar which treats of the relations of words in sentences.

**Inflection** is a change in the form of a word to indicate a change in meaning or use. English is a language so slightly inflected that the relation of words is indicated chiefly by position. All words, phrases, and clauses should be placed as near as possible to the words they modify.

An **Idiom** is an accepted peculiarity in the form of a phrase or in the use of a word.

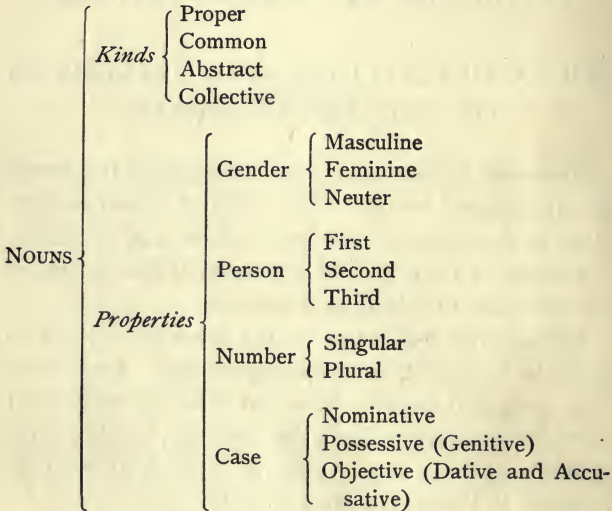
### THE PARTS OF SPEECH

The **Parts of Speech** are nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions, and interjections.

The part of speech is determined by its use in the sentence.

## NOUNS

A **Noun** is the name of anything.



A **Proper** noun is a name given to an individual of a class to distinguish it from others of the same class. In contrast with this sort of noun, all others are called **Common** nouns.

An **Abstract** noun is the name of a quality, condition, or relation of an object. Examples: *height*, *goodness*, *nearness*.

A **Collective** noun is a name applied to a collection of objects. Examples: *family*, *tribe*.

**Gender** is that property of nouns and pronouns which distinguishes objects in regard to sex.

The **Masculine** gender denotes the male; the **Feminine** denotes the female; and the **Neuter** usually denotes that the object has no animal life.

**Person** is that property of nouns and pronouns which denotes whether the person speaking is meant (**First person**), the person spoken to (**Second person**), or the person or thing spoken of (**Third person**).

**Number** is that property of nouns and pronouns which denotes one (**Singular**) or more than one (**Plural**). (See p. 10.)

**Case** is the use of nouns and pronouns in the sentence.

A noun in the **Nominative** case may be:—

1. Subject of a finite verb.
2. In apposition with another noun in the nominative case.
3. A predicate noun modifying the subject.
4. Used independently by direct address.
5. Used independently with a participle.

Examples of nominative use:—

1. The *book* is here (subj.).
2. The present, a *book*, is here (appos.).
3. The present is a *book* (pred. noun).

4. *John*, come here (indep. by direct address,—Vocative).

5. The *book* having been presented, I went home (indep. with a participle).

A noun in the **Objective** case may be :—

1. Direct object of a transitive verb.
2. Indirect object of a transitive verb.
3. Object of a preposition.
4. In apposition with another noun in the objective case.
5. Predicate noun modifying the object.
6. Used adverbially to show measure.
7. Subject of an infinitive.

Examples of the objective use :—

1. You may give the *book* (dir. obj. of verb).
2. You may give *John* the book (indir. obj.).
3. The work is in the *book* (obj. of prep.).
4. I saw the present, a *book* (appos.).
5. They called the game a *draw* (pred. noun modifying the object).
6. He jumped a *foot* (used adverbially to show measure).
7. He made the *dog* jump (subj. of inf.).

The **Possessive** (or **Genitive**) case of the noun and pronoun usually indicates ownership.

#### FORM OF THE POSSESSIVE

The possessive singular of a noun is nearly always formed by adding 's to the noun. If the

plural ends in *s*, the apostrophe only is added to form the possessive. If the plural does not end in *s*, the possessive is formed by adding 's. Examples: *boy's, boys', men's*.

The possessive case of compound nouns is formed by adding the possessive sign to the last word. Examples: *son-in-law's, sons-in-law's, men-servants'*.

A noun of more than one syllable ending in an *s* or a *z* sound sometimes omits the *s* of the possessive sign and adds only the apostrophe. Examples: *Dickens' stories, for justice' sake*.

Proper nouns form their possessive case like common nouns with similar endings.

#### USE OF THE POSSESSIVE

Nouns that do not denote living beings are seldom used in the possessive case unless they are personified.

A noun or pronoun used before a gerund should be in the possessive case. Example: He did not like the *musician's* playing.

#### AGREEMENT OF NOUNS

A **Predicate Noun** is one that modifies another by the help of a verb.

An appositive or predicate noun or pronoun has the same case as the noun that it explains.

## FORM OF THE PLURAL

Most nouns, common and proper, form their plural by adding *s* or *es* to the singular.

Sometimes the last letter of the singular form is changed before the plural ending *s* or *es*. Examples: *daisy, daisies; leaf, leaves*.

Some nouns have an irregular plural. Examples: *mouse, mice; tooth, teeth; man, men*.

Some nouns have two plurals. Examples:

$$\textit{penny} \left\{ \begin{array}{l} \textit{pennies} \\ \textit{pence} \end{array} \right\}, \quad \textit{die} \left\{ \begin{array}{l} \textit{dies} \\ \textit{dice} \end{array} \right\}.$$

Some words use their singular form with a plural meaning. Examples: *sheep, deer, trout, salmon*.

Letters, figures, signs, and words regarded merely as things spoken or written form their plural by adding *'s*. Examples: *a's, 7's, +'s, me's, my's*.

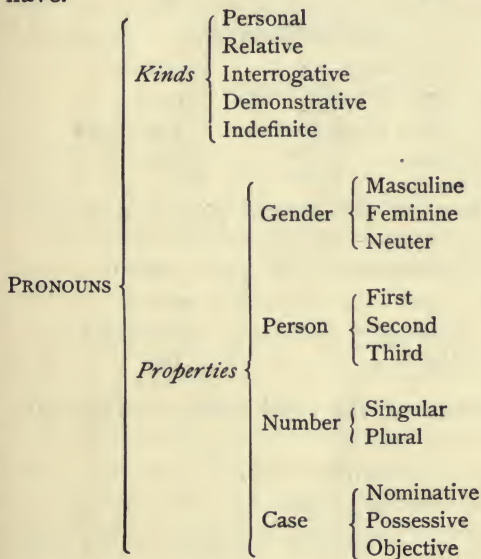
Some nouns are used in the plural only. Examples: *scissors, tongs, trousers*.

When a title is used with a name, either the title or the name is made plural. Examples: *The Mrs. Browns, The Misses Brown, The Miss Browns*.

Compound nouns usually form their plural by making plural the principal word. Some exceptions make both words plural. Examples: *knights-templars, lords-justices*.

## PRONOUNS

A **Pronoun** is a word used in place of a noun, and it has in general the same uses that nouns have.



The **Declension** of a pronoun shows its changes in form according to number and case.

The **Personal** pronouns in the nominative singular are *I, thou, you, he, she, it*.

The pronouns of the first and second persons are declined thus:—

## FIRST PERSON

	<i>Singular</i>	<i>Plural</i>
NOMINATIVE :	I	we
POSSESSIVE :	my, mine	our, ours
OBJECTIVE :	me	us

## SECOND PERSON

	<i>Singular</i>	<i>Plural</i>
NOMINATIVE :	you	you
POSSESSIVE :	your, yours	your, yours
OBJECTIVE :	you	you

The old form of the second person is declined thus : —

	<i>Singular</i>	<i>Plural</i>
NOMINATIVE :	thou	ye
POSSESSIVE :	thy, thine	you, yours
OBJECTIVE :	thee	you

The pronouns of the third person are declined thus : —

## THIRD PERSON

	<i>Singular</i>			<i>Plural</i>
	<i>Masculine</i>	<i>Feminine</i>	<i>Neuter</i>	<i>All Genders</i>
NOMINATIVE :	he	she	it	they
POSSESSIVE :	his	her, hers	its	their, theirs
OBJECTIVE :	him	her	it	them

The personal pronoun ending in *self* or *selves* is to be used for emphasis or reflexively. Examples : *I myself did it. I blamed myself.*



The personal pronouns use no apostrophe in the possessive case.

A **Relative pronoun** is one that connects. The relative pronouns are *who, which, what, that, as*, and the compounds *whoever, whosoever, whatever, whatsoever, whichever, whichever*.

*Singular and Plural*

NOMINATIVE:	who	which	what	that
POSSESSIVE:	whose	whose	—	whose
OBJECTIVE:	whom	which	what	that

The **Interrogative** pronouns, used in asking questions, are *who, what, and which*. *Who* is declined like the relative pronoun *who*.

**Demonstrative** pronouns point out. They are *this, these, that, those*. These pronouns do not change their forms for case.

The **Indefinite** pronouns are *each, either, neither, some, any, few, all, both, one, none*.

The demonstrative and indefinite pronouns are often called **Adjective Pronouns**.

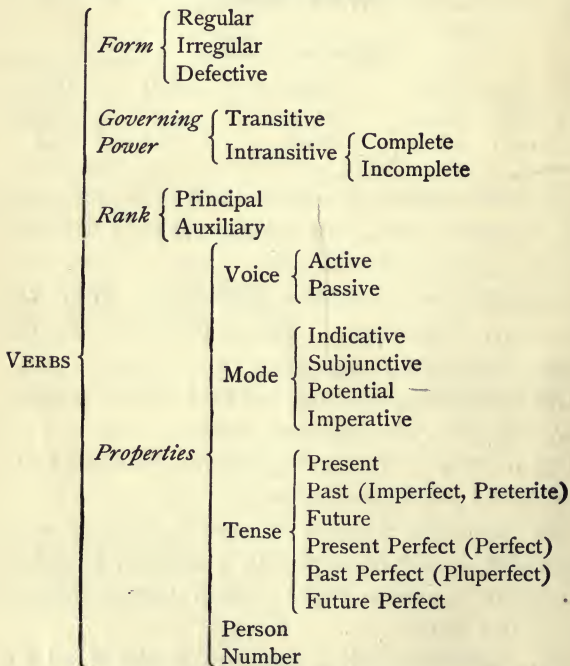
The indefinite singular pronouns, such as *each, either, one*, should be used with a singular verb and a singular pronoun, thus: "Each thinks that he can do the work."

The **Antecedent** of a pronoun is the word for which the pronoun stands. A pronoun must agree with its antecedent in gender, person, and number.

The case of a pronoun, like the case of a noun, is determined by its use in the sentence.

## VERBS

A **Verb** is a word that asserts.



A **Regular** verb is one that forms its past tense and past participle by adding *d* or *ed* to the root

(simplest form) of the verb. These verbs are said to belong to the *new, weak, or regular conjugation*. Example: *row (rowed)*. An Irregular verb forms its past tense and past participle usually by a change in the vowel of the root. Such verbs are said to belong to the *old, strong, or irregular conjugation*.

A **Defective** verb is one that lacks some of its principal parts. Examples: *ought, quoth, may, can, shall*.

A **Transitive** verb is one that is usually followed by an object; that is, by a noun or pronoun signifying that which is affected by the action of the verb.

An **Intransitive** verb is one that can not have an object. An intransitive verb can have no passive voice.

Intransitive verbs are divided into two classes — complete and incomplete. A **Complete** intransitive verb is one that requires nothing to complete its meaning. An **Incomplete** intransitive verb is one of such verbs as *be, appear, seem, look, become*, which require a noun, an adjective, or an adverb to complete their meaning.

The **Principal** verb is the part of the verb phrase which expresses the action or state.

The **Auxiliary** verb is one of the words *have, has, had, do, be, shall, will, may, can, must, might,*

and the like, which help the principal verb to express its action or state.

*Can* and *could* express ability; *may* and *might*, possibility and permission; *must*, necessity; *do* and *did*, emphasis; *be* and its variations, the passive and the progressive forms; *shall* and *will*, the future tense.

**Voice** is that property of transitive verbs which signifies whether the subject is acting or is acted upon. If the subject is acting, the verb is said to be in the **Active** voice. If the subject is acted upon, the verb is said to be in the **Passive** voice. The passive voice of the verb is formed by prefixing some form of the verb *be* to the past participle of the principal verb.

**Mode, or Mood**, is the manner of expressing the action of the verb.

The **Indicative** mode is the mode of simple declaration.

The **Subjunctive** mode is the mode of doubtful or conditional assertion, and it is also used to indicate a wish in the first and the third persons.

The **Potential** mode is the collection of verb phrases that indicate ability, possibility or permission, obligation, or necessity. The auxiliaries used in these phrases are *may*, *can*, *must*, *might*, *could*, *would*, and *should*.

The **Imperative** mode expresses command, entreaty, and sometimes a simple wish. The subject of a verb in the imperative mode is in the second person.

**Tense** is the property of verbs which indicates the time of the action of the verb. There are six tenses: present, past, future, perfect, pluperfect, future perfect.

The Future tense uses the auxiliaries *shall* and *will*.

The Perfect tense uses the auxiliary *have*.

The Pluperfect tense uses the auxiliary *had*.

The Future Perfect tense uses the auxiliary combinations *shall have* and *will have*.

When these tenses are used in the passive voice or the progressive form, some form of the verb *be* is added to these auxiliaries.

The **Progressive** form of the verb consists of the present participle used with some form of *be*.

The **Emphatic** form of the verb is used in the present and past tenses, and is made by combining *do* in the present tense and *did* in the past tense with the simplest form of the verb.

The **Principal Parts** of a verb are the present tense, the past tense, the present participle, and the past participle. The past tense and the past participle of most irregular verbs are not interchangeable.

A **Participle** is a form of the verb used like an adjective.

An **Infinitive** is a form of the verb having usually the use of a noun and sometimes that of an adverb or an adjective. *To* is the sign of the infinitive and is usually expressed with it. When an infinitive has a subject, it is always in the objective case.

The **Gerund** is a form of the verb ending in *ing* and used like a noun. (The gerund is sometimes called a verbal noun and sometimes the infinitive in *ing*.)

#### USE OF VERB FORMS

The tenses of verbs in dependent clauses are usually dependent upon the tenses of the verbs in the principal clauses.

Present facts and unchangeable truths demand the present tense.

The person and number of a verb are determined by the subject.

Two singular subjects connected by *and* demand a plural verb.

A compound subject expressing but a single idea, however, sometimes takes a verb in the singular. Example: *The end and aim is this.*

Two singular subjects connected by *or* or *nor* demand a singular verb.

When a verb has two or more subjects differing in person or number, it agrees with the nearest subject.

When a sentence begins with the word *there* used as an expletive (or apparent subject), the verb agrees with the real subject. Example: *There are two boys.*

Collective nouns sometimes take a singular and sometimes a plural verb. If the individuals making the collection are considered, the verb is plural. If the collection is thought of as a unit, the verb is singular.

#### USE OF *SHALL* AND *WILL*

*Shall* in the first person and *will* in the second and third persons denote mere futurity.

*Will* in the first person and *shall* in the second and third denote volition.

Similar statements are true of *should* and *would*.

In asking questions *shall* must always be used with a subject in the first person. In the second and third persons we use *shall* and *will* according to the answers that we expect. When we expect the answer *shall*, we use *shall* in asking the question. When we expect the answer *will*, we use *will* in asking the question.

The proper use of *shall*, *will*, *should*, and *would* in indirect discourse may be determined by turning the sentence into the direct discourse and choosing the proper word according to the rule.

With all three persons, *would* is used to express a wish. Also *would* is used without regard to future time, to denote that an action is customary; as, "He would often fish for days in succession."

*Should* is used with all three persons in conditional clauses. Also it is sometimes used in its original sense of *ought*; as, "You should not do that."

I know that, in point of fact, you will always enjoy writing, and I shall always enjoy reading your stories; indeed, you *shall* go on writing them, and I *will* go on reading them, even though you should not use "would" as you should, or as you would if you should use "would" and "should" as Shakespeare or Mr. Matthew Arnold would.

—From "A Private Letter," EDWARD ROWLAND SILL.

The **Conjugation** of a verb shows its changes in form to express mode, voice, tense, person, and number.

## CONJUGATION OF THE VERB *ROW*

### INDICATIVE MODE

#### PRESENT TENSE. — *Active Voice*

<i>Singular</i>	<i>Plural</i>
1. I row	We row
2. Thou rowest	You (ye) row
3. He rows (roweth)	They row

#### *Passive Voice*

1. I am rowed	We are rowed
2. Thou art rowed	You are rowed
3. He is rowed	They are rowed



PAST TENSE. — *Active Voice*

- |                 |            |
|-----------------|------------|
| 1. I rowed      | We rowed   |
| 2. Thou rowedst | You rowed  |
| 3. He rowed     | They rowed |

*Passive Voice*

- |                    |                 |
|--------------------|-----------------|
| 1. I was rowed     | We were rowed   |
| 2. Thou wast rowed | You were rowed  |
| 3. He was rowed    | They were rowed |

FUTURE TENSE. — *Active Voice*

- |                  |               |
|------------------|---------------|
| 1. I shall row   | We shall row  |
| 2. Thou wilt row | You will row  |
| 3. He will row   | They will row |

*Passive Voice*

- |                       |                    |
|-----------------------|--------------------|
| 1. I shall be rowed   | We shall be rowed  |
| 2. Thou wilt be rowed | You will be rowed  |
| 3. He will be rowed   | They will be rowed |

PERFECT TENSE. — *Active Voice*

- |                    |                 |
|--------------------|-----------------|
| 1. I have rowed    | We have rowed   |
| 2. Thou hast rowed | You have rowed  |
| 3. He has rowed    | They have rowed |

*Passive Voice*

- |                         |                      |
|-------------------------|----------------------|
| 1. I have been rowed    | We have been rowed   |
| 2. Thou hast been rowed | You have been rowed  |
| 3. He has been rowed    | They have been rowed |

PLUPERFECT TENSE. — *Active Voice*

- |                     |                |
|---------------------|----------------|
| 1. I had rowed      | We had rowed   |
| 2. Thou hadst rowed | You had rowed  |
| 3. He had rowed     | They had rowed |

*Passive Voice*

- |                          |                     |
|--------------------------|---------------------|
| 1. I had been rowed      | We had been rowed   |
| 2. Thou hadst been rowed | You had been rowed  |
| 3. He had been rowed     | They had been rowed |

FUTURE PERFECT TENSE. — *Active Voice*

- |                         |                      |
|-------------------------|----------------------|
| 1. I shall have rowed   | We shall have rowed  |
| 2. Thou wilt have rowed | You will have rowed  |
| 3. He will have rowed   | They will have rowed |

*Passive Voice*

- |                              |                           |
|------------------------------|---------------------------|
| 1. I shall have been rowed   | We shall have been rowed  |
| 2. Thou wilt have been rowed | You will have been rowed  |
| 3. He will have been rowed   | They will have been rowed |

## SUBJUNCTIVE MODE

PRESENT TENSE. — *Active Voice*

- | <i>Singular</i> | <i>Plural</i> |
|-----------------|---------------|
| 1. If I row     | If we row     |
| 2. If thou row  | If you row    |
| 3. If he row    | If they row   |

*Passive Voice*

- |                     |                  |
|---------------------|------------------|
| 1. If I be rowed    | If we be rowed   |
| 2. If thou be rowed | If you be rowed  |
| 3. If he be rowed   | If they be rowed |

PAST TENSE. — *Active Voice*

- |                  |               |
|------------------|---------------|
| 1. If I rowed    | If we rowed   |
| 2. If thou rowed | If you rowed  |
| 3. If he rowed   | If they rowed |

*Passive Voice*

- |                       |                    |
|-----------------------|--------------------|
| 1. If I were rowed    | If we were rowed   |
| 2. If thou wert rowed | If you were rowed  |
| 3. If he were rowed   | If they were rowed |

PERFECT TENSE. — *Active Voice*

- |                       |                    |
|-----------------------|--------------------|
| 1. If I have rowed    | If we have rowed   |
| 2. If thou have rowed | If you have rowed  |
| 3. If he have rowed   | If they have rowed |

*Passive Voice*

- |                            |                         |
|----------------------------|-------------------------|
| 1. If I have been rowed    | If we have been rowed   |
| 2. If thou have been rowed | If you have been rowed  |
| 3. If he have been rowed   | If they have been rowed |

PLUPERFECT TENSE. — *Active Voice*

- |                      |                   |
|----------------------|-------------------|
| 1. If I had rowed    | If we had rowed   |
| 2. If thou had rowed | If you had rowed  |
| 3. If he had rowed   | If they had rowed |

*Passive Voice*

- |                           |                        |
|---------------------------|------------------------|
| 1. If I had been rowed    | If we had been rowed   |
| 2. If thou had been rowed | If you had been rowed  |
| 3. If he had been rowed   | If they had been rowed |

POTENTIAL FORMS WITH *MAY* AND *MIGHT*

PRESENT TENSE. — *Active Voice*

*Singular*

*Plural*

- |                   |              |
|-------------------|--------------|
| 1. I may row      | We may row   |
| 2. Thou mayst row | You may row  |
| 3. He may row     | They may row |

*Passive Voice*

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

PAST TENSE. — *Active Voice*

- |                     |                |
|---------------------|----------------|
| 1. I might row      | We might row   |
| 2. Thou mightst row | You might row  |
| 3. He might row     | They might row |

*Passive Voice*

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

PERFECT TENSE.— *Active Voice*

- |                          |                     |
|--------------------------|---------------------|
| 1. I may have rowed      | We may have rowed   |
| 2. Thou mayst have rowed | You may have rowed  |
| 3. He may have rowed     | They may have rowed |

*Passive Voice*

- |                               |                          |
|-------------------------------|--------------------------|
| 1. I may have been rowed      | We may have been rowed   |
| 2. Thou mayst have been rowed | You may have been rowed  |
| 3. He may have been rowed     | They may have been rowed |

PLUPERFECT TENSE.— *Active Voice*

- |                            |                       |
|----------------------------|-----------------------|
| 1. I might have rowed      | We might have rowed   |
| 2. Thou mightst have rowed | You might have rowed  |
| 3. He might have rowed     | They might have rowed |

*Passive Voice*

- |                                 |                            |
|---------------------------------|----------------------------|
| 1. I might have been rowed      | We might have been rowed   |
| 2. Thou mightst have been rowed | You might have been rowed  |
| 3. He might have been rowed     | They might have been rowed |

## IMPERATIVE MODE

## PRESENT TENSE

*Active Voice**Passive Voice**Singular**Plural**Singular**Plural*

- |             |           |                  |                |
|-------------|-----------|------------------|----------------|
| Row thou    | Row ye    | Be thou rowed    | Be ye rowed    |
| Do thou row | Do ye row | Do thou be rowed | Do ye be rowed |

## INFINITIVES

*Active Voice**Passive Voice*

- |  |                    |
|--|--------------------|
| PRESENT: To row                          | To be rowed        |
| PRESENT PROGRESSIVE: To be rowing        |                    |
| PERFECT: To have rowed                   | To have been rowed |
| PERFECT PROGRESSIVE: To have been rowing |                    |

## PARTICIPLES

*Active Voice*

PRESENT: Rowing

PAST: Rowed

PERFECT: Having rowed

PERFECT PROGRESSIVE: Having been rowing

*Passive Voice*

Being rowed

Rowed

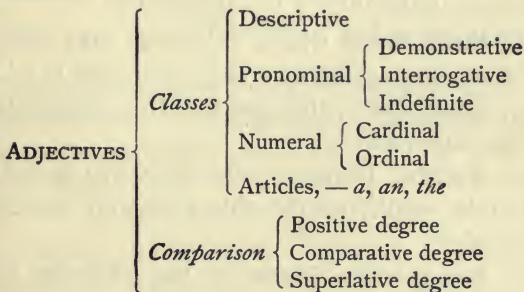
Having been rowed

CONJUGATION OF THE VERB *BE*

By omitting the past participle, *rowed*, from the passive conjugation of *row* the various forms of the verb *be* may be seen in different modes and tenses; the past participle of *be* is *been*.

## ADJECTIVES

An **Adjective** is a word that modifies a noun or pronoun.



A **Descriptive** adjective is one that names some quality of an object.

A **Pronominal** adjective is a pronoun used adjectively. There are three kinds of pronominal adjectives: demonstrative, interrogative, and indefinite.

The **Demonstrative** adjectives are *this, that, these, those, former, latter, same, such, yon, yonder*.

The **Interrogative** adjectives are *which* and *what*. These adjectives are also used relatively. Example: I know *what* book you wish.

The principal **Indefinite** adjectives are *each, every, either, neither, some, any, many, few, all, none, no, both, much, more, most*.

The **Cardinal Numerals** are *one, two, three, four, five*, etc.

The **Ordinal Numerals** are *first, second, third, fourth, fifth*, etc.

#### COMPARISON OF ADJECTIVES

The three forms which adjectives may assume are known as degrees of comparison, and they are called, respectively, the positive, the comparative, and the superlative.

The **Positive Degree** of the adjective indicates the simple quality of the object without reference to any other.

The **Comparative Degree** of the adjective indicates that two objects are compared.

The **Superlative Degree** of the adjective indicates that three or more objects are compared.

Adjectives compared regularly add *er* or *r* to the positive to form the comparative and *est* or *st* to the positive to form the superlative. Some adjectives are compared by prefixing *more* to the positive to form the comparative, and *most* to the positive to form the superlative.

A few adjectives are irregularly compared : —

<i>Positive</i>	<i>Comparative</i>	<i>Superlative</i>
good, well	better	best
bad, ill	worse	worst
little	less, lesser	least
many, much	more	most
old	older, elder	oldest, eldest
late	later, latter	latest, last
fore	former	foremost, first
far	farther	farthest
(forth)	further	furthest
(out)	outer, utter	{ outmost, outermost utmost, uttermost

Some adjectives express such qualities that they do not admit of comparison. Examples: *dead*, *universal*, *three-cornered*.

#### USE OF ADJECTIVES

It is easy to distinguish between adjectives and adverbs by determining what they modify. If a word modifies a noun or a pronoun, it is an adjective.

A **Predicate Adjective** is one that modifies a noun or pronoun by the help of a verb.

## ADVERBS

An **Adverb** is a word used to modify a verb, an adjective, or another adverb.

ADVERBS — <i>Classes</i>	}	Adverbs of place and motion :	
			<i>here, there, up, down</i>
		Adverbs of manner :	
			<i>thus, well, truly, squarely</i>
		Adverbs of time and succession :	
			<i>then, always, next, first</i>
		Adverbs of measure and degree :	
			<i>much, little, scarcely, very</i>
		Modal adverbs :	
			<i>surely, indeed, not, therefore</i>
		Conjunctive adverbs :	
			<i>where, when, while</i> <i>mientras</i>

When adverbs are compared, they are compared like similar adjectives.

Some adverbs do not admit of comparison.

Two negative expressions, such as *not hardly*, *not scarcely*, *not but*, should not be used together to denote negation.

## PREPOSITIONS

A **Preposition** is a word connecting a following noun or pronoun to some other word in such a way as to make a modifying phrase. The noun



or pronoun so connected is called the *object* of the preposition, and is in the objective case.

Following are a few common prepositions : —

at	on	above	except
after	since	about	during
against	through	within	throughout
but	till	without	among
by	to	across	beside
down	under	around	below
for	with	between	near
from	into	like	until
in	of	off	over
upon	before	behind	

### CONJUNCTIONS

A **Conjunction** is a word, or group of words, used to connect words, phrases, clauses, and sentences.

CONJUNCTIONS— <i>Classes</i>	{ Coördinate  Subordinate }	{ Conjunctions of place and time: <i>before, until, when, where, as soon as.</i> Conjunctions of cause and condition: <i>because, if, though.</i> Conjunctions of end or purpose: <i>that, so that, lest.</i> Conjunctions of comparison: <i>as, than.</i> }
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A **Coördinate** conjunction is one that connects elements of equal rank. The principal coördinate conjunctions are *and, or, nor, but, therefore, also, moreover*. Paired conjunctions, like *either— or, neither— nor, not only— but also, both— and*, are called **Correlative** conjunctions.

A **Subordinate** conjunction is one that connects elements unequal in rank.

The subordinate conjunctions *when, where, wherein, whence, whither, while, until*, etc., which indicate a time or place relation, are sometimes called **Conjunctive** or **Relative Adverbs**.

#### USE OF CONJUNCTIONS

Coördinate conjunctions should connect elements of equal rank and of similar construction.

The conjunctions *as* and *than* are followed by the same construction that precedes.

In a negative declarative sentence the proper correlative for *as* is *so*. Example: "He is not *so* wise *as* his brother."

*Like* should never be used as a conjunction.

#### INTERJECTIONS

An **Interjection** is an exclamation expressive of feeling; it is independent of the other parts of a sentence.

## SENTENCES, CLAUSES, AND PHRASES

## SENTENCES

According to their meaning, sentences are classified grammatically as declarative, interrogative, imperative, and exclamatory.

A **Declarative** sentence makes an assertion.

An **Interrogative** sentence asks a question.

An **Imperative** sentence expresses a command, entreaty, or wish.

An **Exclamatory** sentence makes an exclamation.

According to their construction, sentences are classified as simple, complex, and compound.

A **Simple** sentence has but one clause.

A **Complex** sentence has one principal clause and one or more subordinate clauses.

A **Compound** sentence has two or more principal clauses; it may have also one or more subordinate clauses, in which case the sentence is both compound and complex.

The **Subject** of a sentence names that about which something is asserted.

The **Predicate** of a sentence asserts something about the subject.

The simple subject (noun or pronoun) with all its modifiers makes the complete subject. The simple predicate (verb) with all its modifiers and complements makes the complete predicate.

## CLAUSES

A **Clause** is a group of words containing a subject and a predicate and forming a part of a sentence.

Clauses are classified according to their rank as principal and subordinate.

A **Principal**, or **Independent**, clause is one that forms an assertion by itself.

A **Subordinate**, or **Dependent**, clause is one that is used like a single part of speech; namely, a noun, an adjective, or an adverb.

Noun clauses may be used as the subject of a verb, the object of a verb or a preposition, in apposition, or as a predicate noun. Examples:—

Subject: *That he made the error* is true.

Object of verb: I knew *that he made the error*.

Object of preposition: He traded with *what money he had*.

In apposition: The fact, *that he made the error*, is known.

As predicate noun: He is *what he seems*.

Adjective and adverbial clauses are used like simple adjectives and adverbs.

Subordinate clauses are usually connected with principal clauses by relative (conjunctive) pronouns, conjunctive adverbs, and subordinate conjunctions.

Direct quotations forming a part of a sentence are subordinate clauses, though they have usually no introductory connective.

## PHRASES

A **Phrase** is a group of words used like a single part of speech, but not containing a subject and a predicate.

According to their use in the sentence, phrases may serve as adjectives, adverbs, or nouns.

According to their construction, phrases are classified as prepositional, participial, and infinitive.

An **Infinitive Phrase** consists of an infinitive with its subject, object, and modifiers.

A **Participial Phrase** consists of a participle with its object and modifiers.

A **Prepositional Phrase** consists of a preposition and its object.

## CAPITALS

Every sentence and every line of poetry should begin with a capital letter.

Names of the Deity, proper nouns and adjectives derived from proper nouns, and titles, should begin with a capital letter.

The pronoun *I* and the interjection *O* should be written with capitals.

## PUNCTUATION

I. Independent elements are set off by marks of punctuation, usually commas or exclamation points.

2. Explanatory elements that do not restrict the meaning are set off by marks of punctuation, usually commas.

3. Explanatory elements that are restrictive are not set off by marks of punctuation.

4. A semicolon or a comma may be used to separate the clauses of a compound sentence connected by a conjunction. If that conjunction is *but*, one of these marks must be used.

5. If the compound sentence has no conjunction to connect its independent clauses, the semicolon should be used in its place.

6. If any one of the clauses of a compound sentence contains commas, the members themselves should be separated by semicolons.

7. A series of elements in the same grammatical construction is to be separated by semicolons if any one of the series contains commas. Otherwise the series may be separated by commas.

8. Such a series if introduced formally is usually preceded by a colon or by a comma and dash.

9. A colon is used to precede an additional statement used for explanation or illustration.

10. A colon is used to precede a direct quotation introduced formally. A quotation introduced informally is preceded by a comma.

11. Short phrases or single words may be italicized instead of quoted.

12. Single words or broken phrases when quoted do not always need the initial capital letter or the introductory punctuation mark.

13. Quotations within quotations demand single quotation marks.

14. Marks of parenthesis are used to include matter having the slightest possible connection with the rest of the sentence. Any mark of punctuation to follow the word preceding the parenthesis is usually placed only after the last mark of parenthesis.

15. A dash, or a comma and dash, may be used to set off matter having a slight connection with the rest of the sentence.

16. The dash is also used to show omission of letters or figures.

17. The hyphen is used to separate the parts of compounds and to connect divided syllables.

18. The apostrophe is used to indicate the possessive case and omitted letters in contractions; followed by *s* the apostrophe indicates the plural of letters, figures, signs, and words regarded as things spoken or written.

19. Italics — indicated in writing by underlining — are used for emphasis, foreign words, and titles of books.

## RULES, DEFINITIONS, AND PRINCIPLES OF RHETORIC

The **Forms of Composition** are narration, description, exposition, and argument.

### NARRATION

The **Plot** of a story or drama is the series of incidents which form the skeleton of the story.

The principal requirements of a good narrative are the following : —

1. The story should develop one or more of the following : plot, situation, character.
2. The story should have interest.
  - (a) It should begin attractively and as directly as possible.
  - (b) It must move, and not simply “mark time.”
  - (c) It may be made effective by dramatic situations and turning points.
  - (d) It may use description, but the description must be closely connected with the story and must not hinder the movement.
  - (e) It should discriminate in the number and the importance of details.



- (f) It may make effective use of the elements of suspense and suggestion.
- (g) It should have no inconsistency in the speech or the actions of the characters.
- (h) It should not be hindered by episodes.
- (i) It should have an effective ending.

### DESCRIPTION

In every good description a point of view should be established.

The description should be governed by the point of view.

The general outline of the picture should, as a rule, be given first.

The number of details should be so few and so significant as to make a vivid picture.

The order of the details should be determined by the character of the object to be described.

### EXPOSITION

**Exposition** is a form of composition designed to explain.

The important characteristic of exposition is clearness.

The main points may be stated in various ways in order to make them clear.

Exposition makes large use of illustration.

**ARGUMENT**

**Argument** is a form of composition designed to prove the truth or the falsity of a proposition.

A **Brief** is a summary of an argument showing the development of the argument by a series of headings and sub-headings.

The first step in the argument should be to define the terms of the proposition or to determine the facts in the case.

State reasons to establish facts.

The conclusion should be warranted by the premises.

Illustrations may be used effectively, but not conclusively.

Analogy should be used for illustration, not as a basis for conclusions.

Arguments should usually be arranged in the order of their strength, the strongest last.

**LETTER WRITING**

Every business or social letter should show these divisions: the heading, the salutation, the body of the letter, the complimentary close, and the signature. Business letters should have an introductory address before the salutation.

The **Heading** consists of the place and the date.

The **Salutation** and the **Complimentary Close** should be appropriate to the person addressed.

Postal cards need no salutation or complimentary close, but the date should never be omitted.

All business notes and letters should be as concise and direct as possible.

**Formal Invitations** are written in the third person and have no heading, salutation, or conclusion. **Informal Invitations** are written in the first person. All answers to invitations should be written in the same person that is used in the invitation.

### BUSINESS LETTERS

24 Oberlin St.,

Worcester, Mass.,

Aug. 15, 1904.

The Denholm-McKay Co.,

Worcester, Mass.

Gentlemen: Please send to the above address ten yards of muslin like the inclosed sample, for which I inclose check for two dollars and fifty cents (\$2.50).

Yours truly,

MARY I. BROWN.

Address:—

Mrs. John L. Brown.

24 Oberlin St.,  
Worcester, Mass.,  
Aug. 15, 1904.

American Book Co.,  
New York City.

Dear Sirs:—

Inclosed you will find a postal order for one dollar (\$1.00), for which please send me one copy of each of the following books: *The Ancient Mariner*, *Burke's Conciliation*, *The Milton Lyrics*, *Julius Cæsar*, *Macaulay's Second Essay on the Earl of Chatham*.

Yours truly,

CHARLES E. STORY.

POSTAL CARD

I will send you the pictures which  
you require.

H. P. THORNTON.

July 4, 1904.

## INFORMAL INVITATION AND ANSWER

2 June Street,  
Roxbury, Mass.,  
Aug. 5, 1904.

Dear Luke:—

Charles and I are to have a boating party next Thursday evening and we are eager to have you with us. We shall start from our house at half-past seven, and we hope that nothing will prevent your joining us at that time.

Very sincerely,

CARRIE MAYNARD.

25 Endicott Street,  
Boston, Mass.,  
Aug. 6, 1904.

Dear Carrie:—

It was very kind in you to think of me for the fun on Thursday, and you may be sure that I shall not miss such an opportunity. I'll be with you promptly at 7.30. With many thanks, I am

Most sincerely,

LUKE P. BRIGHAM.

**FORMAL INVITATION AND ANSWERS**

Mr. and Mrs. Charles E. Browne request the pleasure of Miss Thompson's company at dinner, at 21 Woodland St., on February the twenty-third, at half-past seven.

Miss Thompson accepts with pleasure the invitation of Mr. and Mrs. Charles E. Browne for dinner on February the twenty-third.

Miss Thompson regrets that a previous engagement prevents her acceptance of the kind invitation of Mr. and Mrs. Charles E. Browne for February the twenty-third.

**EXCUSE FOR ABSENCE**

3 Decatur Street,  
Worcester, June 5, 1904.

Dear Miss Carter :—

Will you kindly excuse Harry's absence on Thursday, June 2.

Very sincerely,

MARY E. SHATTUCK.

**THE PARAGRAPH**

A **Paragraph** is a division in composition treating only one part of the subject. A paragraph must conform to the same rules that should govern the

whole composition; that is, it must show unity, massing, and coherence.

**Unity** demands that all the thoughts in a sentence, in a paragraph, or in the whole theme shall cluster about one main idea.

**Massing** demands that the important thoughts shall be placed in prominent places.

**Coherence** demands that thoughts shall be closely connected.

The length of paragraphs is not to be regulated absolutely: the subject-matter to be treated, the appearance of the page, and the comfort of the reader must all be considered. In a dialogue a new paragraph is begun with each change of speaker.

### THE SENTENCE

Rhetorically, sentences may be classified as periodic, loose, and balanced.

A **Periodic** sentence is one that holds the thought in suspense until the end. Example: In all his long life, from the time when, as a twelve-year-old boy, he was roaming in the fields and fishing the streams, to the days of his manhood, when he was upholding the honor of his state in the Senate, he showed the same simple, democratic nature.

A **Loose** sentence is one in which there is no attempt to show suspense; the different parts

may come in where natural ease of expression suggests.

A **Balanced** sentence is one in which contrasting thoughts are stated in similar forms. Example: God made the country and man made the town.

The periodic and the balanced sentence are likely to result in artificiality of expression unless used with care. The loose sentence gives ease and naturalness, but these desirable qualities may easily change to slovenliness of expression in the hands of a careless writer.

Sentences, like paragraphs, should show unity, massing, and coherence.

**Unity** demands that the sentence shall have one main idea. The unity of a sentence is destroyed by putting together ideas that should be separated, by making the wrong idea subordinate, or by making ideas coördinate that are not of equal importance.

Examples of lack of unity:—

1. The words are very simple and I think it very strange that a tinker could write such a good book.
2. We went up the main road about half a mile, when we came to a pasture.
3. In the hen yard were two beehives and it was there that we spent much time.

**Massing** in the sentence demands that the main thought shall be placed where it will “readily catch the eye.”



**Coherence** demands that the parts shall be so connected that the thought will be clear and compact.

The length of sentences is governed by the effect to be produced. Short sentences give vigor, emphasis, and rapidity. Long sentences give weight and rhythm.

A well-constructed sentence keeps the same subject as long as possible.

All modifying elements should be placed as near as possible to the words they modify.

A **Dangling Element** — one that modifies nothing — must be avoided. Example: *Looking into the water*, a fish was seen.

A “**Squinting Construction**” is one that is so poorly placed in the sentence as to modify equally well the part preceding and the part following. Example: Will you say to Mr. Brown, *when he comes*, I will be ready.

**Redundancy** — a weak repetition of an idea — must be avoided.

**Verbosity** or **Prolixity** is the fault in sentence-making caused by using needless words.

## CHOICE AND USE OF WORDS

Good usage — the usage of the best writers and speakers — sanctions only words that are in reputable, national, and present usage.

The term **Barbarism** is applied to unauthorized language. Some offenses against good usage are the following:—

1. **Obsolete** words, words gone out of use.
2. **Provincialisms**, words peculiar to some locality.
3. **Colloquialisms**, words peculiar to familiar conversation.
4. **Solecisms**, ungrammatical expressions.
5. **Archaisms**, expressions which would be obsolete except for their occasional use in poetry.

The term **Impropriety** is used to designate reputable words misapplied.

**Slang** is a general name for current, vulgar, unauthorized language. It may take the form of barbarism or impropriety.

Use the fewest and simplest words that the subject will bear.

Specific words are usually more forcible than general terms.

Foreign and technical terms should be used with care.

Use idioms wherever it is possible.

Whatever may be the thing one wishes to say, there is but one word for expressing it; only one verb to animate it; only one adjective to qualify it. It is essential to search for this word, for this verb, for this adjective, until they are discovered, and to be satisfied with nothing else.

—FLAUBERT (Advice to Maupassant).

## FIGURES OF SPEECH

Figures of speech are used to make language more effective. The common figures are metaphor, simile, allegory, personification, apostrophe, metonymy, euphemism, hyperbole, antithesis, irony, climax, onomatopœia, and alliteration.

**Metaphor** and **Simile** are figures based on resemblance; metaphor implies the comparison, while simile expresses it, usually by either *like* or *as*.

Metaphor:—

“Hearty and hale was he, an oak that is covered with snowflakes.”

Simile:—

“Lightsome as a locust leaf,  
Sir Launfal flashed forth in his unscarred mail.”

“The gentlemen choristers have evidently been chosen, like old Cræmona fiddles, more for tone than looks.”

**Allegory** is a prolonged metaphor used to teach some abstract truth by the use of symbols. Examples: Bunyan's *Pilgrim's Progress*; Spenser's *Faerie Queene*; Psalm lxxx., in which the “vine” stands for the people of Israel.

**Personification** attributes life to inanimate objects. When the object is directly addressed, the figure is called **Apostrophe**.

**Personification** :—

“The little brook heard it and built a roof  
’Neath which he could house him, winter proof.”

**Apostrophe** :—

“But, O Grief, where hast thou led me !”

**Metonymy** is the substitution of one name for another which it suggests. Examples :—

“She keeps a good table.”

“The pen is mightier than the sword.”

**Euphemism** is a softened way of expressing an unpleasant thought.

Direct : He is a liar.

Euphemistic : He is purposely inaccurate in his statements.

**Hyperbole** is effective exaggeration.

“her eye in heaven  
Would through the airy region stream so bright,  
That birds would sing and think it were not night.”

**Antithesis** is a contrast of words or thoughts.  
Examples :—

“Better be first, he said, in a little Iberian village  
Than be second in Rome.”

“Fools rush in where angels fear to tread.”

*Pope*

**Irony** is hidden satire.

“’Tis pretty, sure, and very probable,  
That eyes, that are the frail’st and softest things,  
Should be called tyrants, butchers, murderers.”

**Climax** states a series of thoughts in the order of their importance, the most important last. A reversal of this order is sometimes used for humorous effect and is called **Anti-climax**.

Example of Climax : —

“ It is an outrage to bind a Roman citizen ; to scourge him is an atrocious crime ; to put him to death is almost parricide ; but to crucify him — what shall I call it ? ”

**Onomatopœia** emphasizes the meaning by adapting the sound to the sense. Example from *Cataract of Lodore* : —

“ And sounding and bounding and rounding,  
And bubbling and troubling and doubling,  
And grumbling and rumbling and tumbling,  
And clattering and battering and shattering.”

**Alliteration** repeats the same sound in successive words. Examples : —

“ Silently out of the room there *glided* the *glistening* savage,  
Bearing the serpent's skin and seeming himself like a serpent,  
*Winding* his *sinuous way* in the *dark* to the *depths* of the  
forest.”

## POETRY

The chief object of poetry is to give pleasure. Poetry is usually expressed in verse, though not all verse is poetry, and much of poetic beauty is often found in prose. The diction of poetry is

usually more condensed, picturesque, and archaic than that of prose.

The materials of poetry are taken from external nature, from imagination, and from human life.

**Blank Verse** is that which has no rhyme.

### KINDS OF POETRY

Poetry is usually classified as epic, lyric, and dramatic poetry; sometimes a fourth class is added, — didactic poetry. Epic and dramatic poetry are alike in that the essential element of each is a story; but in epic poetry the author tells of the acts and words of others, while in dramatic poetry the characters speak and act for themselves.

### EPIC POETRY

**Epic** poetry includes five varieties, as follows:—

1. The **Great Epic** must have a noble subject, serious treatment, a hero, events largely under superhuman control, and a consistent plot. The interest lies in the action. Examples: The *Iliad* and the *Odyssey*; *Paradise Lost*.

2. The **Metrical Romance** differs from the great epic in its theme, which is less serious; its meter, which is lighter; and its control of events, which is mainly human; the love element is more prominent in this form of the epic. Examples: Scott's *Marmion* and *The Lady of the Lake*.

3. The **Tale** is a simple form of narrative poetry telling a complete story. Examples: Chaucer's *Canterbury Tales*; Tennyson's *Enoch Arden*.

4. The **Ballad** is a direct, rapid, and condensed story, having peculiarities of phrase and poetic accent. The common ballad meter is iambic tetrameter (pp. 55, 56) alternating with iambic trimeter, in stanzas of four lines each. Examples: *Chevy Chase*; Coleridge's *Ancient Mariner*.

5. **Pastorals** and **Idylls** have a great deal of description, often of simple country scenes, mingled with the narrative. Examples: Goldsmith's *Deserted Village*; Tennyson's *Idylls of the King*.

#### DRAMATIC POETRY

**Dramatic** poetry tells a story by means of characters speaking and acting in such a way as to develop a plot. The drama is divided into acts, often five, the fifth act showing the results of the plot which has been developing.

The classes of dramatic poetry are tragedy and comedy.

**Tragedy** deals with the grave situations and problems of life and engenders in the spectator noble emotions.

**Comedy** deals with the pleasanter and more trivial side of life and chooses its subjects from everyday follies, accidents, or humors.

An **Opera** is a tragedy or a comedy in which the characters sing their parts.

The following are special forms of comedy :—

1. The **Farce** presents ridiculous and exaggerated situations and characters. It is usually short.
2. The **Melodrama** is a form of comedy employing music to some extent, and using situations that are very romantic and sensational.
3. The **Mask** is an old form of comedy introducing much of the spectacular, some music, rural scenes, and supernatural characters.

#### LYRIC POETRY

**Lyric** poetry expresses the deepest emotions or sentiment of the poet. The lyric, as the word suggests, was originally designed to be sung to the music of the lyre.

Lyric poetry includes five classes, as follows :—

1. **Song** may be either sacred or secular.
2. The **Ode** is the loftiest form of lyric, and expresses great range and depth of feeling. This range of emotion often varies the meter. Examples: Tennyson's *Ode on the Death of the Duke of Wellington*; Lowell's *Commemoration Ode*.
3. The **Elegy** laments the fleeting condition of human affairs. Examples: Gray's *Elegy Written in a Country Churchyard*; Milton's *Lycidas*; Tennyson's *In Memoriam*.



4. The **Sonnet** is a short poem of fourteen iambic pentameter lines, and had originally a prescribed arrangement of rhyming lines. The great English sonnet writers are Shakespeare, Milton, Wordsworth, and Mrs. Browning.

What is a sonnet? 'T is the pearly shell a  
 That murmurs of the far-off murmuring sea; b  
 A precious jewel carved most curiously; b  
 It is a little picture painted well. a

What is a sonnet? 'T is the tear that fell a  
 From a great poet's hidden ecstasy; b  
 A two-edged sword, a star, a song — ah me! b  
 Sometimes a heavy-tolling funeral bell. a

This was the flame that shook with Dante's breath; a  
 The solemn organ whereon Milton played, b  
 And the clear glass where Shakespeare's shadow falls: c  
 A sea this is — beware who ventureth! a  
 For like a fiord the narrow floor is laid b  
 Mid-ocean deep to the sheer mountain walls. c

— R. W. GILDER.

5. Many lyrics have none of the special aims already mentioned. These may be called **Simple lyrics**. Example: Burns's *To a Daisy*.

### DIDACTIC POETRY

**Didactic verse** is not the highest type of poetry. Its aim is primarily to instruct. Example: Pope's *Essay on Man*.

Poetry that teaches a moral truth is not necessarily to be classed as didactic verse.

One form of didactic poetry is satirical in its tone, thereby adding sharpness to the truth of the intended teaching. Example: Lowell's *Biglow Papers*.

### METER

**Verse** is composition arranged in regularly recurring accents and pauses.

The unit of measure in verse is the **Foot**. Every foot in poetry (except the spondee, the pyrrhic foot, and the tribrach) has one accented syllable and one or more unaccented syllables.

Every line of verse has usually at least two pauses. One comes in the body of the line and is called a **Cæsura**, or a cæsural pause. The other comes at the end of the line and is called the final pause. Both these pauses must be observed in reading verse.

Reading verse to show its meter is called **Scansion**.

Accented syllables may be marked by a macron (—) or by the acute accent (´). Unaccented syllables may be marked by a breve (˘).

### POETIC LINES

Monometer = line of one foot.

Dimeter = line of two feet.

Trimeter	= line of three feet.
Tetrameter	= line of four feet.
Pentameter	= line of five feet.
Hexameter	= line of six feet.
Heptameter	= line of seven feet.
Octameter	= line of eight feet.

### POETIC FEET

A foot of two syllables with the accent on the first is a **Trochee**, or a **Trochaic Foot** (— ∪).

A foot of two syllables with the accent on the second is an **Iambus**, or an **Iambic Foot** (∪ —).

A foot of two syllables, both accented, is a **Spondee**, or a **Spondaic Foot** (— —).

A foot of two syllables, neither accented, is a **Pyrrhic Foot** (∪ ∪).

A foot of three syllables with the accent on the first syllable is a **Dactyl**, or a **Dactylic Foot** (— ∪ ∪).

A foot of three syllables with the accent on the last syllable is an **Anapest**, or an **Anapestic Foot** (∪ ∪ —).

A foot of three syllables, no one accented, is a **Tribrach**.

A pyrrhic foot and a tribrach are made up of unimportant words and unaccented syllables.

Some lines show two or more kinds of feet. Such lines are said to be mixed.

A line is named from the prevailing foot.

- ∪ — = iambus.  
 — ∪ = trochee.  
 — — = spondee.  
 ∪ ∪ = pyrrhic foot.  
 — ∪ ∪ = dactyl.  
 ∪ ∪ — = anapestic foot.  
 ∪ ∪ ∪ = tribrach.

∪ — ∪ — ∪ — ∪ —  
 I wan|dered lone|ly as | a cloud  
 (Iambic tetrameter.)

— ∪ — ∪ — ∪ — — ∪  
 Heard the | lapping | of the | water  
 (Trochaic tetrameter.)

— ∪ ∪ — ∪ ∪ — ∪ ∪ — ∪ ∪  
 This is the | forest pri|meval; the | murmuring |  
 — ∪ ∪ — ∪  
 pines and the | hemlocks  
 (Dactylic hexameter.)

∪ — ∪ ∪ — ∪ ∪ — ∪ ∪ —  
 Oh, young | Lochinvar | is come out | of the West  
 (Anapestic tetrameter.)

— ∪ ∪ — ∪ ∪  
 One more un|fortunate  
 (Dactylic dimeter.)

∪ — ∪ — ∪ — ∪ — ∪ —  
 This was | the no|blest Ro|man of | them all  
 (Iambic pentameter.)

“Don'ts,”—Rhetorical and Grammatical

*Don't use:—*

<i>bound</i>	for <i>determined</i>
<i>most</i>	for <i>nearly</i>
<i>real</i>	for <i>very</i>
<i>funny</i>	for <i>odd</i>
<i>verbal</i>	for <i>oral</i>
<i>aggravating</i>	for <i>provoking</i>
<i>mutual</i>	for <i>common</i>
<i>quite</i>	as an adjective
<i>some</i>	for <i>somewhat</i>
<i>good</i>	for <i>well</i>
<i>except</i>	for <i>accept</i>
<i>bring</i>	for <i>carry</i> or <i>take</i>
<i>can</i>	for <i>may</i>
<i>transpire</i>	for <i>happen</i>
<i>leave</i>	for <i>let</i>
<i>effect</i>	for <i>affect</i>
<i>love</i>	for <i>like</i>
<i>propose</i>	for <i>purpose</i> or <i>intend</i>
<i>mad</i>	for <i>vexed</i> or <i>angry</i>
<i>like</i>	as a conjunction
<i>something</i>	as an adverb
<i>illusion</i>	for <i>allusion</i>
<i>statue</i>	for <i>statute</i>
<i>laid</i>	for the past tense of <i>lie</i>
<i>set</i>	for the past tense of <i>sit</i>

*Don't use:—*

<i>healthy</i>	for <i>healthful</i>
<i>team</i>	for <i>carriage</i> or <i>wagon</i>
<i>calculate</i>	for <i>intend</i>
<i>learn</i>	for <i>teach</i>
<i>allude</i>	for <i>mention</i>
<i>not</i>	with <i>scarcely</i> , <i>hardly</i> , or <i>but</i> to indicate negation
<i>different than</i> , <i>scarcely than</i> , or <i>hardly than</i> a noun or pronoun as object of the verb <i>be</i> the nominative case for the object of a preposition	
<i>ain't</i>	for <i>is not</i> or <i>am not</i> or <i>are not</i>
<i>will</i>	with <i>I</i> or <i>we</i> in asking questions
<i>quantity</i>	for <i>number</i>
<i>awfully</i>	for <i>very</i>
<i>myself</i>	except as an appositive or a reflexive pronoun
<i>that</i>	as an adverb instead of <i>so</i>
<i>a little ways</i>	for <i>a short distance</i>
<i>worse</i>	for <i>more</i>
<i>witness</i>	for <i>see</i>
<i>fix</i>	for <i>arrange</i> or <i>repair</i>
<i>party</i>	for <i>person</i>
<i>these</i> and <i>those</i> with <i>kind</i> and <i>sort</i> a plural pronoun or a plural verb with such words as <i>each</i> , <i>every</i> , <i>either</i> , <i>neither</i> , <i>some one</i> , <i>somebody</i> , <i>any one</i> , <i>nobody</i> .	
<i>between</i>	for <i>among</i>

<i>between</i>	to refer to one object
<i>had</i>	with <i>ought</i>
<i>woman</i>	with <i>widow</i>
<i>got</i> with <i>have</i>	to indicate possession

### HELPS IN WRITING A THEME

The choice of a subject should be determined by your knowledge and your interest. You must choose a definite subject and the title must be appropriate. After the subject is chosen, make as many notes of available thoughts as possible. Arrange these notes in an outline. Then, with no particular care as to details, write freely all that you have to say. This fluent writing will help to keep the essay free from stiffness. When this first rough draft has been made, the refining process should begin. Then much thought and care should be taken to insure that the theme has an attractive beginning and a forcible ending; that there is proportion between the parts of the essay; that matters of importance are elaborated; that unimportant details are omitted; that there is a good division and arrangement of paragraphs; that there is a nice construction of sentences; and that the details of spelling, capitalization, and punctuation are correct.

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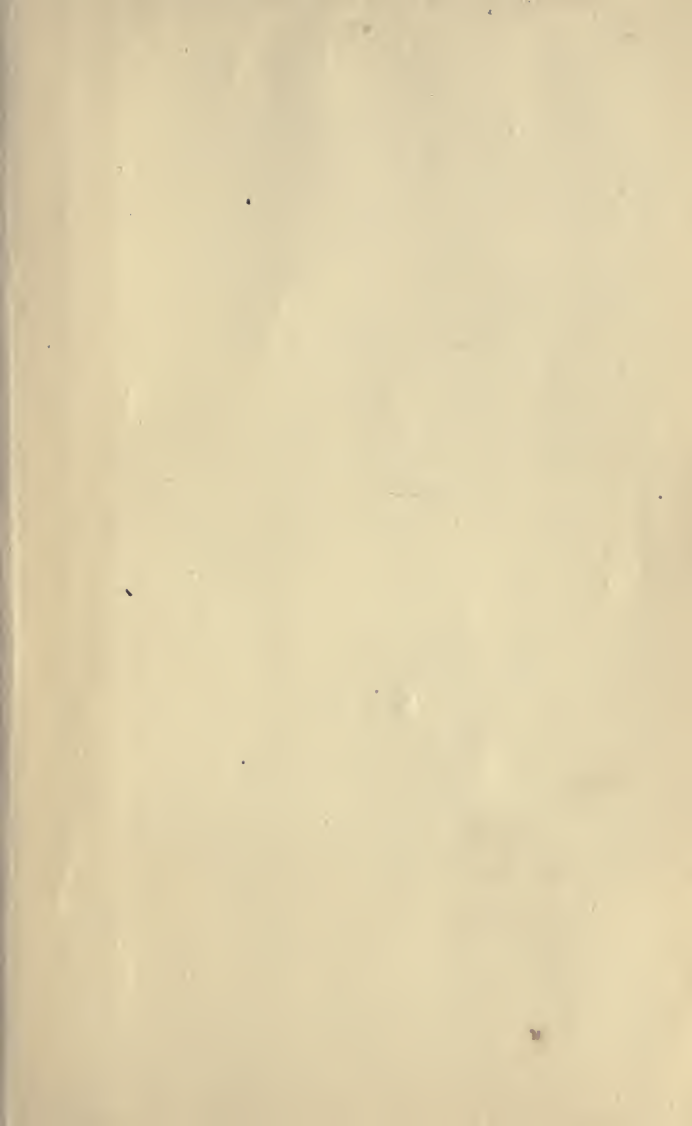
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